

ENGLISH FIRST PEOPLES

GRADE 10-12 TEACHER RESOURCE GUIDE



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Acknowledgments

The First Nations Education Steering Committee (FNESC) has prepared this 2018 *English First Peoples 10, 11, and 12 Teacher Resource Guide* to provide support for the 2016-18 revision of British Columbia's English First Peoples 10-12 curriculum. This guide amalgamates and replaces two previous FNESC resource guides: the *English First Peoples 12 Teacher Resource Guide (2008)* and the *English First Peoples 10 and 11 Teacher Resource Guide (2010)*. It includes new material that reflects changes to the curriculum, more recently published First Peoples literature, and evolving educational practice.

FNESC would like to thank all those dedicated educators contributed to the development of this document, including reviewers and pilot teachers, along with the original EFP Advisory Committee members.

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Special thanks to Aboriginal Education, School District No. 68 (Nanaimo-Ladysmith) and the Mid Island Métis Nation for permitting the use of materials developed by Donna Elwood Flett when she served as Métis Liaison 1999-2001.

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Planning for Instruction

English First Peoples 10-12

About This Teacher Resource Guide

This document is designed to provide support for teachers of English First Peoples (EFP) 10-12. It has been developed by the First Nations Education Steering Committee, as a part of the curriculum development process for English First Peoples 10, 11, and 12. The original development process was undertaken pursuant to a jurisdictional agreement between the Province of British Columbia and the First Nations Education Steering Committee. This distinctive development process is intended to ensure that:

- teaching and learning with respect to First Peoples in British Columbia’s school system is based on authentic knowledge and understanding, as articulated by Elders, educators, and other content experts from within British Columbia’s First Nations and Métis communities
- decisions affecting teaching and learning with respect to First Peoples in British Columbia’s school system take appropriate account of the advice and opinion of community leaders from within the province’s First Nations and Métis communities
- there is representation of diverse First Peoples’ cultures from across BC.

Goals of this guide:

- to contribute to reconciliation for all by building greater understanding of the skills, knowledge, and perspectives of First Peoples for all students
- to ensure the inclusion of First Peoples knowledge and perspectives is done respectfully and without appropriating First Peoples knowledge
- to encourage and support the respectful development of local teaching and learning resources
- to provide support for the implementation of the BC English First Peoples 10-12 provincially prescribed curriculum

About English First Peoples 10-12

English First Peoples 10-12 courses are a suite of provincial course available for students to satisfy the senior secondary English Language Arts graduation requirement in British Columbia. The courses provide opportunities for all students to learn about and engage with Indigenous creative expression, and the cultures of First Peoples locally, provincially, nationally, and internationally.

Like English 10-12 courses, EFP 10-12 courses are designed to satisfy the entrance requirements for the full range of post-secondary educational programs. Students are expected to demonstrate understanding of sophisticated texts of recognized literary merit and complete challenging assignments to rigorous academic standards.

These courses are different from the English 10-12 courses in that they:

- are based entirely on the study of “texts” representing **authentic First Peoples’ voices** (“texts” refers to oral, audio, visual, cinematic, and digital media works, as well as written works)
- incorporate First Peoples principles of learning in the curriculum content and espouse their application in the teaching of the course (including pedagogical approaches such as direct learning, learning outside of the classroom environment, and incorporating a recursive approach to texts)
- place increased emphasis on the study and command of oral language and on First Peoples’ Oral Traditions

- recognize the value of First Peoples' worldviews, and the importance of culture in language and communication (e.g., the participation of guest speakers from local First Nations or Métis communities in learning is encouraged)
- promote teaching the curriculum through a focus on themes, issues, and topics important to First Peoples.

Teacher Professional Learning and Reflection

Many non-Indigenous teachers are aware:

- of limitations in their own knowledge of First Peoples' cultures, communities, histories, and knowledge
- that there exists considerable diversity among First Peoples in BC (making it inappropriate to base teaching on broad generalizations).

This resource guide cannot fulfill all the learning needs of educators new to teaching about First Peoples literature. Teachers are encouraged to undertake their own professional learning alongside the learning of their students. This learning can take the form of formal learning experiences such as professional development opportunities or courses focused on First Peoples' cultures, or informal learning experiences such as engaging in professional discussions with colleagues or connecting with local First Nations communities or Aboriginal organizations.

Teachers are often anxious about perpetuating misconceptions, making mistakes, or giving offence when approaching First Peoples topics. And while they may be willing to engage with their local First Nations communities and Indigenous organizations, they recognize the importance of keeping their focus on day-to-day student learning and are acutely aware of how challenging and time consuming the necessary networking can be.

That is why this guide has been developed. It provides a foundation to support the teaching of EFP 10, 11 and 12 courses. By following the suggestions provided here, and remaining open to respectful dialogue and consultation with members of the local First Nation communities and Aboriginal organizations, teachers will be able to create engaging, rich learning experiences for their students, and expand their own comfort with this material. While mistakes will inevitably occur (as in any undertaking), no mistake arising from application of the suggestions provided here will prove as serious as the mistake of failing to work toward a more accurate portrayal of First People in the classroom or a pedagogy that is more inclusive of First Nation, Métis, and Inuit learners.

Teachers are also encouraged to think about their connection to the students, the content of the lesson, and students' development of the curricular and core competencies. The following are among the questions a teacher may ask:

- How am I creating learning experiences that honour First Peoples Principles of Learning?
- How is this unit working for me and my students?
- Am I facilitating students' learning experiences using my own philosophical perspective as well as First Peoples Principles of Learning?
- How has my own personality and place within society affected my approach to what I am teaching?
- Am I treating all students inclusively?
- If there are any issues, how am I dealing with them?
- Do I need any support, and if so, where can I find that support?

Learning About and Using First Peoples Pedagogy

This resource is guided by a pedagogy that recognizes ways of learning inherent in First Peoples' worldviews. Such a pedagogy:

- is learner centred
- employs experiential learning and oral texts
- emphasizes an awareness of self and others in equal measure
- recognizes the value of group processes
- supports a variety of learning styles and representation
- emphasizes a recursive approach to texts.

This pedagogy is based on the desire to bring an inclusive, holistic organization to learning activities. They reflect the following principles of learning, originally developed for the English First Peoples 12 curriculum:

First Peoples Principles of Learning

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves recognizing the consequences of one's actions.
- Learning involves generational roles and responsibilities.
- Learning recognizes the role of indigenous knowledge.
- Learning is embedded in memory, history, and story.
- Learning involves patience and time.
- Learning requires exploration of one's identity.
- Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

These principles are affirmed within First Peoples societies and are reflected in the course curricula. These principles help define a pedagogical approach that students in these courses will ideally not only learn about, but actually experience through making connections with the local First Peoples' community and exposure to instructional strategies such as:

- shared reading (e.g., having students share the experience of reading aloud and discussing together)
- “writing to learn” (e.g., to develop students’ thinking skills, encouraging them to write as a response to experience, then discuss orally, rather than using the opposite approach exclusively)
- representing their knowledge in varied ways.

Because the principles of learning represent an attempt to identify common elements in the varied teaching and learning approaches that prevail within particular First Peoples' societies, it must be recognized that they do not capture the full reality of the approach used in any single First Peoples' society. When making connections with the local First Peoples' community, teachers (or students) may therefore find it helpful to investigate how pedagogy is articulated and practised within that community. This investigation is likely to happen incrementally over time, as the pedagogical approach articulated and practised within the local communities will not necessarily be set out in an easy-to-summarize form. Ultimately, one important conclusion for students to draw is that pedagogy in First Peoples' societies, like pedagogy practiced in non-

Indigenous societies, is both dynamic and culturally specific (i.e., grounded in a distinctive language and way of looking at the world). The following is an example of principles of teaching and learning as specific to the Lil'wat peoples.

LIL'WAT PRINCIPLES OF TEACHING AND LEARNING

Cwelelep – being in a place of dissonance, uncertainty in anticipation of new learning, to spin like a dust storm

Kamucwkalha – the felt energy indicating group attunement and the emergence of a common group purpose, group is ready to work together, to listen to one another and speak without fear

Celhcelh – each person is responsible for her or his learning. The concept means finding and taking advantage of all opportunities to learn, and maintain openness to learning. Each person must take the initiative to become part of the learning community by finding his or her own place and fitting into the community. It means offering what knowledge and expertise you have to benefit the communal work being carried out.

Emhaka7 – each person does the best she or he can at whatever the task, and keeps an eye on others to be helpful. The concept also means to work respectfully and with good thoughts and good hands.

Responsibility – each person is responsible for helping the team and the learning community to accomplish the task at hand in a good way, entering the work clear of anger and impatience.

Relationship – throughout the course each person will be conscious of developing and maintaining relationships – with the people, the task, the teachers and guides, and the communities beyond the learning community. It also means relating what you are experiencing to your past knowledge and to what you will do with what you are learning.

Watchful listening – an openness to listening beyond our own personal thoughts and assumptions, being aware and conscious of everything around you as you focus on the task at hand

A7xekcal – how teachers help us to locate the infinite capacity we all have as learners. Developing one's own personal gifts and expertise in a holistic, respectful and balanced manner.

Kat'il'a – finding stillness and quietness amidst our busyness and the need to know

While the focus in EFP 10-12 will be primarily on First Peoples' voices from British Columbia, students will also have an opportunity to study texts that reflect First Peoples' perspectives from elsewhere in Canada and throughout the world. Students should come to recognize the diversity that exists among First Peoples both within British Columbia and across Canada.

Themes and Topics

An effective implementation of English First Peoples 10-12 will draw attention to recurring themes that are often a part of the worldview of many First Peoples. The following list, though not finite, identifies some of these themes and topics:

- connection of people to the land and environment
- interdependence & connectedness of everything
- connection to spirit & spirituality
- sustainability & continuity
- responsibility to family and community
- importance of identity
- the nature of learning and connection to story
- transformation
- diversity
- tradition vs modernity
- importance of oral tradition
- relationship between individual, family, and community
- nature of knowledge
- experience and impacts of colonization
- decolonization
- humour and its role in First Peoples' cultures
- intergenerational roles
- loss
- resilience and healing
- connection to ancestors
- importance of balance

Interconnectedness

First Peoples are diverse, and the unique knowledge each group holds is part of its individual worldview. However, they share a common belief that we are all connected to nature and to each other. This notion that we are all connected with everything in the world is expressed by many First Peoples in the phrase “All my relations.” Inherent in this view of the world is the understanding that everything in the universe has a place there and deserves respect. From this vantage point, people appreciate that what affects one person affects others as well.

Connection to Place and Land

Connection with place, with the land, is foundational to Indigenous perspectives. Each Indigenous group holds unique worldviews, knowledge, and stories according to its environment and territories. The concept of Place goes far beyond the physical space. It includes a crucial Sense of Place – the memories, emotions, histories, and spiritualities that bind the people to the land.

Five concepts of place have been identified, common to most First Peoples:

- Place is multidimensional. More than the geographical space, it also holds cultural, emotional, and spiritual spaces which cannot be divided into parts.
- Place is a relationship. Relationship encompasses both human relationships and the relationships between people and the land.
- Place is experiential. Experiences a person has on the land give it meaning.
- Place is local. While there are commonalities, each First Nation has a unique, local understanding of Place. Stories are connected to Place.
- Place is land-based. Land is interconnected and essential to all aspects of culture. Making connections with place in English First Peoples courses is an integral part of bringing Indigenous perspectives into the classroom. Peoples’ perspectives are influenced by the land they are connected to. That means including experiential learning in local natural and cultural situations.

Adapted for EFP from Michell et al.,
Learning Indigenous Science from Place, p. 27-28.

First Peoples' Languages

Language is the vessel that contains Indigenous knowledge. Understanding is embedded in language, and knowledge is structured and transmitted through language. Learning through oral language is part of its experiential nature. Through the processes of colonization, First Nations languages have undergone significant assault. Most communities suffered significant language loss, and one of the results of the loss of language is the loss of knowledge. As well, learning has moved from the oral to the written. Some languages face extinction, but others are experiencing renewal.

People are working to revitalize languages, which in turn will serve to keep traditional knowledge alive. Like most languages, strong Indigenous languages continue to grow and sometimes new words have been added to the language for contemporary objects. For example, in the Ts'msyen language Sm'algyax, the word *flashlight* is *laawksm ts'amt* (light lightning or lightning from a light). In Tsilhqot'in, the word for *helicopter* is *betsit'ay naghedalt'ex* (something that has something spinning on top of it).

Incorporating traditional languages into EFP 10-12 can enhance these courses. Some Indigenous literature contains Indigenous words that have not been translated for specific reasons. The exploration of why this occurs can help students understand the connections between language and perspectives of the world. Support for the pronunciation of words from some First Nations languages can be found at www.firstvoices.com, which provides searchable vocabularies for many of BC's diverse First Nations languages.

The Power of Story

Story is one of the main methods of traditional Indigenous learning and teaching. First Peoples' stories also take many forms such as prose, song, dance, poetry, theatre, carvings, pictures, etc.

Different stories have different purposes. Traditional and contemporary First Peoples' stories are told for:

- teaching – life lessons, community responsibilities, rites of passage, etc.
- sharing creation stories
- recording personal, family, and community histories
- “mapping” the geography and resources of an area
- ensuring cultural continuity (e.g., knowledge of ancestors, language)
- healing
- entertainment.

Where appropriate, talk with students about the purposes of specific stories used in the classroom.

Because of the connotations often associated with the terms “legend” and “myth” (i.e., fiction), it is preferable to use the terms “story” or “traditional story” or “narrative”.

Story is an integral part of the oral tradition. The First Peoples' Oral Traditions unit in this resource guide provides more information about this aspect of First Peoples' cultures.

Copyright and Protocol

It is important to recognize that local cultural protocols exist. Permission for use of many unpublished First Peoples' cultural materials or practices – such as stories, songs, designs, crests, photographs, audiovisual

materials, and dances – should be obtained from the relevant individuals, families, Elders, hereditary chiefs, Band Councils, or Tribal Councils.

Definitions of Key Terms and Terminology

To ensure consistency when using certain terms within the context of EFP 10-12, the following definitions have been provided:

First Peoples:

First Peoples is a term used to describe First Nations, Inuit and Métis peoples. It is comparable to “Aboriginal” or “Canadian Indigenous Peoples.”

- **Aboriginal:** a term defined in the *Constitution Act* of 1982 that refers to all Indigenous people in Canada, including status and non-status “Indians” (as identified by the Indian Act), Métis, and Inuit. This term has been commonly used by the provincial, territorial and federal governments, but is decreasing in use.
- **First Nation:** the self-determined political and organizational unit of the Aboriginal or Canadian Indigenous community that has the power to negotiate, on a government-to-government basis, with BC and Canada.
- **Métis:** a person of European and First Nations ancestry belonging to, or descended from, the people who established themselves in the Red, Assiniboine, and Saskatchewan river valleys during the nineteenth century, forming a cultural group distinct from both European and other Canadian Indigenous peoples. The Métis established homelands in various parts of Canada, with unique traditions, language (Michif), way of life, collective consciousness, and nationhood.
- **Inuit (singular: Inuk):** Original peoples whose origins are different from other Indigenous peoples in North America. The Inuit generally live in northern Canada and Alaska. The word Inuit means “the people” in the Inuit language of Inuktut.

Students may sometimes encounter outdated terms such as “Native,” “Eskimo,” or “Indian” in relation to First Peoples. When appropriate, teachers can use these as opportunities to teach the appropriate terms and the value of respectful language. When referring to a specific First Nation, it is appropriate to use the name of the nation. If referring generally to First Nations, Inuit and Métis, it is generally acceptable to use “First Peoples”, “Canadian Indigenous Peoples”, or “First Nations, Inuit and Métis”.

First Peoples’ Oral Traditions:

These are the means by which cultural transmission occurs over generations, other than through written records. Among First Peoples, oral traditions may consist of told stories, songs, and/or other types of distilled wisdom or information, often complemented by dance or various forms of visual representation such as carvings or masks. In addition to expressing spiritual and emotional truth (e.g., via symbol and metaphor),

the oral tradition provides a record of literal truth (e.g., regarding events and/or situations).

text, texts:

For the purposes of EFP, the term “text” refers to any piece of oral, written, visual, or digital expression or communication (e.g., a speech, essay, poem, story, poster, play, film). A multi-modal text may combine oral, written, and/or visual components.

Inclusion of Local Community Resources

First Nations, Inuit, and Métis peoples are all distinct groups of people. In addition, there is significant diversity among First Nations communities and cultures in BC and Canada.

In order to reflect this cultural diversity, teachers are encouraged, where possible, to have students achieve learning standards through a focus on the stories and texts of local First Peoples’ communities. Building strong community links by consulting with local First Nations and other local Indigenous organizations and seeking their support for what is being taught will help teachers provide authentic, experiential, and localized course content.

Teachers are encouraged to work with their local First Nation, First Nations Tribal Councils, Band Councils, or urban Indigenous organizations such as Friendship Centres or Métis organizations to support the integration of local materials. Public school districts will have Aboriginal Education departments that can support the development of these relationships. Many First Nations have Education Coordinators, Directors, or Managers that can often be of assistance. In addition, Métis organizations can also be helpful in supporting the use of Métis resources.

Because the ownership and knowledge of many authentic oral texts lies with individual people, families, clans, or communities, effective implementation of English First Peoples 10-12 will involve the establishment of connections between the classroom and other Indigenous individuals and First Nations and Métis communities or Indigenous organizations.

When using materials not published for general use, it is important to recognize that local cultural protocols often exist. Permission for use of First Nations cultural materials or practices such as stories, songs, designs, crests, photographs, audiovisual materials, and dances may need to be obtained from individuals, families, Elders, hereditary chiefs, Band Councils, or Tribal Councils.

Making Connections with the Community

In addition to providing rich learning experiences for students, community resource people are sometimes the only available source of oral texts, a required part of EFP curricula. To facilitate effective and positive experiences with community resource people, teachers are reminded to understand and practice the local protocols in areas such as:

- Inviting Elders and other knowledgeable community members into the classroom to speak
- Respecting the natural world when going out on field trips
- Visiting First Nations communities and territories
- Interviewing people
- Holding special events such as a celebratory feast
- Developing locally-based units and lessons

Most communities have protocols in place to be followed when working with Elders and knowledge-keepers. This may include showing respect by offering a gift to the person, or perhaps to the land when on a field trip.

In the public BC system there may be a school district staff member such as an Aboriginal District Principal, Aboriginal Helping Teacher, resource worker or other liaison person to help with the initial contact and knowledge of protocols. Contact can also be made with the local First Nations communities through workers in schools or through the local Band Council. Guidance can also be sought from local learning centres and community organizations such as Friendship Centres, First Nations offices, Tribal Councils or cultural centres. It is important to work with the appropriate organizations to make sure that certain Elders and knowledge-keepers do not get over-worked or called upon too often.

All knowledge shared by local First Nations is inherently their intellectual property. FNESC is developing intellectual property agreement and policy templates to help First Nations protect their community ownership of traditional knowledge and language when entering into educational partnerships.

Considerations for First Nations, Inuit and Métis Guest Speakers

It is important to follow protocols when inviting a member of a First Nations community or Indigenous organization to a classroom or school. Below are some general considerations and processes that can help the process. There are also often protocols specific to local communities. School district Aboriginal education departments or community education departments can provide guidance regarding those specific protocols.

These considerations can also be adapted when taking students out of the school or into field learning experiences that will be led by, or facilitated by, a member of a First Nations community or Indigenous organization.

Before the Visit

- Determine the purpose of the visit – how it is connected to the curriculum or learning standards for the class or course. If it is not directly connected to the curriculum, be clear about the intended learning standards so that the guest visit is meaningful experience for all involved.
- As it is protocol for guest speakers to be provided with a gift and/or honorarium for sharing their time and knowledge, consult with the school district's Aboriginal education department or First Nations community to determine the appropriate amount or gift (if the speaker has not already indicated an honorarium amount). Determine where funds will come from. Check to see if the school or PAC can contribute. If the school and/or school district requires any paperwork to be completed before payment can be issued, ensure that this is done well in advance of the visit so that payment can be issued at the time of visit or as soon as possible afterward.
- Talk with the speaker about the details of the visit:
 - Date and time of the visit
 - The course and grade levels of the students
 - Approximate number of students
 - Let the speaker know what content/learning has led up to the visit
- Ask the speaker about any specific needs:
 - Is there any specific information that students should know before the visit?
 - Are there any specific protocols that the students and adults need to follow during the visit?

- Is there anything else that will help make the visit more comfortable for the speaker (especially if it an Elder)?
- Would it help to have the classroom/space organized in a specific way?
- Ask for permission to take photos or videotape (if desired).
- Ask the speaker for some background information that can be used to introduce the speaker to the students (for example, where the speaker is from, role or occupation, noteworthy experiences or accomplishments).
- Arrange arrival details, and ensure everyone knows where the speaker will be met. For example, arrange to have the speaker met in the parking lot, at the front door of the school, or in the main office. In some situations, the speaker may need transportation from home.
- Ensure the students are prepared prior to the visit:
 - Connect speaker's visit to students' previous learning.
 - Review respectful behaviour with students, including non-verbal communication.
 - Model for students how to introduce themselves.
 - Brainstorm with students questions that they can ask.
 - Prepare students to provide a thank-you to speaker.
 - Ensure office staff and administrators know that a guest is expected.

Day of Visit

- Prepare physical space of classroom. Set up any necessary equipment.
- Introduce speaker to students.
- If students will be introducing themselves to the speaker, consider a talking circle format, saying name and where they are from.
- Ensure there is time for questions/discussion at the end of the session.
- Have student(s) formally thank the speaker and present gift or honorarium.
- If possible, debrief the session with speaker. Walk the guest out.

It is important that the teacher stay present for the session as this models for the students a valuing of the speaker's knowledge and time. If any behavioural challenges occur, it is the teacher's responsibility to address them, not the speaker's.

After the Visit

- Debrief the session with the students.
- Do follow-up activity with students.
- Have students follow up with thank-you letter.
- Touch base with speaker to ensure that honorarium was received (if not presented on day of session).

Communicating with Parents

In EFP 10-12 courses, students will encounter texts that address gender roles, race, racism, social status, interpretations of “wealth” and “poverty,” violence, sexuality, and sexual orientation (including “two spiritedness”), as these are all aspects of First Peoples’ lived realities. In addition, opportunities may be provided to allow for students to have some choice in the selection of texts for study.

Proactive communication with parents can help forestall any concerns associated with the use of sophisticated subject matter, resource materials, and discussion topics in the classroom. As these aspects are

part of an English First Peoples course, the course description and information provided to students and parents by school personnel can make this clear.

Dear Parent/Guardian:

As in other subject areas, the study of English First Peoples can involve dealing with issues and topics that may be deemed challenging in content for some students. An upcoming unit of study from the English First Peoples course may include some emotionally challenging references and graphic language that might be considered sensitive content. The references and language found in the learning resources for this unit of study portray the life experiences of the First Peoples and provide a realistic context for this portrayal.

Our EFP teacher has reviewed all readings for this unit prior to presenting them to the students. The material will be studied in a guided reading environment – ensuring that the students have an opportunity to discuss the content in class with the teacher prior to and following each reading.

We are making you aware of this upcoming unit of study in advance to ensure that you and your child are comfortable with the content to be studied. If you and your child are uncomfortable with addressing this type of content within the classroom setting, we can arrange for your child to address this learning in another manner. If you have concerns in this regard, we encourage you to meet with the teacher of the English First Peoples course to discuss alternative opportunities which the teacher will provide for your student to accomplish the learning in this unit of study. Should you have additional concerns regarding this matter, please consult with the teacher or the principal to address these concerns.

Establishing a Positive Classroom Climate

Establishing a positive classroom climate is important for student learning. Teachers are responsible for setting and promoting a classroom climate in which students feel comfortable learning about, and discussing, topics in English First Peoples 10-12. It is important that the classroom climate encourage students to relate to one another in positive, respectful, and supportive ways. The following are some guidelines that may help educators establish and promote a positive classroom climate.

- Spend time at the beginning of the course helping students establish a sense of community with each other.
- Allow class members sufficient time and opportunities to become comfortable with each other before engaging in group discussion.
- Establish guidelines for respectful communication and be prepared to facilitate any potentially controversial discussions.
- Be prepared to facilitate any potentially controversial discussions. Establish clear ground rules for class discussions that demonstrate respect for privacy, for diversity, and for the expression of differing viewpoints.
- Become familiar with relevant legislation (e.g., Human Rights Code; *Child, Family and Community Services Act*) relevant initiatives (e.g., *Safe, Caring and Orderly Schools: A Guide and Diversity in BC Schools: A Framework*) provincial and district policies and protocols concerning topics such as disclosure related to child abuse, protection of privacy, and alternative delivery.

Activities and discussion related to some of the topics in EFP 10-12 may evoke a strong emotional response from individual students. In this event, ensure that students know where to go for help and support.

Dealing with Sensitive Topics

It is important to deal with some topics in EFP 10-12 with sensitivity. How this occurs will depend on the age, maturity, and backgrounds of students, and teachers will be the best judge of how to approach the material. In presenting sensitive issues, teachers are not expected to be experts on all topics. Rather their role is as a guide and facilitator. As students work through material that they might be sensitive, teachers should be aware of the student's potential reactions to the topics examined. It is important to convey to students that the purpose for understanding the past is to be part of a more positive future. For some students, the topics discussed may be sensitive if they have personal connections with the topic. For others, the topics may be controversial, particularly if students feel they have no connection with the issues. Also, in classrooms with new Canadians, teachers will need to be aware that some topics may echo feelings that are part of some immigrant experiences.

Some considerations for dealing with topics with sensitivity include the following:

- Some sensitive topics are best taught through discussion rather than direct instruction.
- The teacher is responsible for ensuring exploration of sensitive issues so that discussion promotes understanding and is not merely an exchange of intolerance.
- Additional time may be needed to deal with students' concerns and questions.
- Issues may arise for students both in formal discussions and informal conversations in and around the classroom. Discussions will need to be closed appropriately. The teacher may need to play a role in ensuring potential conflict is dealt with in the context of the classroom.
- Students may need to be taught or provided with the tools and skills to discuss these topics rationally in the school and community.

When discussing sensitive topics such as the Indian Residential School system it is important to set ground rules to ensure a safe environment for sharing ideas and opinion:

- always respect and value what others bring to the discussion
- discussion should protect diverging views among participants
- it is okay to feel discomfort

Some texts dealing with sensitive materials may elicit an emotional response from students. Teachers should be prepared to help students deal with the difficult emotions that may arise. Find people who are knowledgeable about the issue or who are trained to counsel students, such as school counsellors, or First Nations, Métis, or Inuit resources available in the community. In certain circumstances teachers may wish to refer students to a crisis line for confidential support.

Encouraging Inquiry-Based Learning

Inquiry-based learning fits well with a First Peoples' pedagogical approach and First Peoples Principles of Learning. Inquiry-based approaches range from teacher-directed to student-directed. Approaching a topic from different levels of inquiry can help with customizing activities to students' needs.

Structured Inquiry: Students investigate a teacher-presented question through a prescribed process.

Guided Inquiry: Students investigate a teacher-presented question using student designed or chosen processes. Students develop processes for inquiry, synthesize, and communicate the learning independently. Teacher is a guide, providing ongoing feedback and posing further questions.

Open Inquiry: Students participate in an activity in which they generate the questions based on an area being studied, design the processes for inquiry, synthesize, and communicate the learning independently.

Generally, inquiry-based learning:

- involves some direct instruction: this occurs as needed – primarily when students require specific information or skills to move forward
- is student driven: students make decisions and take responsibility for their learning rooted in the big ideas set out in the curriculum; the teacher’s role is to connect the ideas with the interests and ongoing questions of students
- is authentic: students are provided with opportunities to explore real-life experiences based on curricular expectations
- encourages reflection on learning: students discuss daily why, how, and what they are learning
- requires patience and time: students are given the time needed to explore their ideas and thinking
- needs modelling: teachers model curiosity, how to create questions, engage with texts, and reflect
- requires teacher support: teachers intervene at appropriate moments to make sure students understand the concepts and processes, and are engaged in learning.

More information about inquiry based learning can be found at www.edutopia.org/blog/what-heck-inquiry-based-learning-heather-wolpert-gawron.

Literature Circles

Many units in this guide use a literature circle model, which allows for increased student choice and engagement. Literature circles rely on a collaborative approach to learning, as students extend their own ideas and thinking while co-constructing meaning in relation to texts. Literature circles provide an opportunity for students to engage in critical thinking and reflection as they read, discuss, and respond to texts.

Literature circles can be implemented in numerous ways. More information about literature circles can be found at www.litcircles.org/Overview/overview.html.

Text Recommendations

English First Peoples 10-12

Selection and Use of Learning Resources

Teachers in the public education system are advised to follow the process used by their school districts for the evaluation of resources intended for student use.

With English First Peoples 10-12, as with any other English Language Arts course K-12, selection of texts for student use is to a considerable extent a matter for the professional judgment of teachers. At the same time, teachers are expected to keep the intent of these courses firmly in mind when making their choices. Thus, although First Peoples and their cultures are sometimes the focus of creative works by non-Indigenous writers, filmmakers, etc., **only texts that present authentic First Peoples' voices (i.e., works created by or through the substantive contribution of Indigenous “authors”) should be chosen for study in these courses.**

The British Columbia Ministry of Education does not recommend books for use in ELA and EFP courses. Teachers should use the resource review process that applies to their schools and/or school districts.

Teachers are advised to consider some or all of the following measures:

- carefully reviewing texts in their entirety (i.e., read the novels/poems, view the films, etc.) before using them with students
- exercising discretion when selecting texts for study, as many works considered worthy of study on the basis of literary merit may also contain material that raise concerns on a “social considerations” review
- acquiring a sense of community expectations and sensitivities with respect to the use of challenging material with grade 10-12 students
- communicating proactively with students and parents about potentially sensitive material to be studied
- adapting their teaching approaches to obviate the need for sending potentially controversial materials home for students to read or view independently as assigned homework. Notes such as the following are included with mature and challenging content:

Note

This song refers to the missing and murdered Indigenous women and girls in Canada. One scene where a student re-enacts a kidnapping may cause a strong emotional reaction.

Authentic First Peoples Texts

Critical for the success of EFP courses is the selection of authentic First Peoples texts. Authentic First Peoples texts are those that:

- present authentic First Peoples' voices – i.e., historical or contemporary texts created by First Peoples (or through the substantial contributions of First Peoples)
- depict themes and issues important to First Peoples' cultures (e.g., loss of identity and affirmation of identity, tradition, healing, role of family, importance of Elders, connection to the land, the nature and place of spirituality as an aspect of wisdom, the relationships between individual and community, the importance of oral tradition, the experience of colonization and decolonization)
- incorporate First Peoples' storytelling techniques and features as applicable (e.g., circular or cyclical structures, repetition, weaving in of spirituality, humour).

Why is it important to use authentic First Peoples texts?

In the past, resources dealing with First Peoples content have contained inaccurate information, and/or have not fairly represented the unique experiences and worldviews of First Peoples. Regardless of how well-intentioned or well-researched these resources may be, FNESC advocates that authentic resources be used in the classroom to ensure that First Peoples' cultures and perspectives are portrayed accurately and respectfully, and that Canadian Indigenous voices are celebrated.

An increased use of authentic First Peoples texts will benefit all students in BC:

- Canadian Indigenous students will see themselves, their families, their cultures, and their experiences represented as being valued and respected.
- Non-Indigenous students will gain a better understanding of and appreciation for the significance of First Peoples within the historical and contemporary fabric of this province.

All the texts (books, plays, films) cited in this guide have been reviewed by FNESC and identified as suitable – in whole or in part – for teaching English First Peoples 10-12, **given appropriate teacher supervision and guidance** as suggested in the Instruction and Assessment Units provided in this teacher guide. Each text has been selected as one that:

- represents an authentic First Peoples' voice (created by and with First Peoples, tells an important and authentic First Peoples' story); **note:** in a few lessons, texts may be included that do not represent authentic First Peoples' voices – these are identified as such, and are included for specific purposes
- depicts themes and issues generally considered important to First Peoples' cultures
- demonstrates a high level of literary/artistic merit
- is generally at appropriate reading level for grade 10-12 students.

Additional texts to support EFP 10-12 should:

- focus primarily on First Peoples' voices from British Columbia, but may also include texts that reflect First Peoples' perspectives from elsewhere in Canada and throughout the world
- demonstrate a high level of literary/artistic merit
- be age-appropriate (e.g., reading level) for grade 10-12 students.

Identifying authentic texts can sometimes be a challenge. To assist in this process, FNESC has published the resource guide, *Authentic First Peoples Resources for Use in K-9 Classrooms* (FNESC, 2016) available online at www.fnesc.ca, and has an evaluation form that can be used to review additional resources.

The following pages cite specific notes associated with each recommended resource. Any text that represents an authentic First Peoples' story and voice will deal with the lived experiences of First Peoples. It may therefore contain language and images that are difficult to read or hear (e.g., consequences of colonialism including the residential school experience, violence and abuse, experiences of racism, substance abuse, criticisms of Christianity and church practices). In this connection, however, it must be noted that many texts traditionally studied in secondary school English classes (e.g., various Shakespeare works, *The Lord of the Flies*, *To Kill a Mockingbird*, *The Crucible*) contain “sensitive” topics, including violence, racism, sexual content, and a critique of religious beliefs.

Recommended Resources

Alexie, Robert (author): *Porcupines and China Dolls*

Theytus Books, 2002

Description: Novel; after a suicide in a community, stories of abuse at residential school begin to come to the surface

Included in the following unit:

- Further Steps toward Reconciliation (11-12)

Alexie, Sherman (author): *The Absolutely True Diary of a Part-Time Indian*

Little, Brown, and Company, 2007

Description: Illustrated novel; set on the Spokane Indian Reservation, the story of teenage Junior, a budding cartoonist, who decides to go to school in town instead of in his home community

Note: This text has some mature language.

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10)
- Identity (10)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Relationships – Families, Friendships, Communities, and the Land (10-11)

Alexie, Sherman (author): *The Lone Ranger and Tonto Fist-Fight in Heaven*

Atlantic Monthly Press | Grove Press, 1993

Description: Short story collection; 22 interlinked tales weave together memory, fantasy, and stark realism to paint a complex, grimly ironic portrait of life in and around the Spokane Indian Reservation; includes the story “This is What it Means to Say Phoenix, Arizona,” on which the film *Smoke Signals* was based

Included in the following unit:

- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

Alexie, Sherman (screenwriter): *Smoke Signals*

Miramax Books, 1998

Description: Screenplay; tells the story of Spokane Indian Reservation residents Thomas and Victor who go on a road trip to collect the remains of Victor’s deceased father

Included in the following unit:

- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

Armstrong, Jeannette and Lally Grauer (editors): *Native Poetry in Canada: A Contemporary Anthology*

Broadview Press Ltd., 2001

Description: Anthology; collection of poetry by Canadian Indigenous writers

Note: Some of the poems in this anthology contain mature and challenging material that may make it inadvisable to use those works in their entirety with students. The challenges include:

- literary difficulty and emotionally charged content
- unvarnished portrayals of the lives of its characters (including use of coarse language, sometimes graphic descriptions of sex and violence)
- depictions of thought and behaviour that clearly qualify as racist, sexist, homophobic, and/or classist.

Only the specific works identified in the units are recommended for classroom use.

Included in the following units:

- How Do We Define Ourselves? (10-11)
- The Politics of Identity (10-12)
- Further Steps toward Reconciliation (11-12)
- Lost People (11-12)
- Yes, There Is Funny Stuff – Humour in First Peoples Literature (11-12)
- Trickster – A Hard Character to Pin Down (11-12)

Barnaby, Jeff (director): *Rhymes for Young Ghouls*

Prospector Films, 2013

Description: Film; set in the Red Crow Mi'q Maq Reservation in 1976, tells the story of Aila, a teen girl who sells marijuana and gets in trouble from her dealer when her money is stolen

Note: This film contains mature content (drug use, nudity, sexuality, and profanity) that may make it inadvisable to use with all students.

Included in the following unit:

- In Search of Authentic First Peoples' voices (11-12)

BC Ministry of Education: *B.C. First Nations Studies*

Queen's Printer, 2003

Description: Course textbook for BC First Nations Studies 12

Included in the following units:

- First Peoples' Oral Traditions (10-11)
- The Trickster – A Recurring Presence (10-11)
- Trickster – A Hard Character to Pin Down (11-12)

BC Ministry of Education: *Shared Learnings: Integrating BC Aboriginal Content K-10*

Queen's Printer, 2006

Description: Publication of the Ministry of Education for assisting teachers in integrating Aboriginal content with authentic and accurate lessons

Included in the following unit:

- First Peoples' Oral Traditions (10-11)

Boyden, Joseph (author): *Wenjack*

Penguin Books, 2016

Description: Novella; fictionalized story based on the true incident of Chanie Wenjack's attempted journey home from residential school along the train tracks

NOTE: Joseph Boyden's works are not necessarily considered authentic First Peoples resources.

For more information about the concerns surrounding Joseph Boyden, see the Politics of Identity unit in this resource.

Included in the following unit:

- First Steps – Exploring Residential Schools and Reconciliation through Children's Literature (10-11)

Bruchac, Joseph (author): *Code Talker: A Novel About the Navajo Marines of World War II*

Penguin Random House, 2005

Description: Novel; fictionalized true account of the Navajo soldiers who used an unbreakable code based on their language during World War II

Included in the following units:

- Further Steps toward Reconciliation (11-12)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Identity (10)

Campbell, Nicola I. (author): *Shin-chi's Canoe*

House of Anansi Press | Groundwood, 2008

Description: Illustrated children's story; story of Shin-chi, the younger brother of Shi-shi-etko, who is about to go to residential school and learns about what to expect from his older sister

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10-11)
- First Steps – Exploring Residential Schools and Reconciliation through Children's Literature (10-11)

Campbell, Nicola I. (author): *Shi-shi-etko*

House of Anansi Press | Groundwood, 2005

Description: Illustrated children's story; story of Shi-shi-etko who has four days before going to residential school for the first time and goes through the process of saying goodbye to her home and her family

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10-11)
- First Steps – Exploring Residential Schools and Reconciliation through Children's Literature (10-11)

Cardinal, Richard (director): *Cry from the Diary of a Métis Child*

National Film Board, 1986

Description: Documentary short film; autobiographical account of Richard Cardinal's experiences at residential school

Note: This film contains sensitive material, dealing with Residential Schools and suicide.

Included in the following unit:

- Childhood through the Eyes of Indigenous Writers (10)

Caro, Niki (director): *Whale Rider*

South Pacific Pictures, 2002

Description: Film; set in New Zealand, tells the story of Paikea, a young Maori girl who fights against the traditional gender roles being imposed upon her by her grandfather

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10)
- In Search of Authentic First Peoples' voices (11-12)

Charleyboy, Lisa and Mary Beth Leatherdale (editors): *Urban Tribes: Native Americans in the City*

Annick Press, 2015

Description: Anthology; collection of poetry, stories, graphics, photography, and other texts by Indigenous authors and creators

Included in the following unit:

- Beats and Bytes (10)

Charleyboy, Lisa and Mary Beth Leatherdale (editors): *Dreaming in Indian: Contemporary Native American Voices*

Annick Press, 2016

Description: Anthology; collection of poetry, stories, graphics, photography, and other texts by Indigenous authors and creators; specifically deals with urban First Peoples' experiences

Included in the following unit:

- Beats and Bytes (10)

Diamond, Neil (director): *Reel Injun*

National Film Board, 2009

Description: Film; documentary detailing the history of the portrayal of First Peoples in film

Included in the following units:

- In Search of Authentic First Peoples' voices (11-12)
- Digital Trickster – The Complex Interaction of New Media and First Peoples (12)

Dimaline, Cherie (author): *The Marrow Thieves*

Orca Books, 2017

Description: Novel; futuristic story of a time when First Peoples are being hunted for their marrow, which has the magical quality of helping people to dream

Included in the following unit:

- What Creates Family? (11-12)

Downie, Gord and Jeff Lemire (author/illustrator): *Secret Path*

Simon & Schuster Canada, 2017

Description: Graphic novel and accompanying audio; story told through images and song lyrics; tells the story of Chanie Wenjack, a young boy who escapes residential school and attempts to follow the train tracks home

Note: This resource is not considered an authentic First Peoples text.

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10)
- First Steps – Exploring Residential School and Reconciliation through Children's Literature (10-11)

Dumont, Dawn (author): *Nobody Cries at Bingo*

Thistledown Press, 2011

Description: Novel; a semi-autobiographical novel about Dawn, an aspiring lawyer who is called back to her home community to help various family members with their problems

Included in the following unit:

- What Creates Family (11-12)

Eyre, Chris (director): *Smoke Signals*

ShadowCatcher Entertainment, 1998

Description: Film; tells the story of Spokane Indian reserve residents Thomas and Victor who go on a road trip to collect the remains of Victor's deceased father

Included in the following units:

- In Search of Authentic First Peoples' voices (11-12)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Identity (10)

Eyvindson, Peter (author): *Kookum's Red Shoes*

Pemmican Publications, 2015

Description: Illustrated children's book; Kookum remembers events from residential school and tells her grandchildren about them

Included in the following unit:

- First Steps – Exploring Residential Schools and Reconciliation through Children’s Literature (11-12)

FNESC/FNSA: *Indian Residential Schools and Reconciliation Teacher Resource Guide 11/12*

FNESC/FNSA, 2015

Description: Publication of the First Nations Education Steering Committee, containing lessons for teaching 11/12 students about the Indian Residential School system

Included in the following unit:

- In Search of Authentic First Peoples’ voices (11-12)

Fox Roman, Trish (editor): *Voices Under One Sky: Contemporary Native Literature*

Crossing Press, 1994

Description: Anthology containing texts such as stories, poetry, essays, songs, and memoirs by multiple Indigenous authors

Included in the following units:

- How Do We Define Ourselves? (10-11)

Gabriel, Mike and Eric Goldberg (directors): *Pocahontas*

Walt Disney Pictures, 1995

Description: Animated film; set in Virginia in the seventeenth century when English colonists invade an Indigenous community

Note: This resource is not an authentic First Peoples resource. It is only used to provide an example of misrepresentation.

Included in the following unit:

- Challenges with Representation (10-11)

Gray Smith, Monique (author): *Tilly: A Story of Hope and Resilience*

Sono Nis Press, 2003

Description: Novel; story of Tilly, a young woman who is just discovering her First Peoples ancestry and is swept into the life of drugs, alcohol and partying; semi-autobiographical story of identity and finding strength

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10-11)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

Highway, Tomson (author): *Kiss of the Fur Queen*

Doubleday Canada, 2008

Description: Novel; story of two Cree brothers who were abused at residential school and their journeys to find their places in the world

Note: This novel contains mature and challenging material (use of profanity and coarse language, graphic depictions of sex, violence sexual abuse, and depictions of thought and behaviour that qualifies as racist, sexist and/or classist) that may make it inadvisable to use with all students.

Included in the following units:

- Further Steps toward Reconciliation – Understanding Residential Schools through Text (11-12)

Ihimaera, Witi (author): *The Whale Rider*

Penguin | Heinemann, 1987

Description: Novel; set in New Zealand, tells the story of Paikea, a young Maori girl who fights against the traditional gender roles being imposed upon her by her grandfather

Included in the following units:

- Belonging (10)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

Ihimaera, Witi (author) and Jay Laga'ana (Narrator): *The Whale Rider*

Bolinda Audio, 2004

Description: Recording, unabridged audiobook; set in New Zealand, tells the story of Paikea, a young Maori girl who fights against the traditional gender roles being imposed upon her by her grandfather

Included in the following unit:

- Belonging (10)

Jordan-Fenton, Christy and Margaret Pokiak-Fenton (authors): *When I Was Eight*

Annick Press, 2013

Description: Illustrated children's book; story of Olemaun, a young girl who leaves the Arctic and goes to residential school

Included in the following unit:

- First Steps – Exploring Residential School and Reconciliation through Children's Literature (10-11)

Kientz, Chris and Simon James (directors): *Raven Tales: How Raven Stole the Sun*

Raven Tales Production, 2004

Description: Short film; from a series of animated short film retellings of traditional stories

Included in the following unit:

- The Trickster – A Recurring Presence (10-11)

King, Thomas (author): *The Back of the Turtle*

HarperCollins, 2014

Description: Novel; the story of Gabriel who returns to his home community after an environmental disaster on his traditional territory

Included in the following unit:

- “You Want Me to Write a What?” – The Literary Essay (11-12)

King, Thomas (author): *Medicine River*

Penguin Canada, 1990

Description: Novel; the story of Will who returns to his home community after the death of his mother, and remembers stories from his youth

Included in the following unit:

- Relationships – Families, Friendships, Communities, and the Land (10-11)

King, Thomas (author): *A Short History of Indians in Canada*

HarperCollins, 2005

Description: Anthology; a collection of stories all dealing with contact, colonization, and the relationship between First Peoples and settlers

Included in the following unit:

- The Trickster – A Recurring Presence (10-11)

King, Thomas (author): *The Truth About Stories: A Native Narrative*

Print: House of Anansi Press, 2003

Audio recording: CBC Radio Canada, 2003

Description: Essay series; a study of First Peoples' storytelling in North America and a proposal that stories are a way to bridge the distance between Indigenous and non-Indigenous peoples

Included in the following units:

- First Peoples' Oral Traditions (10-11)
- We Are Our Stories (11-12)
- The Trickster – A Recurring Presence (10-11)
- Trickster – A Hard Character to Pin Down (11-12)
- Digital Trickster – The Complex Interaction of New Media and First Peoples (12)

Kunuk, Zacharias (director): *Atanarjuat, The Fast Runner*

Aboriginal Peoples Television Network, 2001

Description: Film; set in Canada's Arctic, tells the Inuit story of a warrior battling an evil spirit who is causing strife in the community

Included in the following unit:

- In Search of Authentic First Peoples' voices (11-12)

Kusugak, Michael (author): *Arctic Stories*

Annick Press, 1998

Description: Illustrated children's story; set in Canada's Arctic, weaves traditional Inuit stories into a narrative of a young girl named Agatha

Included in the following unit:

- First Steps – Exploring Residential Schools and Reconciliation through Children's Literature (10-11)

Loring, Kevin (author): *Where the Blood Mixes*

Talonbooks, 2009

Description: Play; set in a community where the Thompson and Fraser Rivers meet; Christine, a young woman who grew up in foster care, returns to her home community to meet her father

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10)
- Further Steps toward Reconciliation (11-12)

Maracle, Lee (author): *Celia's Song*

Cormorant Books, 2014

Description: Novel; sweeping epic covering several generations in Nuu-chah-nulth territory, centering on Celia, a seer

Included in the following unit:

- Further Steps toward Reconciliation (11-12)

Martin, Catherine Anne (director): *The Spirit of Annie Mae*

National Film Board, 2002

Description: Documentary film; story of Annie Mae Aquash, a civil rights activist from Nova Scotia, who was killed execution-style in South Dakota in 1976

Included in the following unit:

- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

McGraw-Hill Education: *Moving Forward: A Collection about Truth and Reconciliation*

McGraw-Hill Ryerson, 2016

Description: Anthology; collection of poetry, short stories, images, graphics, and articles by Indigenous authors

Included in the following units:

- First Peoples’ Story (10)
- Beats and Bytes (10-11)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Further Steps toward Reconciliation (11-12)
- Relationships – Families, Friendships, Communities, and the Land (10-11)

Mishenene, Rachel A. and Pamela Rose Toulouse (editors): *Strength and Struggle: Perspectives from First Nations, Inuit, and Métis Peoples in Canada*

McGraw-Hill Ryerson, 2011

Description: Anthology; collection of stories, poetry, music lyrics, graphic art, articles, and essays by First Nations, Inuit, and Métis writers

Included in the following units:

- First Peoples’ Story (10)
- How Do We Define Ourselves? (10-11)
- The Politics of Identity (10-12)
- Lost People (11-12)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Relationships – Families, Friendships, Communities, and the Land (10-11)
- What Creates Family? (11-12)

Moses, Daniel David, Terry Goldie and Arnett Ruffo (editors): *An Anthology of Canadian Native Literature in English*

Oxford University Press, 1998, 2005, 2013

Description: Anthology containing texts such as stories, poetry, essays, novel excerpts, and plays by multiple Canadian Indigenous authors

Note: Some of the works in this anthology contain mature and challenging material that may make it inadvisable to use in their entirety with students. The challenges include:

- literary difficulty and emotionally charged content
- unvarnished portrayals of the lives of its characters (including use of coarse language, sometimes graphic descriptions of sex and violence)
- depictions of thought and behaviour that clearly qualify as racist, sexist, homophobic, and/or classist.

Only the specific works identified in the units are recommended for classroom use.

Included in the following units:

- We Are Our Stories (11-12)
- Understanding Character (10-11)
- How Do We Define Ourselves? (10-11)
- The Politics of Identity (10-12)
- Exploring Identity through Character (10-11)
- Lost People (11-12)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Yes, There Is Funny Stuff – Humour in First Peoples Literature (11-12)
- The Trickster – A Recurring Presence (10-11)
- The Trickster – A Hard Character to Pin Down (11-12)

Mosoinier, Beatrice Culleton (author): *April Raintree* (revised edition)

Portage & Main Press | Highwater Press, 2016

Description: Novel; story of April, a young Métis girl, and her sister, as they navigate the Canadian foster care system

Note: This version of the novel was written by the author specifically for school use, and does not contain the graphic rape scene contained in the original version (*In Search of April Raintree*).

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Identity (10)

Nicholson, Hope (editor): *Moonshot: The Indigenous Comics Collection*

AH! Comics, 2015

Description: Graphic novel; collection of graphic stories by Indigenous authors from Canada and the US; includes some traditional stories

Included in the following units:

- Beats and Bytes (10-11)

Noyce, Philip (director): *Rabbit-Proof Fence*

Rumbalara Films | Australian Film Commission, 2002

Description: Film; set in Australia circa 1931, tells the story of three sisters who escape residential school and attempt to follow the rabbit-proof fence across the country to their homes

Included in the following units:

- In Search of Authentic First Peoples' voices (11-12)
- Childhood through the Eyes of Indigenous Writers (10)
- Further Steps toward Reconciliation (11-12)

Pilkington, Doris (author): *Follow the Rabbit-Proof Fence*

University of Queensland Press, 1996

Description: Novel; tells the story of three sisters who escape from residential school in Australia and attempt to find their way home by following the rabbit-proof fence

Included in the following unit:

- Further Steps toward Reconciliation (11-12)

Robertson, David A. (author): *The Evolution of Alice*

Portage & Main Press | HighWater Press, 2014

Description: Novel; story of resilience of a young single mother raising her children on the reserve

Included in the following unit:

- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

Robertson, David A. and Scott Henderson (author/illustrator): *Sugar Falls: A Residential School Story*

Portage & Main Press | HighWater Press, 2012

Description: Graphic novel; tells the story of Daniel who, on a school assignment, interviews an Elder in his community, and learns about her residential school experiences

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Further Steps toward Reconciliation (11-12)

Robertson, David A. and Julie Flett (authors): *When We Were Alone*

Portage & Main Press | HighWater Press, 2017

Description: Illustrated children's book; story of children who go to residential school

Included in the following unit:

- First Steps – Exploring Residential School and Reconciliation through Children's Literature (10-11)

Robinson, Eden (author): *Monkey Beach*

Vintage Canada, 2000

Description: Novel; set in Kitimat/Kitamaat, story of a young Haisla woman, Lisamarie, who remembers events of her life as there is a search on for her brother who is missing

Note: This text contains mature subject matter (including incidents of drinking and drug use, depictions of sex and violence, use of racial slurs and verbal abuse).

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10)
- Lost People (11-12)

Robinson, Eden (author): *Son of a Trickster*

Knopf Canada, 2017

Description: Novel (book 1 in a planned trilogy); the story of Jared, a teenage boy with an alcoholic mother, and the mysterious things that happen to him Jared because of a special ability he has not yet discovered

Note: This novel contains mature material (drug use and sale, alcohol consumption, depictions of sex and violence) that may make it inadvisable to use with all students.

Included in the following unit:

- What Creates Family (11-12)

Sellars, Bev (author): *They Called Me Number One: Secrets and Survival at an Indian Residential School*

Talonbooks, 2013

Description: Autobiographical novel; story of Bev's experiences at residential school when she was a child

Included in the following unit:

- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

Sorensen, Aaron James (director): *Hank Williams First Nation*

Peace Country Films, 2005

Description: Film; tells about the parallel stories of a brother and a sister who are fulfilling family responsibilities

Included in the following units:

- In Search of Authentic First Peoples' voices (11-12)
- What Creates Family? (11-12)
- Yes, There Is Funny Stuff – Humour in First Peoples Literature (11-12)

Tamahori, Lee (director): *Once Were Warriors*

Communicado Productions, 1994

Description: Film; set in New Zealand, a family with a noble Maori ancestry faces societal issues and an abusive father

Included in the following unit:

- In Search of Authentic First Peoples' voices (11-12)

Taylor, Drew Hayden (author): *Fearless Warriors*

Talonbooks, 1998

Description: Anthology; series of stories that deal with identity, stereotypes, and family

Included in the following units:

- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- How Do We Define Ourselves? (10-11)

Taylor, Drew Hayden (author): *Motorcycles & Sweetgrass*

Knopf Canada, 2010

Description: Novel; story of a mysterious stranger who pulls into the sleepy community of Otter Lake on a motorcycle, ready to charm people and wreak havoc

Included in the following unit:

- What Creates Family? (11-12)

Taylor, Drew Hayden (author): *Only Drunks and Children Tell the Truth*

Talonbooks, 1998

Description: Play; story of Grace, now grown up, who returns to the family home from which she was “scooped” by the foster care system as a child

Included in the following units:

- What Creates Family? (11-12)
- Yes, there is Funny Stuff – Humour in First Peoples Literature (11-12)

Taylor, Drew Hayden (author): *The Night Wanderer: A Native Gothic Tale*

Annick Press, 2007

Description: Novel; story of Pierre L'Errant, an Ojibway vampire who is more than 200 years old, who returns to his home community to die

Included in the following units:

- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Identity (10)
- Relationships – Families, Friendships, Communities, and the Land (10-11)

Van Camp, Richard (author): *The Lesser Blessed*

Douglas & McIntyre, 1996

Description: Novel; the story of Larry, a teenage Dogrib boy growing up in Fort Simpson who deals with a dysfunctional family

Note: This novel contains mature material (incidents of drug use, alcohol consumption, depictions of violence) that may make it inadvisable to use with all students.

Included in the following unit:

- What Creates Family? (11-12)

Van Camp, Richard (author): *Three Feathers*

Portage & Main Press | HighWater Press, 2015

Description: Graphic novel; story of three young men who are sentenced live on the land for nine months through a restorative justice process

Included in the following unit:

- Childhood through the Eyes of Indigenous Writers (10)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

Vermet, Katharena (author): *The Break*

House of Anansi Press, 2016

Description: Novel; the intergenerational story of a family who come together during the recovery of a young girl who has been brutally raped

Note: This novel contains mature and challenging material (incidents of drug use, alcohol consumption, graphic depictions of violence) that may make it inadvisable to use with all students. The opening chapter of this book contains a description of a brutal incident in which a teenage girl is raped. The incident is remembered throughout by various characters.

Included in the following unit:

- What Creates Family? (11-12)

Wagamese, Richard (author): *Dream Wheels*

St. Martin's Press, 2006

Description: Novel; the connecting stories of Aidan and Joe-Willie who have both suffered trauma and find healing through working together on a shared project

Included in the following unit:

- Relationships – Families, Friendships, Communities, and the Land (10-11)

Wagamese, Richard (author): *Indian Horse*

Douglas & McIntyre, 2012

Description: Novel; the story of Saul Indian Horse, an Ojibway man at the end of his life, looking back on his experiences at residential school and how he sought, and almost found, salvation in hockey

Included in the following units:

- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- Further Steps toward Reconciliation (11-12)
- Lost People (11-12)

Wagamese, Richard (author): *Keeper'n Me*

Anchor Canada, 1994

Description: Novel; story of Garnet, a young Ojibway man who grew up in foster care and returns to his home community to find his family and a connection to his culture that he did not know he had

Included in the following unit:

- How Do We Define Ourselves? (10-11)

Wagamese, Richard (author): *Medicine Walk*

McClelland & Stewart, 2014

Description: Novel; story of Franklin Starlight, a young Ojibway man who is called by his dying father, Eldon, to take him into the bush so he can be buried there when he dies

Included in the following units:

- Childhood through the Eyes of Indigenous Writers (10)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)
- What Creates Family? (11-12)

Wagamese, Richard (author): *One Native Life*

Douglas & McIntyre, 2008

Description: Creative non-fiction; series of meditations that incorporate stories and musings about what it means to be “Native”

Included in the following units:

- First Peoples’ Story (10)
- Place-Conscious Learning – Exploring Text through Local Landscape (10-12)

In the unit Childhood through the Eyes of Indigenous Writers, several children’s books are recommended. The FNESC/FNSA publication *Authentic First Peoples Resources K-9* (available at www.fnesc.ca/k-7/) contains detailed annotations for each of those resources.

Instruction and Assessment Units

English First Peoples 10-12

Overview

This section of the teacher resource guide contains a series of instruction and assessment units to support the teaching of English First Peoples 10-12 courses (including EFP Spoken Language 10, EFP Writing 10, EFP Literary Studies 10, EFP New Media 10, EFP Literary Studies & Spoken Language 11, EFP Literary Studies & Writing 11, EFP Literary Studies & New Media 11, and EFP 12), and provide suggestions for organizing, ordering, and delivering the required course content. Various types of written, visual, oral and digital texts (e.g., novels, films, poetry, informational texts, oral texts) have been included throughout the units.

It is not intended that all units be undertaken as part of a single course.

The various units in this teacher resource guide represent an array of overlapping possibilities and varied approaches. Units are often designed to enable teachers to choose the learning activities that respond to the needs of their students and local contexts. Some units focus on similar topics; this provides the teacher with the opportunity to implement simpler or more complex units according to the background knowledge and needs of the students. Teachers will also notice that some texts are used in more than one unit, and this can support a recursive approach to texts.

The order of the units is not meant to prescribe a linear means of delivery; however teachers are encouraged to begin with the first unit (Introduction to First Peoples) in classes where this may be students' first exposure to English First Peoples. Teachers have the flexibility to select, adapt, modify, organize, and expand on the units to meet the needs of their students, integrate local content, and to incorporate additional relevant learning resources as applicable. In a few instances, where prior implementation of one unit is necessary to engage with the learning activities in another unit, this has been noted.

The beginning of each instructional unit contains a set of “guiding questions,” outlining the purpose of the unit. It may be appropriate to share these questions with students. Each unit also includes preparatory notes, which summarizes the main themes addressed within the unit. In addition, an outline is provided that lists the unit’s lesson and assessment suggestions, as well as blackline masters (BLMs) to help facilitate lesson implementation.

Text Selections

Each unit includes a list primary texts required for teaching the lessons, as well as secondary texts for additional support as needed. All of these texts (with the exception of web-based texts) are annotated in the previous section of this guide, Text Recommendations.

Web-based resources, due to their transitory nature, have not been annotated. Note too that some of the web-based texts used in the lessons are not necessarily considered authentic First Peoples texts. Links were accurate at the time of publication, but may change over time.

Grades 10-12

Introduction to English First Peoples

Unit Guiding Questions

- What do you know about the relationship between First Peoples and Canada?
 - What are First Peoples approaches to teaching and learning?
 - What does it mean to develop a sense of community in a class?
 - Why is it important to develop a classroom community?
-

Preparatory Notes

The introductory unit sets the context for the course, with a particular emphasis on establishing awareness of First Peoples pedagogy and of the key features that make EFP courses unique. Given the unique nature of this course, it is important to establish a classroom environment that is welcoming and supportive.

This unit includes a variety of activities for teachers to work with, including opportunities for:

- community building (a vital component of First Peoples’ cultures)
- establishing the ground rules for respectful contribution and handling conflict
- assessing what students are bringing to the course (in terms of personal, experiential, and academic background)
- understanding and beginning to work with First Peoples pedagogical approaches
- incorporating relevant practices and protocols from the local First Peoples’ community (e.g., for talking circles)
- setting the purpose and context for the course – looking at the traditional and contemporary realities of First Peoples through a study of authentic texts
- incorporating experiential learning by participating in field/community experiences (e.g., visits to an Aboriginal Friendship centre, First Nations band office, First Nations community centre, Indigenous cultural event that is open to the public)
- building a positive environment that allows for a free, frank, and safe study of subjects such as racism and colonialism
- looking at the place and treatment of First Peoples in Canada, both historically and in the present, as a starting point for talking about the literature that students will examine in the course.

Teachers will need to establish connections with the local First Nations or Métis community, or Aboriginal organizations such as friendship houses or learning centres in order to facilitate further authentic learning experiences. The connections the local Indigenous communities or organizations are also important, in that this can help both teachers and students become familiar with local First Nations protocols.

The assessments for these activities are informal, as the goal is to begin to develop a sense of community and belonging in the classroom. Much of the work of this unit involves students participating in small-group and large-group discussion, as well personal response writing. The use of a learning journal for students to record their learning is advisable for the introductory activities. Assessment tools for learning journals and participation are included at the end of this unit.

Lesson Plans in this Unit:

- Lesson 1 – Icebreaker
- Lesson 2 – Field/Community Experience
- Lesson 3 – First Peoples Principles of Learning
- Lesson 4 – Stories of Who I Am
- Lesson 5 – Moderated Discussion on Canada–First Peoples Issues
- Unit Summative Assessment Options

Primary Texts

- First Peoples Principles of Learning (www.fnesc.ca/wp/wp-content/uploads/2015/09/PUB-LFP-POSTER-Principles-of-Learning-First-Peoples-poster-11x17.pdf)

Supplementary Texts

- 8th Fire (www.cbc.ca/8thfire/2011/11/tv-series-8th-fire.html) – the 4 episodes of the series are found near the bottom half of the page)

Blackline Masters

1. People Search Icebreaker
2. Learning Journal
3. Participation in Group Discussions and Activities

Lesson 1 – Icebreaker

Explain to students that for this course it is important that they learn about each other and develop a sense of community and trust. A first step in this process is getting to know more about their classmates.

Applicable BLMs

- 1. People Search Icebreaker
- 2. Learning Journal

Prepare the physical space of the classroom in a manner that is inviting to students. If possible, bring students outside. Ask students to participate in a “People Search” icebreaker to help them to get to know each other. See BLM 1 – People Search Icebreaker for sample questions. Space has been left on the handout to add questions relevant for your class.

Prepare a large assortment of interesting and diverse photographs. Students can work in large class group, or in smaller groups of 5-6 people each. Provide students with the photographs, ensuring that there are more photos than are needed, so that all students have choice. Ask students to choose a photo that interests them or that they like. Students then take turns sharing with their group (or with the whole class) why they chose that photo and how it might connect with something about who they are. Decide how to post the photos attached to the student’s names in the classroom.

Hand out BLM 2 – Learning Journal. Review the intent and assessment criteria for their learning journals. Explain that students will be using their learning journal to record their thinking and learning for some of their learning activities in this course.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning.

Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Ask students to share what they thought about spending time getting to know each other or know more about each other. Decide whether students record their thinking in their learning journals or write down their thoughts to hand in as an “exit slip” for the class. Students’ responses can be used to help shape future discussion.

Lesson 2 – Field/Community Experience

As soon as possible in the course, bring students to a First Nations Friendship Centre, learning place, or other First Peoples gathering place. Have food available for students (and others of the place) to share.

Introduce the class to the place or space. Ask them to think about why they are there, and what they can learn from the place. Also ask them to think about why they are sharing food together. Ask them to think about what role the sharing of food has in cultures. Let them know that they will be asked to share their learning at a future time.

Applicable BLMs

2. Learning Journal

In that setting, have a class discussion about the different types of learning. Ask students to do the following task: Think about a time in your life, outside of school, when you learned something. How did you learn it? Provide examples for students such as learning how to ride a bicycle, learning that a stove element is too hot to touch when it is on, learning where the best fishing spot is, etc. Ask students to talk about the learning experience with a partner. As a class debrief what these learning experiences were, and what they have in common. Introduce the term “experiential learning” (learning by doing) and “modelling” (learning by listening and watching). Discuss how these types of learning are different from, or similar to, various types of learning found in the current school system. Ask students to identify how they learn best.

If possible, have an Elder talk with the class about traditional ways of teaching and learning in First Peoples’ communities.

Discuss with the class what “protocol” means (informal laws or expectations of processes) and how protocols are used in all cultures in various forms. Ask students to form small groups and brainstorm explicit and implicit protocol expectations for various scenarios (i.e., protocols used in school settings, in formal situations, etc.). Explain that First Peoples’ cultures also have protocols for different situations, and that these protocols can be different for different groups of people. In addition, help them understand that for many First Nations cultures, protocols are understood as the laws that govern their behaviours.

Introduce the students to the various uses of talking circles (for sharing, for healing, for learning, etc.). If possible, have an Elder talk with the class about the protocols for the use of talking circles (recognizing the various uses of talking circles and respecting that different peoples have different protocols). Establish class norms for engaging in talking circles (one person at a time, the right to “pass,” no cross-talk, respectful body language, etc.). Explain that the class will be regularly using talking circles for various purposes, such as debriefing a learning experience, or when dealing with conflict or sensitive issues.

Ask students to arrange themselves into a circle for the purpose of debriefing the field/community experience. Ask students to share at least one thing they learned from the experience. Explain that in this type of activity, students are to listen respectfully and only speak when it is their turn. Indicate that each student does have the right to pass.

Formative Assessment Strategies

Ask students to think about what they are learning during their field/community experience and record their thinking in their learning journals. Students' responses can be used to help shape future discussion.

Lesson 3 – First Peoples Principles of Learning

For this activity to be meaningful, it is important that teachers have an understanding of the First Peoples Principles of Learning, and not consider them as representative of how “schooling” has historically been done Canadian schools.

Share the First Peoples Principles of Learning (FPPL) with students. Review each principle. It may help to work as a large group, or in small groups to translate the principles into student-friendly language. Ask students to reflect on their experiences in school so far and to evaluate what aspects of their experiences reflect the FPPL and which do not. For example, to highlight contrasts, students might note that they are usually required to all learn at the same rate, or that there is sometimes disconnect between school and the rest of their lives. If students have been involved in mentorship opportunities or have been able to work with younger students, they might note that these kinds of learning are reflected in the FPPL.

Asks students to think about the class they are currently in. Discuss what honouring the FPPL might mean in terms of how the class should operate. Students may generate ideas that are not possible within the existing dictates of the school and/or district, but they may also develop some ways of doing things in the classroom that are achievable. If possible, choose the workable suggestions to implement in the classroom. Discuss the responsibilities of both the teacher and the students in the implementation.

Formative Assessment Strategies

Ask students to create a Venn diagram or other graphic organizer to compare what they understand about the First Peoples Principles of Learning with their experiences of the education system up until now. Students' responses can be used to help shape future discussion.

Lesson 4 – Stories of Who I Am

Discuss the meaning of “artifact.” Ask students to bring in four artifacts:

- one to represent them as an individual
- one that represents their familial belonging
- one that represents their peer group belonging
- one that represents other cultural identities.

Discuss with students the terms “identity” and “culture.” Have students form pairs. Have students orally present each artifact to their partners, explaining the artifact’s significance. After students have had the opportunity to share with a partner, ask everyone to choose one of their artifacts and explain its significance to the class.

Ask students to think about how the people in the classroom are both individuals and members of various groups at the same time. Ask the students to think about how we are simultaneously different and the same. Ask students to find a way to represent what they have learned about everyone in the classroom (e.g., drama, dance, song, video, poster, model, cartoon, carving, mobile, weaving, storyboard, website, verbal-visual essay).

Formative Assessment Strategies

Have students complete a written self-assessment of their representations. Co-construct criteria of the self-assessment.

Alternatively, ask students to think about what they learned during this experience and write about it in their learning journals.

Applicable BLMs

2. Learning Journal

Students’ responses can be used to help shape future discussion.

Lesson 5 – Moderated Discussion on Canada–First Peoples Issues

Part 1 – Respectful Communication

Ask students to think about what respectful communication looks and sounds like. Provide students with brief scenarios, and have students create mini-roles illustrating examples of both.

Ask students to think about what kind of communication is most effective for them in their learning environment. Have them work in small groups to brainstorm their endings to the sentence stem “Everyone in this classroom has the **right** to …” Provide examples such as the following:

- Everyone in this class has the right to be heard.
- Everyone in this class has the right to pass.
- Everyone in this class has the right to be treated with respect.

Once they have completed this task, ask them to brainstorm a corresponding list that ends the stem, “Everyone in this classroom has the **responsibility** to …,” noting that, for each right, there needs to be a related responsibility. Provide examples such as the following (which do not all correlate with the previous examples):

- Everyone in this class has the responsibility to listen respectfully to others.
- Everyone in this class has the responsibility to use “I” statements, not “you” statements.
- Everyone in this class has the responsibility to be patient, and not interrupt others.

Once this is done have each group join with another to combine their lists, eliminating duplicate points and merging similar ones. Repeat the merging of groups until the class has one complete list. Have this list printed up and if desired, ask each student to sign the Class Guidelines for Respectful Communication.

Part 2 – Informal Discussion on Canada-First Peoples Relationship

Note

This activity needs to be carefully organized. It is important that the debate not end up perpetuating stereotypes, racism, or ill-informed perspectives. Some Indigenous students may also find it challenging to be in a classroom where other students voice disrespectful opinions. It is necessary to establish criteria for a respectful interaction prior to the discussion, and to ensure that there is a debrief following the activity to ensure that Indigenous students do not leave the class feeling marginalized.

Depending on the context of the classroom, it may be helpful to have the class watch parts of the 8th Fire Series to help inform the discussion. (Note that some links on this page do not work. The 4 episodes of the series are found near the bottom half of the page.)

Informally poll students (e.g., via show of hands) for their opinions on the history of relations between governments in Canada and First Peoples. Ask, “How many think the history of relations between governments in Canada and First Peoples has been generally positive?” and “How many think the history of relations between governments in Canada and First Peoples has been generally negative?” Take note of the divide on this question that exists within your class. It may indicate how best to approach subsequent texts that you study (i.e., what the predisposition and levels of background knowledge might be within your class).

Propose to explore the question in a bit more depth using a moderated discussion. To narrow the focus somewhat, use a resolution such as “the justice system in Canada – including lawmakers, police, and courts – has on balance worked to ensure fair treatment of First Peoples over the past 200 years.”

Assign students to either the pro or con side of the debate/discussion (you may wish to base the assignment of group on the position students took when you asked for an earlier show of hands, or deliberately alter the mix). Ask students to conduct some discussion as a team and some research to identify specific cases, events, or situations that support their assigned position. The actual debate or discussion can be conducted in an ensuing class. The goals of this activity are to:

- acquire a better sense of the range of opinions, attitudes, and knowledge that exist among your students, in order to assess their learning needs when subsequently approaching texts
- reinforce the ground rules for respectful discussion in a situation where there are differing opinions
- sensitize students (especially non-Indigenous students) to the degree of oppression or discrimination that First Peoples have experienced in this land, without making the situation seem all negative or hopeless (this may help prepare some students for challenging content in some of the texts they will be looking at throughout the course).

Moderate the discussion to ensure that points of view are appropriately represented, the discourse remains respectful and evidence-focused, and the activity can be brought to a close within the allotted time (e.g., one class). You may be able to summarize by suggesting that the record on balance has been mixed. Have students use their learning journals to conduct a self-assessment of their contributions to the group discussions, based on criteria such as:

- consideration of the extent to which students cite specific evidence to support the position they are advancing (arguments in favour might include references to things such as Delgamuukw and the

actions of the then BC Provincial Police in relation to the lynching of Louie Sam; arguments against might include references to things such as the verdict in the Colton Bouchie/Gerald Stanley trial; the numbers of unsolved cases of missing and murdered Indigenous women and girls in Canada; the enactment of anti-potlatch regulations in the *Indian Act*; and the actions of the RCMP in enforcing some of the scoop-ups associated with residential schooling or of particular police officers in mistreating First Peoples)

- consideration of the extent to which students keep their focus on the justice system as opposed to the entire apparatus of government (recognizing that some events – such as the confrontations at Oka, Gustafson Lake, and Ipperwash – involve the enforcement arm of the justice system, although the issues in play may not be exclusively legal)
- consideration of the way in which students express themselves orally.

Conclude the activity with a talking circle. Ask students to share how they felt during the discussion. Use this opportunity to ensure that students do not leave the classroom feeling marginalized or that the class is an unsafe space to return to.

Formative Assessment Strategies

Have students complete a self-assessment using the criteria outlined in the BLM Participation in Group Discussion and Activities.

Applicable BLMs

3. Participation in Group Discussions and Activities

Ask students to think about what they learned during this experience and write about it in their learning journals.

Students' responses can be used to help share future discussion.

Unit Summative Assessment Options

Revisit the unit's guiding questions. Ask students use their learning journals and other evidence of learning to create a graphic representation of their learning in this unit. This activity could be completed individually, in pairs or in small groups. Co-construct assessment criteria for this activity.

If completing the activity in small groups, students could also self-assess using BLM 3 – Participation in Group Discussions and Activities.

Applicable BLMs

3. Participation in Group Discussions and Activities

BLM 1 – People Search Icebreaker

Talk to people in the class, asking if they fit any of the descriptions in the boxes. If a person fits the description, record the name and ask for one detail to add to the description. If there are individuals who do not identify with any of the descriptions, ask them to share something else about themselves, and record the information in the bottom row of boxes.

Find a person who...

Speaks more than one language. Name: _____ Detail: _____	Knows how to bake. Name: _____ Detail: _____	Has a definite career goal. Name: _____ Detail: _____	Plays a musical instrument. Name: _____ Detail: _____	Has travelled outside of Canada. Name: _____ Detail: _____
Knows who Thomas King is. Name: _____ Detail: _____	Has recently moved to this area. Name: _____ Detail: _____	Loves to read. Name: _____ Detail: _____	Is an artist. Name: _____ Detail: _____	Is a part of a team or club outside of school. Name: _____ Detail: _____
Has ever sang or danced in public. Name: _____ Detail: _____	Has an unusual or uncommon hobby. Name: _____ Details: _____	Grew up in a town of fewer than 500 people. Name: _____ Detail: _____	Loves to write. Name: _____ Details: _____	Has a favourite author. Name: _____ Detail: _____
Is a good cook. Name: _____ Detail: _____	Is a sports enthusiast. Name: _____ Detail: _____	Can speak a First Nations language. Name: _____ Details: _____	Has more than three siblings. Name: _____ Detail: _____	Knows who Eden Robinson is. Name: _____ Detail: _____
Knows how to operate a boat. Name: _____ Detail: _____	Has ever read poetry for enjoyment. Name: _____ Detail: _____	Has had an unusual pet. Name: _____ Detail: _____	Can name 10 First Nations in BC. Name: _____ Detail: _____	Has more than one cultural heritage. Name: _____ Detail: _____
Name: _____ Detail: _____	Name: _____ Detail: _____	Name: _____ Detail: _____	Name: _____ Detail: _____	Name: _____ Detail: _____

BLM 2 – Learning Journal

One way to improve your learning is to think about and reflect on what you are learning. This learning journal is going to be written evidence of what you are learning about. The purpose of this journal is to help you respond thoughtfully to learning experiences in and out of the classroom. These learning experiences will include small-group and large-group discussions, readings, listening to people speak, and field trips.

Writing about what you are learning is not just recording “we learned about _____ today.” You need to share as much as you can about what you have learned, and how you learned it. You can explain what your understanding was before the learning experience, whether or not your understanding has shifted, and if so, how. You can also use this opportunity to write about what is challenging for you in your learning.

In some cases, this learning journal will be the only evidence to assess your learning, so it needs to be as thoughtful and as complete as possible. Make as many connections as possible between what you are learning and your own experiences, values, and ideas.

Some sentence starters to use could be

- I found this class/experience interesting because _____.
- This makes me question/think about _____ because _____.
- Some questions that this raises for me are _____.
- _____ has helped me understand that _____.
- I can now see the link between _____ and _____.

Assessment

The assessment of your learning journal will be based on two things: the number of entries, and the quality of entries. A good entry is one that thoughtfully responds to the assigned prompt or question and shows thoughtful reflection on your learning. Each entry will be marked out of 4 marks. You will not be graded on spelling or grammar, but you are expected to write as well as you can. There is no length requirement, but the entries should be long enough to adequately develop your ideas.

Criteria for Assessing Learning Journal Entries

4	<ul style="list-style-type: none">• response fully relates to the day's activity, experience, or question• response is fully developed and shows evidence of trying to expand understanding of the experience or reading• response fully links experience or reading to previous learning• response shows insight, and contains fully developed relevant details or examples
3	<ul style="list-style-type: none">• response fully relates to the day's activity, experience, or question• response is fully developed and shows evidence of understanding of the experience or reading• response links activity, experience, or reading to previous learning• response contains relevant details or examples
2	<ul style="list-style-type: none">• response minimally relates to the day's activity, experience, or question• response shows some evidence of understanding or thinking about the activity, reading or experience, but the development of response is minimal• response tries to link activity, experience, or reading to previous learning• response contains few details or examples
1	<ul style="list-style-type: none">• minimal response that does not relate to the day's activity, experience, or question

BLM 3 – Participation in Group Discussions and Activities

Exceeds Expectations	Fully Meets Expectations	Minimally Meets Expectations	Still Working Toward Expectations
<ul style="list-style-type: none"> • contributes to discussion regularly and thoughtfully 	<ul style="list-style-type: none"> • contributes to discussion regularly and thoughtfully 	<ul style="list-style-type: none"> • contributes to discussion regularly 	<ul style="list-style-type: none"> • rarely contributes to discussion
<ul style="list-style-type: none"> • encourages others to speak, often through asking questions 	<ul style="list-style-type: none"> • encourages others to speak 	<ul style="list-style-type: none"> • sometimes encourages others to speak 	<ul style="list-style-type: none"> • rarely encourages others to speak
<ul style="list-style-type: none"> • reflects on others' contributions and can modify own thinking. 	<ul style="list-style-type: none"> • reflects on others' contributions and can sometimes modify own thinking 	<ul style="list-style-type: none"> • reflects on others' contributions 	<ul style="list-style-type: none"> • rarely reflects on others' contributions
<ul style="list-style-type: none"> • offers clarification, explanation, or elaboration as needed to extend ideas • may use comparisons, analogies, or examples to illustrate a point. • synthesizes and extends others' ideas or opinions 	<ul style="list-style-type: none"> • offers clarification, explanation, or elaboration as needed to extend ideas • may use comparisons, analogies, or examples to illustrate a point 	<ul style="list-style-type: none"> • offers clarification, explanation, or elaboration as needed to extend ideas 	<ul style="list-style-type: none"> • rarely offers clarification, explanation, or elaboration to extend ideas
<ul style="list-style-type: none"> • participates and works co-operatively with all others, and often takes on extra responsibilities 	<ul style="list-style-type: none"> • participates and works co-operatively with all others, and sometimes takes on extra responsibilities 	<ul style="list-style-type: none"> • participates and works co-operatively with all others 	<ul style="list-style-type: none"> • rarely participates or works co-operatively with others
<ul style="list-style-type: none"> • recognizes when conflict may arise and uses strategies to avert it 	<ul style="list-style-type: none"> • recognizes when conflict may arise and tries to deal with it appropriately 	<ul style="list-style-type: none"> • sometimes recognizes when conflict may arise and tries to deal with it 	<ul style="list-style-type: none"> • creates conflict within the group, or rarely tries to resolve it

Grades 10-11

Challenges with Representation

Unit Guiding Questions

- What is meant by “authentic” First Peoples’ voices?
 - How can we determine whether a text is authentic?
 - How are First Peoples often represented in popular culture?
-

Preparatory Notes

This unit is intended to introduce students to the concept of “representation,” asking them “Who gets to tell whose stories?” Students learn about what is meant by “authentic First Peoples’ voice” and are provided with evaluative tools that will allow them to begin to critically examine new media and other texts (films, websites, stories, poems, etc.) in a variety of contexts. The activities in this unit encourage students to employ a First Peoples “lens” to focus their thinking about “text” and “voice.”

The core of this unit is an analysis of the power of popular culture and media to obfuscate truth or perpetuate stereotypes. In each lesson, students will be asked to consider the source and authenticity of text(s) and voice. Using scenes from a Disney film, *Pocahontas* (1995), students are asked to consider the portrayal of First Peoples in the film (and elsewhere in popular culture), paying particular attention to the character of Pocahontas and her relationship with John Smith. Students then read/view and analyze several other texts about Pocahontas and try to assess the authenticity of each. Students also examine a few First Peoples works (e.g., a poem by Paula Gunn Allen and “Burn Your Village to the Ground” by Tribe Called Red) that use the “voice” of Pocahontas.

Note

Some of the resources included with this unit are not authentic First Peoples texts. These resources for the most part provide students with examples of the sort of ubiquitous but misleading texts they might encounter in other classes, or in their daily lives. Disney’s *Pocahontas*, for instance, is a good example of popular culture texts young people are exposed to. It is essential that students be able to critically examine such portrayals of First Peoples through an “authenticity lens.” This helps students apply the same critical techniques when examining other mainstream representations of cultures, groups, gender orientations, etc. to which they themselves do not belong. Other resources listed for this unit help provide that authentic lens by including several other authentic texts that help dispel the myths perpetuated by films like Disney’s *Pocahontas*.

Lesson Plans in this Unit

Lesson 1 – Introduction: Authentic Text, Voice, and Representation

Lesson 2 – Disney’s Pocahontas

Lesson 3 – The “Real” Pocahontas

Lesson 4 – Quest for Authenticity

Unit Summative Assessment Options

Primary Texts

- Paula Gunn Allen, “Pocahontas to her English Husband, John Rolfe,” (waltonhigh.typepad.com/files/pocahontas_to_her_english_husband-.pdf)
- Powhatan Renape Nation, “The Pocahontas Myth” (www.powhatan.org/pocc.html)
- Jesse Ferreras, “A Tribe Called Red’s Thanksgiving Track Tougher to Swallow than Turkey and Stuffing” (www.huffingtonpost.ca/2014/11/27/a-tribe-called-red-thanksgiving_n_6233902.html)
- *Pocahontas* (film)
- Christina Sterbenz, “The Real Story of Pocahontas Is Much Darker Than the Disney Movie” (www.businessinsider.com/the-real-story-of-pocahontas-2014-4)

Supplementary Texts

- University of Northern BC, “Evaluating Web Resources” (www.youtube.com/watch?v=RORvUZBJjf8)

Blackline Masters

1. Evaluating Websites
2. Evaluating Authenticity: First Peoples Texts
3. Sample Scoring Guide for Academic Writing – (can be modified for creative writing, etc.)

Lesson 1 – Introduction: Authentic Text, Voice, and Representation

Working in pairs, ask students to tell one another a story about something that has actually happened to them. Each student then attempts to retell the story as accurately as possible (this can be done aloud to the class, through a storyboard, or simply back to the other student, depending on the strengths and needs of the students).

As a class, or in smaller groups, discuss what makes it difficult to tell another person’s story. What makes it difficult? What additional information do you need in order to accurately tell another’s story?

Introduce students to the ideas of “authenticity,” “authentic voice,” “representation” and “authentic text” using the provided BLMs. Ask students to consider who is able to provide the most accurate description of who they are – themselves, or other people? Ask students to think about how other people such as family members, friends, teachers, or casual acquaintances might describe them.

Applicable BLMs

1. Evaluating Websites
2. Evaluating Authenticity: First Peoples Texts

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Notice and respond to class or small-group discussion of stories and terms.

Lesson 2 – Disney’s Pocahontas

Ask students to brainstorm what they know about Pocahontas. This could be a think/pair/share activity or a whole-class discussion.

Students view scenes from the Disney film, *Pocahontas*. They will use the Evaluating Authenticity handout to help frame their analyses. Critical examination of the film should include the following scenes:

- Scene 4: Pocahontas is introduced. Students should consider the portrayal of First Nations people and potential stereotypes when viewing this scene.
- Scene 11: “Gold” How are Europeans portrayed?
- Scene 12: “Smith and Pocahontas.” Consider the point of view of this scene; sources of bias? Stereotypes?
- Scene 22: “Pocahontas and the Prisoner”
- Scene 23: “Savages.” The final two scenes are of particular importance to later discussions about the “real” story of Pocahontas in comparison with the Disney version.

Applicable BLMs

1. Evaluating Websites
2. Evaluating Authenticity: First Peoples Texts

Formative Assessment Strategies

Students view the scenes and complete the Evaluating Authenticity BLM. Provide feedback on student responses to the questions on the handout. This could be part of a large group discussion, especially if students are struggling with the concepts. The activity should be used as guided practice rather than for summative assessment.

Lesson 3 – The “Real” Pocahontas

Students interact with a variety of texts related to the “real” Pocahontas:

- The Pocahontas Myth
- The Real Story of Pocahontas Is Much Darker Than the Disney Movie
- Leave It to a Tribe Called Red to Remind Us What U.S. Thanksgiving Is REALLY About
- Paula Gunn Allen, “Pocahontas to Her English Husband, John Rolfe”

Applicable BLMs

1. Evaluating Websites
2. Evaluating Authenticity: First Peoples Texts

For each text, students should consider the appropriate elements of both the Evaluating Website handout, and the Evaluating Authenticity handout. Students should also be given an opportunity to discuss their responses to these texts. This lesson may be spread over two or more classes.

Formative Assessment Strategies

Have students prepare a T-Chart comparing the actual events with the Disney version of Pocahontas, Smith, and the events depicted in the film. Students should also consider the authenticity of the sites listed. Students should consider the following questions:

- Why has the real story been altered?
- Why does it matter that a story aimed at children (Disney's *Pocahontas*) deviates from its historical basis? After all, most Disney films take liberties with the original stories from which they are drawn (e.g., *Jungle Book*, *Pinocchio*, *The Little Mermaid*).

The activity should be used as guided practice rather than for summative assessment.

Lesson 4 – Quest for Authenticity

Students examine two or more works that present a more accurate representation of Pocahontas. The link to the *Huffington Post* article (“A Tribe Called Red’s Thanksgiving Track Is Tougher To Swallow Than Turkey And Stuffing”) contains two embedded videos: one, the original link to Addams’ Family Values, and the Tribe Called Red video “Burn Your Village to the Ground.” Students should also examine the Paula Gunn Allen poem (“Pocahontas to her English Husband, John Rolfe”) and consider both in terms of authentic voice.

Formative Assessment Strategies

Have students discuss why the poem and the song by A Tribe Called Red are authentic First Peoples’ voices (as opposed to the Disney film). Monitor the discussions and provide feedback as needed, considering the extent to which students advance reasoned argument supported by examples and other evidence.

Unit Summative Assessment Options

Have students write a brief essay choosing one of the following options:

- Respond to the question “Why does why does representation matter?”
- Compare and contrast the historical Pocahontas with the Disney version.

Applicable BLMs

3. Sample Scoring Guide for Academic Writing

A sample scoring guide is provided in the BLM. Students can be asked to self-assess their writing. Peer assessment can also be used.

BLM 1 *Evaluating Websites*

Name of website:

Author or creator (if known):

Date the site was “published”:

Rate each factor below using a 6-point scale (1 is lowest, 6 is highest); provide a brief rationale for your score.

Accuracy: Who is the author? Does the author provide a bibliography or contact information? Is the information on this site consistent with other sources? Does the information make sense?

1	2	3	4	5	6
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Authority: Is the author an expert on this subject? How do you know? Does the author have credentials? If the website has Indigenous content, is the author a knowledgeable community member or valued Indigenous knowledge-keeper? For non-Indigenous content, is the author affiliated with a university or research institution? The domain extension can help you determine the type of resource (.com=commercial; .edu=education; .org=organization).

1	2	3	4	5	6
---	---	---	---	---	---

Context: What is the purpose of this site? Why would someone go to the trouble of creating it and providing information? Is there evidence of bias?

1	2	3	4	5	6
---	---	---	---	---	---

Currency: How up-to-date is the site? Can you tell when it was last modified or updated? Do the links work? Are the listed resources out-of-date or no longer relevant, or are they fairly current?

1	2	3	4	5	6
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Challenges with Representation

Coverage: Do the links lead to other authoritative sources, or unrelated ones? Does the site provide enough detail about the topic, or are there gaps?

1	2	3	4	5	6
---	---	---	---	---	---

Design: Does the web page look professional? Is it easy to read and navigate, or is it cluttered and hard to move through?

1	2	3	4	5	6
---	---	---	---	---	---

Final Evaluation: Rate the apparent authenticity of this resource. Would you recommend it?

1	2	3	4	5	6
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Adapted from a UNBC Library video available at www.youtube.com/watch?v=RORvUZBJjf8

(The video is just under 4 minutes long, and covers the topics in more detail.)

BLM 2 *Evaluating Authenticity: First Peoples Texts*

Adapted from “Authentic First Peoples Resources (K-9)”, available at www.fnesc.ca/k-7/

“Authentic First Peoples texts” are historical or contemporary texts that are created by First Peoples (or through the substantial contributions of First Peoples) and depict themes and issues that are important within First Peoples’ cultures.

“Representation” refers to how people, or groups of people are portrayed or defined.

Determining the authenticity of a work can be challenging. Use the elements below to help analyze the various works you will be looking at during this unit. You should also consider these factors when analyzing any text (novels, poems, films, etc.), particularly in cases when the authors or filmmakers are employing the point of view of a group of people to which they do not belong.

- Name of Work:
- Brief Summary:
- Author:
- Whose story is being told? Consider the point of view of the work.
- What authority does the author have to tell this story? In the case of First Peoples texts, consider First Nations, Métis, or Inuit community affiliation, collaboration with Indigenous peoples, etc.
- Are the authors representing groups of people of which they are a part (self-representation), or are the authors referring to groups of people different from their cultural contexts?
- Is the story accurate? How do you know? Are First Peoples and other characters portrayed respectfully and realistically? Are gender roles portrayed realistically?
- Are biases evident? If so, what are they?
- Does the story rely on stereotypes, or are characters unique and life-like?

Considering all of these factors, rate the authenticity of this work, and provide a brief explanation. (1=not authentic; 6=very authentic).

1	2	3	4	5	6
---	---	---	---	---	---

BLM 3 Sample Scoring Guide for Academic Writing

Name _____

Introduction/Conclusion – Thesis is appropriate and well-phrased. The introductory paragraph is focused and sufficiently detailed, and includes information about the subject(s) that will be discussed throughout the essay. The main idea introduced here is built upon in the body paragraphs that follow. Likewise, the essay concludes with an appropriate restatement of the topic and summation of the argument.

1	2	3	4	5	6
---	---	---	---	---	---

Quotations/Supporting Details – Quotations are appropriate and correctly formatted; they flow naturally into the student’s writing. Support, either implicit or explicit, is provided for all assertions. References are correctly attributed. References or citations are complete and correctly formatted.

1	2	3	4	5	6
---	---	---	---	---	---

Voice and Control – There is a sense of voice developed throughout the paper, appropriate to the topic and format of the essay. The paper flows logically from one topic to another, linked by appropriate transitions. Voice and tone are appropriate for the audience and the subject. The paper addresses its subject with clarity and sophistication; upper-level responses may employ appropriate rhetorical and/or stylistic techniques to enhance ideas and clarify the argument (metaphor, allusion, etc.).

1	2	3	4	5	6
---	---	---	---	---	---

Argumentation – The paper develops a strong argument and develops logically, employing appropriate logical argumentation techniques. The paper considers and addresses contrary perspectives. The paper employs appropriate support from relevant sources.

1	2	3	4	5	6
---	---	---	---	---	---

Mechanics and formatting – The paper shows evidence of editing. Rules of grammar, punctuation, and spelling are followed accurately. Essay formatting guidelines are followed.

1	2	3	4	5	6
---	---	---	---	---	---

Grades 11-12

In Search of Authentic First Peoples’ voice

Unit Guiding Questions

- How can we determine whether a text is an authentic First Peoples text?
 - What is meant by authentic First Peoples’ voice?
 - How are First Peoples often represented in popular culture? Who creates these representations?
 - Why is authentic First Peoples’ voice necessary?
 - How can creating an authentic text help foster justice?
 - What is the difference between authenticity and First Peoples’ voice in media?
 - How can First Peoples films help break stereotypes, foster justice, and contribute to reconciliation?
-

Preparatory Notes

This unit is intended to continue developing students’ understanding of “authentic text” and First Peoples’ voice,” and provide them with evaluative tools that will allow them to critically examine new media and other texts (films, websites, stories, poems, etc.) in a variety of contexts. The activities in this unit encourage students to employ a First Peoples lens to focus their thinking about text and voice.

If students have limited understanding of authentic First Peoples texts, consider beginning with the Challenges with Representation unit earlier in this teacher guide.

In this unit, the discussion begins with a close, critical examination of an anchor text: the documentary film *Reel Injun*. After viewing and discussing this film, teachers may choose to further guide their students by selecting another film for students to watch and review. Alternately, students may be allowed to watch a pertinent film of their own choosing (independently or in small groups) and review that film. The focus of the review is the authenticity of voice and the authenticity of the portrayal of First Peoples.

Note that some of the suggested films are “inauthentic” – *Dances with Wolves*, for example – and are included to allow students to apply their analytical skills to real-world scenarios. *Dances with Wolves* and *The Revenant*, for instance, were both hugely popular. Although many of the students may be familiar with these films, they may not have considered how First Peoples are portrayed. This conversation, however, might be difficult for some students, so teachers are encouraged to select films that will best help students gain critical analysis skills that they can then apply throughout their lives when they encounter texts that portray First Peoples (and other cultures, ethnicities, gender orientations, etc.). Through their work on this unit, students will focus on the unit guiding questions and on related issues such as:

- how stereotypes have been reinforced in popular culture and the media
- how to recognize and evaluate bias
- how authenticity and bias relate to the intended audience
- how to assess the purpose(s) for which texts are created
- how texts – especially inauthentic ones – can affect people’s worldviews
- how texts can be used to deliver important messages about our own lived experiences.

Depending on time, resources, teacher/student preferences, etc., there is an optional component of this unit: students may choose to create their own short documentary film, web page, or blog that shares an authentic story (from the experiences of others, or the students themselves).

Lesson Plans in this Unit

- Lesson 1 – Review and View
- Lesson 2 – Film Review Assignment
- Lesson 3 – Mini-Documentary (optional)
- Unit Summative Assessment Options

Primary Texts

- National Film Board of Canada, *Reel Injun*
- access to other films mentioned in the documentary, *Reel Injun*

Supplementary Texts

- Reel Injun, www.nfb.ca/film/reel_injun/ (This site contains summary information and a list of related documentaries to enhance students' understanding of the issues raised in *Reel Injun*.)
- FNESC/FNSA, *Indian Residential Schools and Reconciliation Teacher Resource Guide 11/12* (www.fnesc.ca/irsr/)

Further films for guided or independent viewing include:

- *Atanarjuat, The Fast Runner*
- *Rabbit-Proof Fence*
- *Once Were Warriors*
- *Rhymes for Young Ghouls*
- *Whale Rider*
- *Smoke Signals*
- *Hank Williams First Nation*

Of course, there are many other excellent First Peoples films to choose from. Teachers may also decide to simply show clips from several of these films, rather than showing – or having students watch – the films in their entirety.

Note

Some of the films cited here contain graphic content, so appropriate precautions are required. Not all these films can be considered to have authentic First Peoples' voice (*Dances with Wolves*, for instance), but these have been selected intentionally so that students have an opportunity to examine stereotypes and wrestle with some of the complexities of "authenticity" and "voice."

Blackline Masters

1. Reel Injun Focus Questions
2. How to Write a Film Review
3. Scoring Guide for Film Review

Lesson 1 – Review and View

Begin by reviewing with students the concepts "authentic voice" and "authentic text." On the basis of class responsiveness and the apparent depth of your students' knowledge, decide whether to introduce a more

detailed review lesson. If students have limited background knowledge, refer to the earlier unit, Challenges with Representation.

The rest of this lesson may require more than one class session to complete. Using BLM 1 – *Reel Injun* Focus Questions (Question #1), have students conduct a think/pair/share

activity to create a list of stereotypes about First Nations that persist in popular culture and media. A useful activity for examining stereotypes and myths about First Nations can be found in the FNESC/FNSA *Indian Residential Schools and Reconciliation Teacher Resource Guide 11/12*, Part One, Activity 1 “Stereotypes and Myths.” It is very important that this be dealt with in a sensitive manner so that students do not leave the classrooms with the stereotypes having gone unchallenged, and so that Indigenous students in the class do not feel marginalized. You may choose to end the class with a sharing circle.

Have students view the film, *Reel Injun*. Provide frequent opportunities to discuss the remaining questions on the handout (e.g., stopping the film as needed).

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Facilitate the discussion of the film’s themes in response to the questions on BLM 1 – *Reel Injun* Focus Questions. Provide feedback and input as needed.

Students’ written responses to the questions on the handout can be used to shape future discussion.

Lesson 2 – Film Review Assignment

Discuss with students the elements of a film review (see the BLM), and look at a few other web-based examples (e.g., Rotten Tomatoes). Ensure that your students have access to at least some of the films cited in *Reel Injun* or listed under Supplementary Texts at the start of this unit. Decide whether to have the whole class view a single film for the review assignment, or allow students to view a film of their own choosing (individually or in small groups), recognizing that this lesson process may take several classes.

Have students use BLM 2 – How to Write a Film Review to guide their viewing and their responses to the chosen film(s).

Applicable BLMs

2. How to Write a Film Review

Reinforce the focus of this review: the authenticity (or lack thereof) of First Peoples’ voices, issues, storytelling, etc.

After watching the chosen film(s) in class or on their own, students can also be challenged to conduct a think/pair/share activity aimed at creating a list of the stereotypes about First Nations evoked in the film.

Formative Assessment Strategies

Provide feedback to students’ initial responses and allow opportunities for students to revise and refine their work before submitting for summative assessment.

Lesson 3 – Mini-Documentary (optional)

For this lesson, which is optional depending on time and other resources available, your students will need access to filmmaking equipment (smartphones and electronic tablets can also be used). Access to editing software is helpful, but not necessary.

Have students, working individually or in small groups, brainstorm possible subjects for a short documentary (less than 5 minute) and then proceed to create it. The intent is to explore a story, topic, or issue that has relevance for First Peoples. If your students are not First Nations, Métis, or Inuit, then they will need to work in collaboration with people who are. One approach might be for students to interview a public figure or a community member. As they move ahead with this project, ensure that students:

- obtain assistance as needed to make connections with First Nations, Métis, or Inuit community members (in person, via telephone, or digitally)
- find out about and follow appropriate protocols for approaching someone for help
- understand how to interact respectfully with the people they are working with
- develop an understanding of what it means to be “collaborative” with respect to authentic First Peoples texts (while the First Nations, Métis, or Inuit contributors may not have a “hands-on” involvement in creating the final product, they would need to have a voice in the content)

If access to technology is an issue, this assignment could be done as a storyboard.

Formative Assessment Strategies

Monitor progress as students develop their mini-documentaries from outline to “script” to production notes, to rough-cut, to final product, giving feedback and input along the way. You may wish to help groups establish these various markers for developmental stages, which could vary, depending on their film-making subject and approach.

Unit Summative Assessment Options

Film Review

Use BLM 3 – Scoring Guide for Film Review to provide a summative assessment of students’ film review work.

Applicable BLMs

3. Scoring Guide for Film Review

Mini-Documentary

Using criteria developed jointly with students (and including criteria relating to authenticity), assess students’ work on their mini-documentaries.

BLM 1 – *Reel Injun Focus Questions*

adapted from the Alberta Teachers' Association
– original document available for free from *iTunes U*

Consider the guiding questions for this unit:

- Why are representations of First Peoples in popular culture so often biased, misleading, or simply wrong?
- How can creating an authentic text help foster justice?
- How can First Peoples films help break stereotypes and foster justice?

As you view the NFB documentary *Reel Injun* produced by Cree filmmaker Neil Diamond, ask yourself:

- How has media shaped the images of First Nations people?
- Whose agenda is served by the construction of these images?

Remember, media images are **constructed**; that is to say that people have created them for a purpose.

An essential skill for citizens, especially citizens in this digital age where we are constantly bombarded by images, information, and ideologies, is the ability to **deconstruct** the images by analyzing them and putting them in their historical and social context. The documentary *Reel Injun* attempts to do this by studying the Hollywood portrayal of “Indians” (be aware that this is not the preferred term, although it is frequently used in the film).

Use the focus questions below to help guide your thinking. We will stop the film often and discuss your ideas. It is important to understand that this documentary has a carefully planned structure. The filmmaker interviews experts and eyewitnesses while superimposing images from movies over the years. He is attempting to connect pictures with ideas. This technique is used constantly in filmmaking. This technique is powerful in that human memory is stronger when ideas are connected to images or stories. Perhaps ironically, it is exactly this filmmaking technique that Hollywood filmmakers have used to perpetuate stereotypes about First Nations – constructing powerful images that have burned themselves into the collective psyche of people of past generations.

Your task is to actively view the film and make connections: watch with focus and record what you see, hear, feel, and think.

Watch the documentary carefully and answer each of the questions below.

1. What is the connotation of the word “Injun” in the title of the film? Is this an appropriate title for the film? Explain.
2. What are the consequences of distorted representations of First Peoples with regard to their identity, self-esteem and social and cultural development? That is, what negative impact has been created by Hollywood stereotypes of First Nations people? Cite some examples from the film.
3. One hundred years of cinema have shaped the folkloric images of First Peoples. What are some of the misconceptions? Does anyone in the film suggest what it means to be First Nations in the 21st century? If so, what does it mean?

Native Americans from Hollywood to Wounded Knee: Birth of the Hollywood Injun

4. In the movies, all Native Americans are supreme horsemen, at one with their horses, but this is a clear stereotype. How was such a myth created?

The Good Indian – The Noble Injun

5. According to Hollywood’s criteria, what does it take to be a good or “noble Indian”?

Tonto Speech and Stereotypes – The Savage Injun

7. Robbing nations of their identity is an act of colonialism, but why did the Plains “Indians” attract more attention than the Pawnees or the Mohawks?
8. What are some of the misguided notions surrounding Pocahontas?

A Violent and Racist Icon: The Cowboy

9. What influence have John Wayne characters had on First Nations stereotypes in film. What misconceptions have been created by “Cowboy movies”? Why do you think these stereotypes have been reinforced?
10. What about the use of First Nations languages in the movies: what are the benefits and drawbacks to this use?

Indians or Human Beings? A Good Injun... is it a Dead Injun?

11. General Philip Sheridan: "A Good Injun... is a Dead Injun." Why would Hollywood use such neo-colonialist propaganda to confuse the feelings of young First Nations people?
12. Regarding the notion of human beings, why does John Trudell place so much emphasis on language as an instrument of war?

The American Indian Movement (AIM): The Groovy Injun

13. What is meant by the stereotype of the "Groovy Injun"? Is this still a harmful depiction of First Nations people?

No More Stereotypes and Stoic Indians: The Renaissance

14. Director Neil Diamond mentioned that he found the answers he was looking for in the North. What exactly was the object of his quest?
15. On what basis does he say that *Atanarjuat* is the "most Native" movie ever made?
16. How would you describe "nativeness" in the 21st century? Cite some examples from the film and include your own ideas as well (based on your own knowledge, beliefs, and values).
17. Were there any things that surprised you when watching this film?
18. In your own words, briefly discuss your thinking on the following questions now that you have watched the film
 - Why are representations of First Peoples in popular culture so often biased, misleading, or simply wrong?
 - How can creating an authentic text help foster justice?
 - How can First Peoples films help break stereotypes and foster justice?

BLM 2 – How to Write a Film Review

Adapted from www.firstfilms.ca

Like filmmaking itself, reviewing movies is an art. Once you learn the basics of a movie and its genre, you can make an informed review. As with criticism of any art form, opinions are subjective. One reviewer, for example, might call *Dances with Wolves* (1990) an, “*honest portrait of native culture*,” while another reviewer might call it, “*a tired old story where the white man saves the day for the hapless Indians.*” Both statements have some validity, as long as the reviewer can back them up with logical and informed arguments. Below is an outline of a favourable review and a not-so-favourable review for *Dances with Wolves*:

Favourable Review (example)

Title: Remember to give your review a catchy title: (e.g., “*Dances with Wolves* Still Busts a Move with Modern Audiences”)

Introduction: Did you like it? Show, don’t tell. Be sure to mention the title of the film, its release date, and the director and/or main actors.

E.g., I’m used to those old cowboy and Indian movies where good and bad were colour coded. White was good, and brown was bad. *Dances with Wolves* (1990) by director Kevin Costner, was different....

Plot: Provide a brief outline of the plot. You can choose whether to give “spoilers.”

E.g., *Dances with Wolves* tells the story of a Civil War veteran named John Dunbar (Kevin Costner). After miraculously surviving the war (and despite his attempted “suicide by cavalry charge” depicted at the beginning of the film), Dunbar is posted to the frontier—“Indian” territory (“Indian,” though not the preferred term, is used throughout the film) where he is eventually adopted into Sioux culture. ... (continue summarizing the main plot points of the film).

Point #1, #2, #3: These points are your critique of the film – your opinions, backed up with concrete details.

E.g., The cinematography is breathtaking. Costner and his cinematographer, Dean Semler, are especially gifted at explaining things visually. They include the rolling hills of South Dakota and the war-weary rundown forts of the frontier like they are characters within the story. Many of their most important points are made with varied camera shots that convey emotional detail to the audience....

E.g., The standard narrative is flipped. The audience figures out that the Sioux are not the savages; instead, the white men are the bloodthirsty killers. This reversal of stereotypical roles was largely something new for western audiences...

E.g., Kevin Costner can dance around a fire. Today it might seem like a bad attempt at cultural appropriation, but at the time, 1990, Kevin Costner doing a war dance around a fire seemed oddly compelling. He was a white leading man paying homage to his new mentors...

Conclusion: Reiterate your opinions. Remember, for the purposes of your EFP film review, you need to focus on the depictions of First Nations in the film you are reviewing, so that should be the focus of all of your points, and your conclusion. In *Dances With Wolves*, for instance, there are some fantastic performances by First Nations actors (Graham Greene as Kicking Bird, Tantoo Cardinal as Black Shawl, and Rodney Grant as Wind In His Hair, to name just a few). Consider the discussion of this film in *Reel Injun*, though: this film is essentially the story of a white soldier, and the Sioux are the background – it is not the story of the Sioux themselves.

E.g., Made for white people but refreshing than what Hollywood usually serves up in this genre, really nice to look at....

Final Note: Remember that the focus of this film review is the authenticity (or lack thereof) of the portrayal of First Peoples, so be sure to fully discuss possible stereotypes, etc., and consider whose story is being told.

Unfavourable Review (example)

Introduction: Wow, I never knew that Kevin Costner could save the Sioux Nation from evil white men by inspiring the Sioux believe in themselves again.

Plot: *Dances with Wolves* (1990), directed by Kevin Costner, is about a fictional character, 1st Lt. John J. Dunbar, who is transferred to the western frontier to fortify Ft. Sedgewick. Dunbar arrives to see his is alone at the broken-down fort. He slowly meets his Sioux neighbors.....

Point #1: The cinematography is wonderful but the story sounds like an excerpt from my grandmother's Readers Digest. The events seem contrived and Costner's relationship with the Sioux Indians seems sanitized...

Point #2: ...ground-breaking for white people in the 1990s. I get it: *Dances with Wolves* was not a movie about evil savages getting what was coming to them for burning chuck wagons or scalping the wrong white person. It does break some stereotypes, but the focus of the film is not on the Sioux – this is not their story – it is Dunbar's story. And it is still filled with some of the usual clichés about First Nations people...

Point #3: I can't believe my film teacher admitted that he once thought Kevin Costner doing some Sioux dance around the fire was cool....

Conclusion: White Messiah, holds attention, polished, clearly Hollywood.

BLM 3 – Scoring Guide for Film Review

Name _____

Introduction/Conclusion – The introductory paragraph is focused and sufficiently detailed; it includes information about the subject(s) that will be discussed throughout the review. The film's title, release date, and director are included. The reviewer's opinion about the film is clear, ideas are introduced here are built upon in the rest of the review. Likewise, the review concludes with an appropriate restatement and summation of the argument.

1	2	3	4	5	6
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Supporting Details – The body of the review contains at least three paragraphs. Quotations are appropriate and flow naturally into the student's writing. Support for opinions, either implicit or explicit, is provided. References are correctly attributed. There is a thorough discussion of the role of First Peoples in the film being reviewed.

1	2	3	4	5	6
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Voice and Control – There is a sense of voice developed throughout the paper, appropriate to the topic and format of the review; the review flows logically. Voice and tone are appropriate for the audience and the subject. The review addresses its subject with clarity and sophistication; upper-level responses may employ appropriate rhetorical and/or stylistic techniques to enhance ideas and clarify the argument (metaphor, allusion, etc.).

1	2	3	4	5	6
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Argumentation – The review develops a strong argument and develops logically, employing appropriate logical argumentation techniques. The review considers and addresses contrary perspectives, and employs appropriate support from relevant sources. There is a thorough discussion of First Peoples' voice and its authenticity.

1	2	3	4	5	6
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Mechanics and formatting – The review shows evidence of editing. Rules of grammar, punctuation, and spelling are followed accurately.

1	2	3	4	5	6
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Grades 10-12

First Peoples’ Oral Traditions

Unit Guiding Questions

- What are First Peoples’ Oral Traditions?
 - What purposes do oral traditions serve?
 - What are the relationships between the oral tradition, oral history, and the land?
-

Preparatory Notes

“For countless centuries, First Nations knowledge, traditions, and cultures have been passed down from one generation to another in stories, and narratives, as well as through songs, dances and ceremonial artefacts. Before Europeans arrived in B.C., First Nations had oral cultures: their languages had no written form. The oral tradition was integrated into every facet of life and was the basis of the education system. The education system in an oral tradition is very precise and procedural: the information is taught to the next generation exactly as it was taught to the one before. Stories are used because they are easier to remember: you learn by listening closely and remembering. The oral tradition passed on the spiritual beliefs of the people and the lineage of families. It recorded ownership of property and territory, political issues, legal proceedings and survival skills. The oral tradition also mapped the geography of an area, and it recorded history.”

from *B.C. First Nations Studies* course textbook

“Throughout history, Aboriginal societies in North America have relied on the oral transmission of stories, histories, lessons and other knowledge to maintain a historical record and sustain their cultures and identities. According to scholars Renée Hulan and Renate Eigenbrod, oral traditions are “the means by which knowledge is reproduced, preserved and conveyed from generation to generation. Oral traditions form the foundation of Aboriginal societies, connecting speaker and listener in communal experience and uniting past and present in memory.’”

from Oral Traditions, indigenousfoundations.adm.arts.ubc.ca/oral_traditions/

The oral tradition includes oral narratives (or stories) that are used to teach skills, transmit cultural values and mores, convey news, record family and community histories, and explain the natural world. Along with narratives, the oral tradition also includes oratory (formal speech) and song.

In recent history many oral narratives have been recorded in audio or visual recordings, which have then been transcribed into writing. For this unit, it is important that the students be exposed to the oral versions of the narratives, oratories, and songs where possible. This can be facilitated by establishing connections with the local First Nations communities, or Aboriginal organizations such as Friendship Houses or Learning Centres, and having Indigenous people share their stories. These connections can also help students become familiar with local First Nations’ protocols (as protocol can vary from nation to nation). Many schools may also have already established connections with community members.

This unit provides opportunities for students to examine traditional and contemporary applications of oral tradition in First Peoples’ cultures and to gain an understanding of why the oral tradition is important to humanity. It also provides opportunities for students to practice aspects of the oral tradition, in small and

large groups, and in informal and formal settings, to develop their sense of voice and facilitate their sense of personal and social agency.

Lesson Plans in this Unit:

- Lesson 1 – Oral and Written Story
- Lesson 2 – Local Stories – Guest Speaker or Community Field Experience
- Lesson 3 – Components of Oral Tradition
- Lesson 4 – Oral History and Land Use Narratives
- Lesson 5 – Formal Oratory
- Lesson 6 – The Power of Voice
- Unit Summative Assessment Options

Primary Texts

- UBC Indigenous Foundations, Oral Tradition (indigenousfoundations.web.arts.ubc.ca/oral_traditions/)
- BC Ministry of Education. *BC First Nations Studies* course textbook
- The Oral Tradition, excerpt from Aboriginal Perspectives (www.learnalberta.ca/content/aswt/documents/oral_tradition/oral_tradition.pdf)
- Storytelling (firstnationspedagogy.ca/storytelling.html)
- 11 Things You Should Know About Aboriginal Oral Traditions (www.ictinc.ca/blog/11-things-you-should-know-about-aboriginal-oral-traditions)
- BC Ministry of Education. *Shared Learnings*
- local and other First Peoples narratives including land-use stories, origin stories, teaching stories, and/or (with permission) family or community histories that can be used in the classroom
- Chief Dan George, “Lament for Confederation” (www.cbc.ca/2017/from-the-archives-lament-for-confederation-chief-dan-george-1967-1.4100318 – or use a written transcript)
- Martin Luther King Jr., “I Have a Dream” (archive.org/details/MLKDream; a transcript is available at www.npr.org/2010/01/18/122701268/i-have-a-dream-speech-in-its-entirety)
- Thomas King, *The Truth About Stories: A Native Narrative* (audio recording and/or print version; audio version preferred)

Blackline Masters

1. Learning Journal Overview
2. Group Work Self-Assessment Rubric

Lesson 1 – Oral and Written Story

Begin the class by telling the students a story from memory. The narrative could be a personal learning story, a family story, or a historical event. Afterward, discuss with students the differences between hearing and reading. Then discuss how learning about something in a narrative form helps people remember information.

Applicable BLMs

1. Learning Journal Overview
2. Group Work Self-Assessment Rubric

Introduce students to the unit. Ask, and post, the following opening discussion questions:

- What is oral language?
- What are some examples of oral forms of communication?
- Think about the differences between written and oral language. How do we put language together if we are speaking it as opposed to writing it?
- How are the reader and listener engaged differently?
- What other non-verbal components of communication come into play in oral communication? Do we value one form more than the other? Why or why not?
- What do you perceive as some of the advantages and drawbacks of each form of communication?
- Do you think we could relearn the skill of memorizing stories or long pieces of history?

Ask students to think about the questions; then have them share their answers with a partner. Ask partners to then form groups of four and share their answers. Ask each group to put its answers on chart paper to post in the room. Have students do a gallery walk to read each group's answers. Debrief as a class the answers on the posters.

Ask students to think about people in their lives who they would describe as good listeners. Ask what attributes these people display when they listen. Share the following attributes of a good listener:

- Faces the speaker
- Remains attentive
- Keeps an open mind, paying attention to what is being said (not preparing a rebuttal)
- Avoids side distractions (such as side conversations)
- Avoids interrupting

Ask if students can add to this list. Ask students how it might be different to listen to audio than it is to listen to a person.

Let students know that they will be practising their listening skills during this unit, and that they may need to work on listening without allowing their minds to wander. Ask them to brainstorm what they can do when their minds start to wander while they are trying to listen to someone or to audio.

Advise students that they will be keeping a learning journal for this unit. Explain that much of the work they will do will involve talking with classmates, and that they will be self-assessing their participation in small and large group discussions. The learning journal will be their written record of what they are learning. Review the Learning Journal Overview BLM and the Group Work Self-Assessment BLM.

Ask students to respond to the following questions in their learning journal:

- What do you already know about First Peoples' Oral Traditions?
- Did your ideas about oral communication remain the same or change after talking with your classmates and hearing or seeing others' answers to the questions?

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Provide feedback during the discussion. Provide feedback to learning journal entries, asking questions to help students extend their thinking.

Lesson 2 – Local Stories – Guest Speaker or Community Field Experience

Invite an Elder or other guest speaker from local First Nations community or First Peoples organization to speak with the class to discuss the traditional and current application of oral tradition. Ideally, take the class to visit a First Peoples’ community or organization to meet with a speaker.

Before the visit, ask students to brainstorm in small groups what they know about the First Nations oral tradition. Ask students to prepare at least one question each regarding something they would like to know about, know more about, or would like clarified. If necessary, provide some questions for students to ask such as the following:

- What are the purposes of narratives?
- Are there protocols for sharing stories?
- What are the local First Nations words for specific types of stories?

Students are to record responses to these questions in their learning journals. At the end of the visit, ask each student to share aloud with the guest, and the class, one thing learned from the speaker.

Formative Assessment Strategies

Debrief the experience with the students. Ask them to share what they learned from the speaker or experience. Have students respond to the following questions in their learning journals:

- What are the purposes of narratives?
- Are there protocols for sharing stories?
- What are the local terms for specific types of stories?

If they do not have answers to these questions, they can indicate that in their journal, as they will have an opportunity to revisit the question in the next lesson.

Lesson 3 – Components of Oral Tradition

Provide a variety of digital and print resources for students to access such as:

- UBC Indigenous Foundations Website – Oral Tradition
- *BC First Nations Studies* (course textbook)
- The Oral Tradition, Excerpt from Aboriginal Perspectives
- Storytelling – First Nations Pedagogy Online
- 11 Things You Should Know About Aboriginal Oral Traditions
- *Shared Learnings*
- local and other First Peoples narratives including land-use stories, origin stories, teaching stories, and/or (with permission) family or community histories that can be used in the classroom.

The quotations included in the Preparatory Notes for this unit help define oral tradition. Share one or both of these with students. Follow by asking students to share what they know at this stage about First Peoples’

Oral Tradition. Then have them form small groups. Assign one of the following aspects of the First Peoples' Oral Tradition to each group:

- life lessons
- individual and community responsibilities and obligations
- land use documentation
- community history
- family histories
- songs
- creation stories.

Provide a variety of print and/or digital resources for students to access. Remind students they can also include what they learned from the previous lesson's speaker, and what they may have already known.

Let students know that they will be doing a jigsaw activity where each group will be responsible for learning about their assigned aspect of the oral tradition, and then teaching what they have learned to others in the class. Re-form groups so that each of the new groups now has at least one member of each of the previously formed groups. Ask students to now share with their new group what they had learned in their previous groups. Encourage them to find creative ways to ensure that the other students in their new groups have learned this new information.

Ask students to record what they learned in the activity in their learning journals. Ask them to revisit previous entries and see if they now have more knowledge or understanding.

Formative Assessment Strategies

Provide feedback on students' participation in the jigsaw activity. As well, provide feedback to students' learning journals, asking questions to help students clarify or extend their thinking.

Lesson 4 – Oral History and Land Use Narratives

Ask students what they know about the relationship between First Peoples' Oral Tradition and Canadian law. Following a brief discussion, introduce the Delgamuukw case to the class. Provide students with information from pages 144-146 in *B.C. First Nations Studies 12* course textbook.

Ask students to work with a partner or small group to read one of the following quotes/sections of the UBC Indigenous Foundations – Oral Traditions website, ensuring that all the quotes/sections are responded to by at least one pair/group:

- quote by Stephen J. Augustine, Hereditary Chief and Keptin of the Mi'kmaq Grand Council (found at the beginning of the Introduction)
- quotation from J. Edward Chamberlin, "If This is Your Land, Where are Your Stories?" (found in "Aboriginal oral histories within a legal context")
- the conclusion by Chief Justice Mamar of the Supreme Court of Canada (found in "Aboriginal oral histories within a legal context")
- the final three paragraphs, starting with "After Delgamuukw, a number of court cases" to the end of document.

Have pairs/groups then share the main points of what they read with the rest of the class. Then have students summarize the information in this lesson and their thoughts in a graphic organizer.

Provide one of the following options:

- Students design a mini-lesson that they could potentially teach to younger students about First Peoples oral history and its relationship to Canadian law. Students determine the age/grade for which they want to develop the mini-lesson, and how they will help the younger students learn what is important. Co-construct criteria for this assignment with students. Students can then respond to the following question in their learning journals: “Why is it important to understand the importance of First Peoples’ oral histories?”
- Ask students to do further in-class research on the Canadian courts’ recognition of First Nations oral history. Provide students with access to the internet and/or further readings on the subject. Ask students to use their research to answer the following question: How has Delgamuukw served to “validate” the First Peoples’ Oral Tradition in contemporary Canadian society? Discuss students’ findings. Students can then write a personal response to the question in their learning journals.

Formative Assessment Strategies

Provide feedback to students’ learning journal entry, asking questions to help students clarify or extend their thinking.

Lesson 5 – Formal Oratory

Review the use of metaphor in language. Familiarize students with the terms “rhetorical structure,” “flow,” “rhythm,” “weaving narratives,” and “cyclical nature.” Discuss with students how these are often components of formal First Peoples speech making.

Let students know that they will be listening to the words of two men who made powerful speeches in different places in the latter half of this century.

Introduce students to Chief Dan George, giving some biographical information about his life and his works. Provide some context for what was happening in Canada in 1967 (centennial celebrations). See www.vancouverhistory.ca/chronology1967.htm for brief information about the context within which Chief Dan George gave his “Lament for Confederation.”

Play an audio version of Chief Dan George’s “Lament for Confederation”. (If an audio version is not available, provide a transcript.) Have students listen once through. Then ask them to listen again and try to identify some of the components introduced to them at the beginning of the lesson. Let them know that this task will be difficult, but it is a worthwhile exercise to stretch their listening capacity. Ask students to form small groups and provide them with a written transcript of “Lament for Confederation.” Ask students to work together to identify specific examples of the speech-making components. Let them know that they will have to work together to come to agreement about what to write.

Following this, introduce students to Martin Luther King Jr., giving some biographical information about his life and his works. Provide students with a context of what was happening in the southern United States in 1963 and the American civil rights movement. Play an audio version of “I Have a Dream.”

Repeat the previous exercise with this speech.

Ask students to work in small groups to examine other components of both speeches. Ask them first to explore sense of voice and social agency, and to discuss what motivated these speakers. Ask them to also discuss the political climate and the risks these speakers took saying what they did, when and where they said it. Ask them to also comment on the use of repetition and other literary devices the speakers used to communicate their ideas. After the discussion, ask students to then summarize their group's discussion in their learning journals. They must ensure that they record their thoughts on each of the discussion issues.

Formative Assessment Strategies

Provide feedback to students' learning journal entries, asking questions to help students clarify or extend their thinking.

Lesson 6 – The Power of Voice

This lesson will require several classes.

As a class, brainstorm authentic reasons for making a speech (other than class requirement). Brainstorm what motivates people to make speeches (passion about something, acknowledging a formal occasion, trying to share ideas we think are important, etc.). Then post and ask students the following questions:

- What is important for us to change in our society?
- What are you passionate about? What do you want people to know about you?
- What problems do youth face? How should schools change to better address your needs?
- What outrages you about your school, your community, or your world?
- What do you think is important for younger people to know before they reach the age you are now?
- What do you wish adults really understood about who you are, or what you need at this point in your lives?

Ask students to respond to one or two of the questions in their learning journals.

Ask students to each choose a reason to make a speech (based on what motivated them from the above list of questions). As a class brainstorm where, and to whom, they could make speeches for authentic reasons (e.g., to younger students, to a Parent Advisory Committee, at a formal occasion, to school administrators, to a Band Council, to other students). Let students know that they will be required over a set period of time to make a speech in an authentic setting. If the intended audience is other youth, then the classroom can be considered an authentic setting.

Let students know that they will be provided with ample time to create and practise their speeches before making them. Ideally, the speeches will be made after the rest of the lessons in the unit are completed, and students will be provided with time to practise their speeches with partners. For any speeches that will be made outside of the classroom, students will pre-record themselves on video for assessment purposes.

Discuss with students the benefits of listening to, or revisiting a text multiple times, for different reasons. Play the audio version of Thomas King's *The Truth About Stories: A Native Narrative* and have students identify literary devices King uses to enhance his communication. Ask students to also pay attention to how

King weaves his personal narratives through his piece. As a class, review the effective components of speech-making (drawing also on the speeches of Chief Dan George and Martin Luther King Jr.).

Brainstorm the non-verbal qualities of effective speech-making. Using the brainstormed material, as a class co-create a set of criteria by which the speeches will be evaluated. It may be helpful to ask students to create short examples of non-effective speech-making components (verbal and nonverbal).

Formative Assessment Strategies

Provide feedback to students during the development and rehearsals of their speeches. Respond to learning journal entries, asking questions to help students clarify or extend their thinking.

Unit Summative Assessment Options

Have students present their speeches. Using the criteria co-constructed earlier, have students use self-assessment and peer-assessment processes to promote reflection on both the composition and the delivery.

For grading purposes, focus can be on the speech composition and delivery. Teachers could also use co-constructed criteria to assess student work in response to one or other of the two following assignments. (The second option would only be chosen if a need exists and may require extra facilitation on your part to ensure that the process follows community protocols.)

- Students research BC and/or Canadian court decisions that relied on the use of First Peoples oral histories to settle court cases related to ownership and /or use of land. They then either write an essay to share what they have learned, or present their learning to the class.
- Students work with a First Nations community member or organization to record and/or transcribe an oral story that a First Nations community, family, or individual wants recorded or transcribed. Following the project, students share what they learned about the process with the class.

BLM 1 – Learning Journal Overview

One way to help your learning is to provide opportunities for you to think about and reflect on what you are learning. The purpose of this journal is to help you respond thoughtfully to learning experiences in and out of the classroom. It also provides evidence of what you are learning.

Writing about what you are learning is not just recording “we learned about _____ today.” You need to share as much as possible about what you learned and how you learned it. You can explain:

- what your understanding was before a reading, video, class or experience
- whether or not your understanding has changed, and if so, how
- what was challenging for you in the learning.

Make as many connections as you can between what you are learning and your own experiences, values, and ideas. You will often be asked questions as prompts to answer in your journal. You are also encouraged to go beyond the prompt questions to share more of your own ideas. To do this you can use the following sentence starters to help you get started:

- I found this /reading/video/class/experience interesting because _____.
- This makes me question/think about _____ because _____.
- Some questions that this raises for me are _____.
- _____ has helped me understand that _____.
- I can now see the link between _____ and _____.

Assessment

The assessment of your log will be based on the quality of entries. A good entry thoughtfully responds to the assigned prompt or question and shows thoughtful reflection on your learning. Each entry will be marked out of 4 marks. You will not be graded on spelling, grammar, etc., but you are expected to show some effort to write well. There is no length requirement for the entries, but the entries should be long enough to adequately develop your ideas.

Criteria for Assessing Learning Journal Entries – Single Point Rubric

Concerns (Areas That Need work)	Criteria Expected Standards	Advanced (Evidence of Exceeding Expectations)
	All entries describe evidence of reflection and learning.	
	All entries make connection to one's self, to others or to other texts.	
	There is an entry for every prompt provided by the teacher.	

BLM 2 – Group Work Self-Assessment Rubric

	4 - Extending	3 - Proficient	2 - Developing	1 - Emerging
Focus on Task & Participation	<ul style="list-style-type: none"> • consistently stays focused on the task and what needs to be done • self-directed 	<ul style="list-style-type: none"> • focuses on the task and what needs to be done most of the time 	<ul style="list-style-type: none"> • focuses on the task and what needs to be done some of the time 	<ul style="list-style-type: none"> • rarely focuses on the task and what needs to be done • lets others do the work
Listening, Questioning, & Discussing	<ul style="list-style-type: none"> • respectfully listens, interacts, discusses and asks questions to all members of the team during discussions • helps direct the group in reaching consensus 	<ul style="list-style-type: none"> • usually respectfully listens, interacts, discusses, and asks questions of others during discussions 	<ul style="list-style-type: none"> • sometimes listens and discusses respectfully • usually considers others' opinions 	<ul style="list-style-type: none"> • sometimes chooses not to participate • rarely completes assigned tasks

Adapted from www2.uwstout.edu/content/profdev/rubrics/secondaryteamworkrubric.html

Grade 10

Childhood through the Eyes of Indigenous Writers

Unit Guiding Questions

- What is distinctive about the view of childhood evidenced in the work of Canadian Indigenous writers?
 - How do books for children and youth created by Canadian Indigenous authors reflect themes and concerns that are prevalent in the creative work of Canadian Indigenous authors and artists who address a broader audience?
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Preparatory Notes

In this unit, students explore the theme of childhood through a variety of First Peoples oral, written, visual, and digital texts. The summative activity involves creating a story and presentation for younger students.

Lesson Plans in this Unit:

Lesson 1 – Picture Book Gallery Walk

Lesson 2 – Beliefs and Values about Children

Lesson 3 –The Residential School Experiences of First Nations, Métis, and Inuit Children

Lesson 4 – Creating Children’s Literature

Unit Summative Assessment Options

Primary Texts

This unit is based on the use of a wide selection of texts. Although not all of the following texts are essential for teaching this unit, it is advisable to acquire a single class copy of as many of the listed resources as possible. The books listed here are grouped into children’s, youth, and residential school titles. All listings come from the FNESC/FNSA guide, *Authentic First Peoples Resources K-9*, which contains fuller descriptions of the titles as well as ordering information (see www.fnesc.ca/k-7/).

Children’s Books

- Linda Ducharme, *The Bannock Book*
- Dene Children of La Loche and Friends, *Byron through the Seasons*
- Wilfred Burton & Anne Patton, *Dancing in My Bones*
- Jeanette Armstrong, *Dancing with the Cranes*
- Willie Sellars, *Dipnetting with Dad*
- Wilfred Burton & Anne Patton, *Fiddle Dancer*
- Larry Loyie with Constance Brissenden, *The Gathering Tree*
- Leah Marie Dorion, *The Giving Tree: A Retelling of a Traditional Métis Story*
- Tara White, *I Like Who I Am*
- Elizabeth Denny, *Jenneli’s Dance*
- Elaine McLeod, *Lessons From Mother Earth*
- Melanie Florence, *Missing Nimâmâ*
- Earl Einarson, *The Moccasins*
- Leah Marie Dorion, *Relatives with Roots: A Story about Métis Women’s Connection to the Land*
- Andrea Spalding and Alfred Scow, *Secret of the Dance*
- Rebecca Hainnu and Anna Ziegler, *A Walk on the Tundra*

Youth Books

- Richard Van Camp, *A Blanket of Butterflies* (graphic novel)
- Jordan Wheeler and Dennis Jackson, *Christmas at Wapos Bay*
- Steven Keewatin Sanderson, *Darkness Calls* (graphic novel)
- Jennifer Storm, *Deadly Loyalties*
- Stella Calahasen, *Dream Catcher*
- Steven Keewatin Sanderson, *Just a Story* (graphic novel)
- Janet Wilson, *Shannen and the Dream for a School*
- Richard Van Camp, *Three Feathers* (graphic novel)
- Monique Gray Smith, *Tilly A Story of Hope and Resilience*
- Tara White, *Where I Belong*

Texts Dealing with Residential Schooling

- Christy Jordan-Fenton and Margaret Pokiak-Fenton, *Fatty Legs*
- Albert Canadien, *From Lishamie*
- Larry Loyie, *Goodbye Buffalo Bay*
- Shirley Stirling, *My Name Is Seepeetza*
- Christy Jordan-Fenton and Margaret Pokiak-Fenton, *Not My Girl*
- Christy Jordan-Fenton & Margaret Pokiak-Fenton, *A Stranger at Home – A True Story*
- Nicola I. Campbell, *Shi-shi-etko*
- Nicola I. Campbell, *Shin-chi's Canoe*
- David A. Robertson, *Sugar Falls A Residential School Story* (graphic novel)
- Christy Jordan-Fenton and Margaret Pokiak-Fenton, *When I Was Eight*
- Gord Downie and Jeff Lemire, *Secret Path* (graphic novel and accompanying audio – note: this resource is not considered an authentic First Peoples text)

The *Aboriginal People, Resilience, and the Residential School Legacy* by the Aboriginal Healing Foundation (www.ahf.ca/downloads/resilience.pdf) is also a needed resource for this unit.

Supplementary Texts

The following texts move beyond children’s literature, but can also provide additional insight to the themes of this unit, particularly if they have been explored in the class already.

- Films:
- *Rabbit-Proof Fence*
 - *Whale Rider*
 - *Richard Cardinal: Cry from the Diary of a Métis Child* [documentary; NFB]
- Novels:
- *April Raintree*, revised edition (2016), by Beatrice Culleton Mosionier
 - *Medicine Walk*, by Richard Wagamese
 - *Monkey Beach*, by Eden Robinson
 - *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie
- Play:
- *Where the Blood Mixes*, by Kevin Loring

Blackline Masters

1. Picture Book Gallery Walk – Discussion Questions
2. Beliefs and Values about Children

Lesson 1 – Picture Book Gallery Walk

The children’s books used in this unit are visually stunning and present a variety of perspectives on children and childhood within First Peoples societies. This lesson is intended to provide students with a broad range of representations of First Peoples’ worldviews on children and childhood, and provide background knowledge about a number of important issues quickly and in an engaging way.

Applicable BLMs

1. Picture Book Gallery Walk – Discussion Questions

Choose books from among the titles listed under Primary Texts at the beginning of the unit. Place the books around the room in stations. Divide the class into groups, and have group members determine roles (one or more of the following in each group): reader, discussion manager, recorder, and reporter. Have groups move among the stations in turn, allowing approximately 10-15 minutes at each station for students to read, discuss, and record their ideas about the books. Encourage students to pay particular attention to the visual content. You can determine the number of station rotations depending on time available. Students use the questions on the BLM (Picture Book Gallery Walk – Discussion Questions) to guide discussion.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

At the end of the activity, groups can report out on the book that they examined at their final station. They can share key ideas for each question. Other groups can contribute additional understanding. Provide feedback and input based on observation of group processes and the whole-class discussion.

To follow up, students can be asked to write a learning journal entry about what they learned by exploring children’s literature. This can be a basis for teacher feedback.

Lesson 2 – Beliefs and Values about Children

Provide students with BLM Beliefs and Values about Children. Review the information in the document.

Applicable BLMs

2. Beliefs and Values about Children

As a class, or in smaller groups, have students identify which books they examined in the gallery walk contain themes that correspond to the beliefs/values indicated in the document.

Have students then individually choose one of the beliefs/statements and write a multi-paragraph composition that explains how the themes of 2 to 3 of the children’s books reflect that belief/value. Encourage students to think about a practical use for the composition. Brainstorm potential authentic reasons for writing the composition (e.g., as an article for a literary magazine – digital or otherwise, to help a primary school teacher with books choices for young students, to send to an early childhood education program to help with educators’ professional development).

Review criteria for an effective composition would look like. Ask students to consider the purpose and audience for the composition. Work with students to co-construct an assessment tool that they can use to gather peer feedback and self-assess their compositions.

Once the compositions have been completed and assessed, encourage students to actually send/submit their compositions where possible.

Formative Assessment Strategies

Provide feedback throughout the process.

Lesson 3 –The Residential School Experiences of First Nations, Métis, and Inuit Children

This activity explores the experiences of First Nations, Métis, and Inuit children and youth in residential school with a focus on resilience. Discuss the following concepts:

- **Resilience** is described as “the capacity to overcome adversity and have a good life outcome despite emotional, mental, or physical distress.” Resilience is examined by exploring an individual’s “risk factors” and “protective factors.” The overall outcome for individuals varies. Not every outcome is positive. Sometimes the risk factors are too great, as was often the case for children and youth in residential school.
- **Risk factors** include adversity and can come from the individual, the family, other people, the situation, or the wider environment. As risk factors go up, so does the probability of a negative outcome.
- **Protective factors** help to counteract risk factors and decrease the individual’s vulnerability to adverse conditions. Protective factors can also include coping strategies, culture, or resistance. Protective factors can come from the individual, the family, other people, the situation, or the wider environment.

For more information about resilience, risk factors, and protective factors, please refer to the document *Aboriginal People, Resilience, and the Residential School Legacy* by the Aboriginal Healing Foundation.

Try doing this activity as a class first: Select a resource that the whole class can read, or watch, or listen to. Identify a character, and collaboratively list the character’s risk factors, protective factors, and the overall outcome for that character. In some stories, the outcome is not always known if there is an indeterminate or open ending. But this allows the reader to come to their own conclusion about what could have happened.

Next, students will complete a synthesis activity by exploring two or more of the resources listed at the beginning of this unit (residential school section). They can explore the resources individually, in groups, or in literature circles.

Formative Assessment Strategies

At the end of their exploration, students can choose a form to use to represent their synthesis (e.g., designing a poster, writing a reflection, creating a video or slide show). Provide feedback to the student based on this representation as well as on observations of the class discussion.

Lesson 4 – Creating Children’s Literature

In this activity, students will (individually or in small groups), create their own children’s book that explores a theme or topic that is significant to First Peoples. The focus of their story should be on one or more of the following:

- Children/youth empowerment and strength
- Reconciliation
- Resilience
- Diversity of First Nations Métis or Inuit children and youth.

Before writing their story, students should determine:

- their intended audience (approximate age range)
- theme and topic
- key teaching or message of the story
- characters, setting, basic plotline
- ideas for key visuals.

As they write their story, they should pay special attention to their use of literary elements and vocabulary – keeping their audience in mind and with the goal of creating a story that will be engaging, appropriate, and informative.

Formative Assessment Strategies

Ask students to review each other’s work to provide thoughtful feedback.

Unit Summative Assessment Options

Apart from providing feedback on students’ stories, have students visit a neighbouring elementary school and share their story with younger students who are representative of their targeted audience (age range). The older students could present their story to small groups of the younger students. The children and elementary school classroom teacher can provide feedback about the stories.

The younger students could be asked to share responses to the following questions:

- What did I like about the story?
- What were my favourite visuals in the story?
- What did I learn from the story?
- What was the main message or teaching in the story?
- Do I have any advice on how to make the story better?

BLM 1 – Picture Book Gallery Walk – Discussion Questions

Title:	Author: Illustrator:
How does the visual content contribute to the meaning and impact of the book?	
What values does the book portray about children in First Peoples' cultures, societies, or worldviews?	
What are the deeper themes or teachings in the book?	
What topics does the book address, and how does the book contribute to our understanding about First Peoples' experiences (past, present, or future)?	
Describe how the author has engaged and created meaning for the intended audience (e.g., literary elements, techniques, and devices). Are there examples of literal and inferential meaning in the book?	

BLM 2 – Beliefs and Values about Children

from the Public Health Agency of Canada, Aboriginal Head Start
www.phac-aspc.gc.ca/hp-ps/dca-dea/publications/ahsuni-papairun/index-eng.php#a6

While First Nations people, Métis, and Inuit have distinct cultures and languages, they also share common beliefs, values and histories. It is with this in mind that the following Statement of Beliefs and Values about Children was written.

We believe...

- That children are a gift from the Creator.
- That our children have a right to live proudly as Aboriginal people in the lands of their ancestors.
- That children have a right to learn their respective Aboriginal language(s) and histories, and adults have a responsibility to pass on the instructions that the Creator gave in the beginning of time as are reflected in our languages, cultural beliefs and cultural practices.
- That each child is part of what makes a community whole.
- That it is essential for children to develop meaningful relationships with Elders, the carriers of knowledge and history.
- That children, under the guidance of Elders, will learn to love learning throughout their life.
- That adults are community role models who are to teach children how to live a good life.
- That children deserve opportunities to gain knowledge and experience of how to live a good life.
- That children acquire knowledge by watching, listening and doing, and adults are responsible for encouraging and guiding them in all those activities.
- That children, through being loved, valued and encouraged, will gain the courage, the strength and the wisdom to use the power of a good mind and spirit in all that they do.
- That children have a right to enjoy the opportunities that education offers.
- That children have a right to live in healthy, self-determining communities that are free of violence.

Grade 10 **First Peoples’ Story**

Unit Guiding Questions

- What are the various purposes of stories shared by First Peoples?
 - How are oral stories and the skill of storytelling important to Indigenous cultures?
 - Why is the ability to tell an oral story an important skill in modern society?
 - How is the experience of listening to and telling oral stories different from the experience of reading and writing stories?
-

Preparatory Notes

Storytelling is integral to English First Peoples. This unit helps to build an understanding of, and comfort with, the idea of stories, listening to stories, and telling stories. When teaching this unit, it is important to:

- distinguish between storytelling and First Peoples’ Oral Tradition (while storytelling is a part of the oral tradition, the oral tradition encompasses far more than storytelling; for more information on First Peoples’ Oral Tradition, see the unit of that name earlier in this resource guide)
- ensure that students understand that in First Nations societies, the term “story” also includes the narratives that keep histories, and that “story” has multiple meanings depending on purpose.

The first few lessons of the unit focus on traditional storytelling and on hearing from members of the community. Beginning with traditional stories, students will experience some origin stories from across Canada and learn about traditional First Peoples’ stories and storytelling. Ideally, students will have the opportunity to:

- explore how place contributes to story by going on a field trip
- hear some traditional stories from members of a local First Nations community.

This would help them expand their concept of story, and to move away from the concept that a written story is inherently superior to or more valid than one told orally.

As human beings, stories are integral to all of us. The last few lessons of the unit suggest activities that help students to play with the idea of stories, and to become comfortable with telling stories (oral/performance).

Lesson Plans:

- Lesson 1 – Introduction to First Peoples’ Story
- Lesson 2 – Stories Are Alive: History and Importance of Place
- Lesson 3 – Elder Interview
- Lesson 4 – Telling My Own Story
- Lesson 5 – Re-telling Challenge
- Lesson 6 – Every Object Has a Story
- Unit Summative Assessment Options

Primary Texts

- Our Voices, Our Stories (www.collectionscanada.gc.ca/stories/020020-4002-e.html)
 - Canadian Museum of History, An Aboriginal Presence Our Origins, (www.historymuseum.ca/cmc/exhibitions/aborig/fp/fpz2f02e.shtml)
 - Historica Canada, Indigenous Arts & Stories (www.our-story.ca)
-

- list of local protocols for working with Indigenous Elders or guests (see Aboriginal Support Worker or Aboriginal liaison in your school)
- Mishenene et al., *Strength and Struggle: Perspectives from First Nations, Inuit, and Métis peoples in Canada*

Supplementary Texts

- photographs and documentary art collection, Royal BC Museum (royalbcmuseum.bc.ca/bc-archives/archives-collections/photographs-documentary-art) – for use if a field trip to a local site is not possible)
- one or two personal stories that can be shared orally with students (memorized, if possible)
- McGraw-Hill Education, *Moving Forward: A Collection About Truth and Reconciliation*
- Richard Wagamese, *One Native Life*

Blackline Masters

1. Reflection Guide
2. Guest Presenter Note-Taking Guide

Lesson 1 – Introduction to First Peoples’ Story

Have students work in pairs or small groups to create a word web using the following words:

- | | |
|-------------|---------------|
| • story | • fable* |
| • narrative | • fairy tale* |
| • myth* | • parable |
| • legend* | • history |

Share these word webs and debrief the process with the whole class, asking the following questions:

- What associations (connotations) do you have for each of these words?
- How does each of these words fit various stories you know?
- Why do you think there are so many English words for “story”?
- **Although many of these words have been used in the past to describe First Nations stories, can you think of why they may not be appropriate or respectful?**

***The last question is a vital point for discussion, as it is generally considered disrespectful to refer to First Peoples’ stories as “myths,” “fables,” “fairy tales,” or “legends.”** While *some* Indigenous authors (and others) may still use these words to describe some First Peoples’ stories, the terms do not represent an authentic understanding of the scope and purpose of Indigenous stories.

With the class, go over the purposes of stories in our world. Discuss the importance of storytelling in First Peoples’ communities, and the similarities and differences between non-Indigenous stories and First Peoples’ stories. Review the narrative structures (circular, cyclical, recursive, use of repetition, stories within stories) found in First Peoples’ stories. On the Canadian Museum of History website Our Voices, Our Stories, there are several origin stories including:

- “Glooscap,” from the Mi’kmaq
- “Sky Woman,” from the Haudenosaunee

- “The Birth of Good and Evil,” from the Haudenosaunee
- “Why Porcupines Have Quills,” from the Anishnabe

The Our Voices, Our Stories website includes background information and explanations, as well as messages from Elders in many communities that explain the importance of stories. Read these messages with the class, and discuss the following:

- purposes of stories (e.g., to teach, to record information and history, to entertain, for cultural continuity)
- the importance of stories
- authenticity of oral stories
- local First Nations terms for specific types of stories
- forms that First Nations stories take (e.g., oral narratives, songs, dance, regalia, masks, poles)
- any ownership or protocol issues associated with local stories
- legal status of First Nations stories that keep histories (if students have not learned about this yet, refer to the lesson about oral histories in the Oral Traditions unit elsewhere in this guide).

The Canadian Museum of History website, An Aboriginal Presence: Our Origins is another good source for stories. If possible, invite guest speakers from the local First Peoples’ community(ties) to tell a traditional story to the class.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Review criteria for an effective composition would look like. Ask students to consider the purpose and audience for the composition. Work with students to co-construct an assessment tool that they can use to gather peer feedback and self-assess their compositions.

Students could start a learning journal for this unit, in which they write reader responses to the stories and reflections on their learning. In this introductory sequence of lessons, some of their learning journal entries could include their reflections on the origin stories that they read, or what they learned from the Elder who told the story. (If students are unfamiliar with the learning journals process, refer to the BLMs in the Introduction to English First Peoples unit and the First People Oral Traditions unit earlier in this teacher resource.)

Lesson 2 – Stories Are Alive: History and Importance of Place

Take students on a field trip to a significant local setting – a beach, a mountain, a forest, or local landmark that is significant in First Nation history. Ask students to visualize what this setting might have looked like a thousand or more years ago.

If possible, have a member of a local First Nations community come to talk about stories that are connected to this specific place.

Applicable BLMs

1. Reflection Guide
2. Guest Presenter Note-Taking Guide

If it isn't possible to have students visit a location, share photographs of a significant place. Many archival photographs and documentary art are available at the Royal BC Museum website.

Focussing on the traditional stories they have studied, discuss the following questions:

- How do stories create visual images of where the story is taking place?
- What topics and issues about place and setting are common in traditional stories? (e.g., place name stories, stories about local landmarks)
- What do these stories tell us about First Peoples' relationship to the land?

Formative Assessment Strategies

Have students write reflections on their experience being in a specific place. Provide feedback to students' reflections.

Lesson 3 – Elder Interview

This lesson will require some preparation. Be sure to have laid appropriate groundwork by obtaining a list of local protocols for working with Elders or guests (see Aboriginal Support Worker or Aboriginal liaison in public schools, or First Nations Education Coordinators in First Nations' communities), and possibly even a list of local Elders who might be approached. For more guidance, review the information included in the Introduction for this guide referring to Making Connections with the Community, and First Peoples Guest Speaker Considerations.

In advance of interviewing an Elder, have students:

- prepare questions and review them to ensure that they are respectful and appropriate (the focus of the questions should be on traditional stories – how they have been, and are currently used within the Elder's community)
- brainstorm ways of showing respect to the interviewee
- discuss ways to show thanks to the person (this may require some research to learn if there are local First Nations protocols that should be followed).

Provide the Elder with a copy of the questions in advance of being interviewed, so that he or she can think of how to reply ahead of time. Ideally, each student will conduct a one-on-one interview, but depending on the availability of Elders who can be approached, teachers may need to have students work in pairs or even small groups to conduct the interviews.

If the Elders are willing, ask students to record the interview rather than take notes. If an Elder agrees to this, ensure that students ask the Elder what he or she wants done with the audio or video record at the end of the assignment. Help students understand that respectful and ethical behaviour with this type of research means that the Elder would have a say in how his or her voice or image is used and whether the recording can be kept or should be returned to the Elder or destroyed.

Following the interview, have students present to the class what they have learned from the process.

Various extensions of the activity are possible. Students could:

- create an oral presentation or create an alternative visual presentation that they then explain to the class (e.g., a video or audio recording of themselves to play for the class)

- create a personal reflection that they present to the Elder to share the positive impact that meeting the Elder has had
- interview younger students about what is important to them, following a similar process to that used for the Elder interview where students create a list of questions in advance; afterwards the older students could reflect on the differences in constructing interview questions for the interviewees (Elders vs younger students) who are at very different stages of life.

As a class, co-create criteria by which the presentation will be evaluated, allowing for the different forms of presentation

Formative Assessment Strategies

After the presentations, ask students to compose a learning journal entry to reflect on the process of interviewing, on the process of presenting, and on what they've learned from the undertaking. Provide feedback.

Lesson 4 – Telling My Own Story

Share a story about a “time in your life you will never forget.” The story can be dramatic, happy, exciting, etc. Start with a hook that will pull students into the story. The story could also begin with the most exciting part, then flash back to the beginning.

Students should think of a time in their lives that they will never forget. With a partner or in a small group, they should share their stories orally with each other.

Some students may feel comfortable enough to share their stories with the whole class. If this activity is being done at the beginning of the year, students can introduce each other to the class and tell their partner’s stories.

Go over how the original story was framed, and how to tell stories effectively. Have students write their stories as a personal narrative.

Variant Approaches

Either as a warmup to this activity or as an extension afterward, there are many collaborative ways to build stories. In small groups or as a whole class, story starters can be written on papers. That story can be passed to the next student, and read, then added to. The papers can be passed to several students before completion.

Formative Assessment Strategies

Observe and listen to students while they are sharing their stories. Provide feedback as necessary.

Lesson 5 – Re-Telling Challenge

For this lesson teachers will need a personal story (lasting between 2 and 5 minutes, when read aloud), ready to be shared from memory. Provide a pre-typed list of bullet points of key elements of your story (checklist).

Before telling the story, begin by informing the students that they will be retelling your story from memory – trying to repeat it as accurately as possible to one of their classmates. Students may take notes if they like while they are listening to the original story, but they won't be able to use the notes later when they are re-telling.

After telling the story, provide students 5 minutes to review their notes (and talk to a partner if they wish) and prepare to re-tell the story from memory. Have students form partners and give them a way to determine who is telling the story first. Give a copy of the bullet points of the story to the partner who will be listening (so the partner can confirm the story for accuracy). Then have the partners switch roles after one student has finished telling the story.

Debrief by asking:

- What was difficult about this activity?
- What were some strategies you used to help you remember better?
- How many times would you have to hear this story before you could repeat it word for word?
- If a story was passed down accurately through generations, what steps would have been taken to preserve the accuracy of the story?
- Who has ownership of this story? Would you feel comfortable if someone told your story to a different audience?
- How was this experience different from reading a story?
- Why have we lost the skill of memorizing stories word-for-word in our society? What might be the benefits of re-developing this skill?

These discussion questions could be used in a number of ways. Students could discuss in partners and then share with the class, students could reflect on them individually, or students could be given a choice of which questions to focus on.

Variant Approaches

- Instead of using a personal story, choose a short written story to read aloud (with copies of the text available to confirm accuracy).
- When the students are re-telling the original story, challenge them to tell the story from different points of view (first person or third person).
- Ask a few volunteers to re-tell the story to the whole class.
- Have students re-tell the story from the perspective of a different person from the story (not the original narrator).
- Ask students to add motions or actions or re-create the story using pictures (for students who are more visual or physical learners).
- Ask one student could be asked to leave the room. Tell the story, then one of the groups listening in the room leaves the room and tells the story to the student in the hallway. The student then comes in from the hallway and re-tells the story back to the class (and the class compares it to the original story).

Formative Assessment Strategies

Circulate while students are working on strategies for remembering the story and offer guidance and feedback. Have students use the checklist of key points from the original story to self-assess their ability to accurately re-tell the story. Collect a brief written reflection from each student on one of the discussion questions to review what understandings the student gained from the activity.

Lesson 6 – Every Object Has a Story

For this lesson, teachers will need to provide a variety of objects for students to choose from that they will use to develop their stories. These objects could be common everyday classroom objects (staplers, whiteboard pens, rulers etc.), or outdoor objects (rocks, pinecones, leaves), or random objects brought from home or borrowed from another school department.

Place a collection of random objects on a table for students to choose from or in a bag for students to pull from. Give students a chance to pick one of the objects. Give them approximately 20 minutes (use discretion as to how much time students need) to wander around the classroom (or preferably wander around outside) and create a story around the object they have been given. Students should remember that they are practising inventing a story. They should practise telling it out loud to themselves a number of times until the story is complete. The story does not have to be from the point of view of the object, or even have the object as the central idea. The object just has to be part of the story.

Ask students to return to a writing place (or they could have carried a pad or writing implement with them) and jot down 10-12 key words or phrases that will help them remember the story. Then they can continue practising the story with the key phrases to trigger their memory.

Put students in pairs or groups of three and have them take turns telling their stories to each other.

Have students generate criteria for what makes a good story and good storytelling performance, and discuss criteria for what it looks like to listen respectfully to another story.

Variant Approaches

- In groups, students can pick one story that could be shared with the class (or the student who feels the most comfortable sharing with a larger group) and then the whole group works to revise the story and help the storytellers refine their performance. For example, they could give tips on pacing, or parts of the story that could be clarified or described in more detail, or ways the ending could be improved.
- Partners or groups could choose one of the stories they all like, and then turn it into a version that they all share together (perhaps by expanding the original story or having different students take on different roles or simply take turns telling the story).
- Students could create a written version of their oral story.

Formative Assessment Strategies

Ask students to reflect on what it felt like to create a story based on an object they were holding (as opposed to sitting in a desk with a written prompt).

Unit Summative Assessment Options

Short Story Classroom Fair

Pick several short stories such as those found in *Strength and Struggle*. Some good choices include:

- Gord Bruyere, “A Raven Flies South”
- Dimaline, Cherie, “The Amazing Sense of Shake”

First Peoples' Story

- Richard Wagamese, “The Animal People Choose a Leader”
- Van Camp, Richard, “The Biggest Moccasins in the World”

Put students into groups of four to six. Students should pick a story from the list, with each group preferably picking different stories. Within each group, students should read the story and pick one task from the list below to share with the whole class in a short story classroom fair.

- Create an artifact that would be of interest to a character in the story. The artifact should be symbolic and should represent a motivation of the character or a setting or mood.
- Write a poem or song that brings to life part of the story. Create an explanation of how the poem or song you have written connects to the story.
- Write a letter to the class explaining why this story should be used as a whole-class story and what it would fit with thematically.
- Create a “lesson plan” for teaching the story to the class, complete with important questions that should be asked in discussion and an activity for the class to do.
- Create a commercial or movie trailer for your story, making sure that you include details from the story that would entice your classmates to read it.
- Create a comic strip that illustrates the important details of the story, including the central conflict and the characters.

On the day of the classroom fair, have the groups set up their tasks in a space. Each group could formally present what they have completed, or they could set up as a station to be visited by other students.

Sharing Traditional Stories

Have students work in small groups to prepare and present a sharing or retelling of one of the traditional stories that they have permission to share. **For stories they have heard from local guest speakers, ensure permission has been requested and provided to retell, and that proper protocols are followed.** Assign or have students select the format they will use to share their chosen story (e.g., readers’ theatre, tableaux, puppet show, radio play, dance, drama). Discuss criteria for peer and teacher assessment, such as the extent to which students’ presentations:

- reflect a clear purpose
- are appropriate for the audience
- incorporate presentation techniques (e.g., props, use of the physical environment)
- incorporate original language as appropriate
- engage the audience
- are memorized
- are presented fluidly.

“Our Story” Writing Contest

Historica Canada has an ongoing short story contest for students of Aboriginal ancestry. Visit the *Our Story* website at www.our-story.ca. Stories from past winners are archived on the site and are rich examples of student storytelling. Students could submit their own stories to the competition.

BLM 1 – *Reflection Guide*

Topic/Activity:

Name:

Possible Prompts: *These are questions to think about for your response.* You don't have to answer every single point as long as you put depth and thought into the points that you do respond to.

- What did you take away from the experience?
- What was something new that you learned that was valuable or thought-provoking?
- What questions do you have?
- What connections did you make to something else you know or have learned about?
- Describe something you struggled with.
- Do you consider yourself a learner? (Do you always try to learn something from every new experience or opportunity?) Explain why or why not, and explain how you personally engaged with this experience.

BLM 2 – Guest Presenter Note-Taking Guide

During any presentation or field trip you are responsible for absorbing as much information as you can. Always engage with a positive frame of mind and take responsibility for helping the presenter with the presentation.

Notes: (Important or interesting pieces of information)

Specific questions you have:

Most memorable or important idea you are taking away from this experience:

Grades 11-12

We Are Our Stories

Unit Guiding Questions

- How do stories by First Peoples writers reveal/respond to some of the shared experiences of First Peoples?
 - How can the stories of a culture reflect that culture?
-

Preparatory Notes

This unit provides opportunities for students to briefly explore some of the roles that stories play in traditional and contemporary First Peoples' cultures (e.g., oral tradition, contemporary social and political issues). In addition, the unit helps students develop an understanding of the role of narrator, recursive and circular structures, and symbols and motifs in some stories by Indigenous authors.

This unit is ideally used after students have developed some basic understanding of the roles of story in First Peoples' cultures. These understandings can be developed by working through the earlier units in this guide, First Peoples' Oral Traditions and First Peoples' Story.

For this unit, students use a learning journal to record reader responses to the stories and reflections on their learning. Some lessons require that students revisit stories or essays that they have previously studied. It is important for students to understand that they can continue to develop their understanding and gain new insights into a story each time they revisit it. If the class is not already familiar with the learning journal format, an overview can be found in the Introduction to English First Peoples and First People Oral Traditions units earlier in this teacher resource.

Note that one of the lessons refers to the Trickster archetype. More information about the Trickster in a First Peoples context can be found in the units The Trickster – A Recurring Presence in First Peoples Literature, and The Trickster – A Hard Character to Pin Down later in this guide. In order to complete the Trickster-related lesson in this unit, students will first need to complete lessons in one of the Trickster-focused units. More information is included in the lesson description.

One of the required resources, Thomas King's *The Truth About Stories*, is available in both audio and print. Ideally students would be able to experience the audio while reading the printed text. If the audio is not available, the printed text will still work.

Lesson Plans:

- Lesson 1 – What Does “Story” Mean?
- Lesson 2 – Our Personal and Family Stories
- Lesson 3 – The Relationship between Cultures and Their Stories
- Lesson 4 – Why the Trickster?
- Lesson 5 – Narrative Structures
- Lesson 6 – Orality into Prose
- Lesson 7 – Rite of Passage
- Unit Summative Assessment

Primary Texts

- Thomas King, *The Truth About Stories*:
 - Chapter 1: “‘You’ll Never Believe What Happened’ is Always a Great Way to Start”
 - Chapter 5 “What is it about Us that You Don’t Like?”
- from *An Anthology of Canadian Native Literature in English*:
 - “Captive in an English Circus” as told by Harry Robinson
 - Jordan Wheeler, “A Mountain Legend”
 - Richard Van Camp, “Mermaids”

Blackline Master

- The Truth About Stories Discussion Questions

Lesson 1 – What Does “Story” Mean?

If students are not familiar with Thomas King, introduce him, giving some biographical information about his life and his works. Introduce King’s Massey Lectures, *The Truth About Stories*. Discuss what “story” means. Stretch students’ concept of story to expand beyond the concept of short story as fiction. Encourage students to formulate definitions of story in the broadest terms. This includes thinking about story as a way for humans to make meaning. It usually includes a linking of events, and making connections between events, peoples, or other entities. They can be linear and simple, or it can be non-linear, complex, and layered.

Applicable BLM

- 1. The Truth About Stories Discussion Questions

Review the term “irony.” Provide students with discussion questions in the BLM.

Play the audio version of Chapter 1 “‘You’ll Never Believe What Happened’ Is Always a Great Way to Start” from *The Truth About Stories*. If the audio version is not available, read aloud from the written version.

Advise students that they will be keeping a learning journal for this unit. The learning journal will be their written record of what they are learning. (If students are unfamiliar with learning journals, review the Learning Journal Overview BLMs found in the Introduction to English First Peoples unit and the First Peoples’ Oral Traditions unit). Ask students to record in their learning journals their first impressions of what they heard and read in “You’ll Never Believe What Happened.”

After listening to King’s piece, provide students with the written version of the reading. Ask students to work in small groups to discuss the questions on the BLM.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Ask students to choose three of their discussion questions and write their responses to submit for feedback.

Lesson 2 – Our Personal and Family Stories

This lesson provides students with the opportunity to think about how they define who they are and ask themselves how they have come to believe things about who they are.

As a class discuss the following statement by Ben Okri from *The Truth About Stories*: “One way or another we are living the stories planted in us early or along the way, or we are also living the stories we planted – knowingly or unknowingly – in ourselves. We live stories that either give our love meaning or negate it with meaninglessness. If we change the stories we live by, quite possibly we change our lives.”

Ask students the following questions to respond to either orally in small groups, or individually in writing: What are some stories told about you or to you that affect who you believe yourself to be? Provide examples that may have to do with gender, place in your family (e.g., I am a middle child, therefore I am, I am the youngest child, therefore I am, I am a male, therefore I am expected to be).

What are some stories about your families that affect how you feel about your family? Provide some examples that may have to do with a family’s economic or social status (e.g., community leader, doctor, sanitation worker). Provide examples that may have to do with labels such as personal characteristics, group affiliations, ethnic heritages, etc.

Ask students to respond to one of the following questions in a brief essay:

- Who creates the stories of who you are?
- To what extent can you change your stories?

Co-construct criteria for assessment of essays. Co-construct criteria for students to self and/or peer assess their essays before submitting.

Formative Assessment Strategies

Provide written feedback rather than grades on students’ essays, focusing on what they did well and what they could do to improve their writing skills.

Lesson 3 - The Relationship between Cultures and Their Stories

Post and read the following quote from *The Truth About Stories*, to the class: “... contained within creation stories are relationships that help define the nature of the universe and how cultures understand the world in which they exist.”

Ask the students to think about creation stories they are familiar with and share those stories. Remind students that they will need to be respectful of peoples’ creation stories. Ask students to reread or listen to “You’ll Never Believe What Happened...” again focusing on the part of the narrative dealing with creation stories.

Discuss the King’s analysis of how the two creation stories reflect different ways of being in the world.

Following the reading, discuss the following quotes (referring to God's banishment of Adam and Eve from Eden): “ ‘I love you,’ God could have said, ‘but I’m not happy with your behaviour. Let’s talk this over. Try to do better next time.’ What kind of world might we have created with that kind of story?” (27)

Formative Assessment Strategies

Ask students to create a graphic organizer that illustrates how the two creation stories reflect their respective cultural values. Students can work individually or in pairs and then share their organizers with other students for feedback. Co-generate with students the process for peer feedback.

Lesson 4 – Why the Trickster?

This lesson is optional, as it requires students to have completed the lessons from either The Trickster – A Recurring Presence in First Peoples Literature unit or The Trickster – A Hard Character to Pin Down unit later in this teacher guide in order to understand the role of the Trickster in First Peoples’ stories.

Choose a few of the texts that students engaged with in the Trickster unit(s). Ask students to form small discussion groups. Ask the students to compare the stories, identifying the similarities and differences between stories from different Nations. Also ask students to identify geographical influence on creation stories (e.g., Raven as the Trickster for coastal peoples, Coyote as the Trickster for peoples more inland). Remind students that First Nations stories are often rooted in place. Some stories make people think of landmarks of the area (such as interesting rock formations, the shape of an island, or a narrow valley) which draws the listener into deeper into the story.

Introduce and familiarize students with the concept of archetypes, especially the Trickster. Discuss the Trickster archetype found in the stories.

Address the blending of the natural and supernatural world. Discuss how this relates to First Peoples’ views about the relationship between people and their environment. Connect the discussion to the human/animal hierarchy of the Christian anthropocentric point of view compared to traditional First Peoples worldviews with humans as part of the interdependent natural world (as discussed by Thomas King).

Ask students to work in small groups to create a representation that shows their understanding of First Peoples’ views about the interconnectedness between people and their environments. Remind students that this is not about stereotypes, but rather about recognizing that there are different ways of understanding the world. Encourage students to be creative in how they choose to represent (e.g., dramatization, tableau, music composition, painting, collage, sculpture, dance, diorama, poetry). As a class, generate criteria by which the representation will be assessed.

Formative Assessment Strategies

Provide on-going feedback to students as they develop their projects, asking questions to help them clarify and extend their understandings.

Lesson 5 – Narrative Structures

Ask students to share what they know about the structure of stories. Many students might be familiar with versions of the concept of the story arc and may suggest that stories need to be linear. Introduce the terms “recursive,” “circular,” and “cyclical.” Let students know that these are structures common to Indigenous stories.

“What Is It About Us That You Don’t Like”

Have students read or listen to King’s “What is it About Us That You Don’t Like?” Ask students to note the recursive narrative structure of the chapter. In particular, identify how the coyote/duck and the deer culler stories lead to a political point and then back to the stories.

Discuss the distinctions between the use of “Native” and “Indian” and why these terms might be used in this context by King. Who uses these terms and how are they different? What are the preferred terms now? Why?

Note the history of government legislation and policy affecting First Peoples in Canada. This could be done in a timeline. Draw attention to the various analogies within the chapter that evoke this history, such as:

- Duck/coyote – Coyote separates ducks from their feathers
- Indians (First Nations) /government – government separates First Peoples from assets (land and resources) and rights
- Quebecois and Indians – French can keep their identity despite whom they marry, while Indians cannot (under bill C-31).

Have students construct a T-chart in which they show points of comparison between the coyote/duck story and the First Nations/government relationships. This could also be done in a timeline for the historical events and a corresponding plot diagram for the stories.

The story is an allegory: ducks losing feathers to coyotes as First Nations losing land through treaty process to Canadian government. Discuss to what extent the use of story is effective in setting up and reinforcing the political points about the government’s treatment of First Peoples in Canada.

As a class, map the narrative structure of the story. Note that the first paragraph repeats same pattern as previous chapters. Note the recursiveness found in the story.

“You’ll Never Believe What Happened”

Work with the class as a whole to review “You’ll Never Believe What Happened.” Summarize each section of the essay to help them see the pattern that emerges. Ask students to identify how that pattern might fit into a spiral or circular structure: King touches upon themes and revisits those themes as the essay develops to form a circular, cyclical, or spiral pattern.

An option to extend the lesson is to then ask students to take the information they have captured in their organizers and create a piece of written text to explain their points of comparison in a short essay.

Formative Assessment Strategies

Provide feedback on students’ graphic organizers.

Lesson 6 – Orality into Prose

Introduce “Captive in an English Circus” by Harry Robinson (as told to Wendy Wickwire) from *An Anthology of Canadian Literature in English*. Share Wickwire’s words from the introduction to the piece.

“I searched for a presentational style to capture the nuance of the oral tradition – the emphasis on certain phrases, intentional repetition, and dramatic rhythms and pauses. I have, therefore, set the stories in lines which mirror as closely as possible Harry’s rhythms of speech. Harry’s stories are really performed events, rather than fixed objects on a page.”

Discuss Wickwire’s rationale for writing the story down in verse rather than prose form.

To help set the context for the text, ask students what they might know about how First Nations have been lied to, misled, or otherwise deceived by government authorities in Canada.

Prior to reading “Captive in an English Circus,” ask students to note examples of where the recorder (Wickwire) was successful in using poetic form (line and stanza breaks) “to capture the nuance of the oral tradition – the emphasis on certain phrases, intentional repetition, and dramatic rhythms and pauses.” Have students also note examples of how the authorities deceive Jim and his family while he is in captivity.

As the text is long, it may help to have students take turns reading stanzas aloud with the class. Prior to reading, discuss why Robinson uses the term “Indian” rather than First Nations (it was the accepted term of his time).

Following the reading, ask students how the oral nature of this story either affects the veracity of the account of what happened to George Jim. Discuss how Jim’s family had to contend with language and bureaucracy in their attempts to find him.

Optional: Have students research examples of First Peoples having to fight with authorities to recover the remains of ancestors.

Formative Assessment Strategies

Have students reflect on the activity in their learning journals.

Lesson 7 – Rite of Passage

Ask students what they know about the concept of a “rite of passage.” What are some examples of rites of passage? Discuss the reasons why people accept dares. Encourage the students to share their experiences. Introduce “A Mountain Legend” by Jordan Wheeler from *An Anthology of Canadian Literature in English*.

Prior to reading the story, ask students to think about how the two boys (Jason and Muskawashee) are both connected and separated. Ask them to also note examples of personification within the story.

After reading the story, discuss the following questions as a class or in small groups:

- How does this story reflect concepts of time and reality?
- How might Jason's climb as a rite of passage relate to feelings of disconnections to their culture that some First Nations youth might feel?
- Referring to "The mountain saw the boy encroaching and whispered a warning to the wind," how is the use of this common literary device unique in this story?

Formative Assessment Strategies

Have students choose one of the discussion questions to respond to in writing for feedback.

Unit Summative Assessment Options

Provide the following quote from Jeannette Armstrong to students:

"Through my language I understand I am being spoken to, I'm not the one speaking. The words are coming from many tongues and mouths of Okanagan people and the land around them. I am a listener to the language's stories, and when my words form I am merely retelling the same stories in different patterns."

Ask students to choose and respond to one of the following questions:

- How is story a vehicle for a people or culture?
- What might Armstrong mean when she writes "Through my language I understand I am being spoken to, I'm not the one speaking"?
- How do stories by First Peoples writers reveal/respond to some of the shared experiences of First Peoples?
- How can the stories of a culture reflect that culture?

Provide options for how students respond to the question (written essay, visual essay, performance, etc.).

Ask students to include reference to at least one of the texts studied in the unit. Co-construct the criteria for successful completion of the assignment with students.

BLM 1 – *The Truth About Stories* Discussion Questions

1. What does King mean when he writes “The truth about stories is that that’s all we are”?
2. King introduces his mother by telling a story about her. What does the reader learn about the kind of person she is through this story? What does the reader learn about the world in which she lived?
3. King also tells the reader a story about his father. Through this story, what does the reader learn about the kind of person King’s father was? What does the reader learn about the relationship between King and his father?
4. Explain the irony found in King’s aunt’s search for King’s father.
5. What does King mean when he says, “stories control our lives”?
6. On page 17 King “interrupts” his story with a comment to the reader. What is the effect of this technique?
7. King writes, “contained within creation stories are relationships that help to define the nature of the universe and how cultures understand the world in which they exist.” What does King mean by this? Do you agree or disagree? Explain.
8. What does King have to say about using different strategies for different stories? Do you agree or disagree?
9. How would you answer the King’s question, “Do the stories we tell reflect the world as it truly is”?

Grades 10-11

Beats and Bytes

Unit Guiding Questions

- How are First Peoples using digital spaces to share stories of identity?
 - How can digital spaces be used as opportunities to share issues important to First Peoples?
 - What are the impacts on the reader/listener/viewer of the change in the medium (delivery) of story?
-

Preparatory Notes

Digital media and multimodal texts have created an additional space for First Peoples' storytelling and teaching to connect with larger audiences. This unit allows students to explore the relationship between Indigenous identities and stories through various text forms and digital media (including spoken word poetry, visual language, music, and graphic arts). Because it builds on an understanding of First Peoples' Oral Traditions, this unit should be taught only after students have acquired the type of learning provided in the First Peoples' Oral Traditions unit (provided earlier in this teacher resource guide).

The unit begins with a brief discussion of new media and provides students with the opportunity to learn about digital citizenship. It then moves on to examine the work of online Indigenous artists who use hip-hop, spoken word, music, video, and other art to explore their identities and issues that are important to them.

Students use a learning journal though the unit to record their learning and respond to teacher prompts. Students are provided choice in the medium they use to create their journal – pen/paper or digital; written or visual (i.e. sketching ideas). The unit culminates in a collaborative group activity that allows students to further develop their creativity and digital presentation skills.

If teaching digital literacy using “fresh” (i.e., very recently created) texts is unfamiliar, the following website may be helpful: prezi.com/msmoornxf98x/digital-literacy-101-new-media-tools-and-techniques/

Lesson Plans in this Unit:

Lesson 1 – Sing Songs of Victory

Lesson 2 – Shout Out to the World: Playing with Spoken Language

Lesson 3 – Voices Together: Music and Videos by Indigenous Youth

Lesson 4 – Graffiti Me!

Unit Summative Assessment

Primary Texts

- Hope Nicholson, *Moonshot: The Indigenous Comics Collection*
- Lisa Charleyboy and Mary Beth Leatherdale, *Urban Tribes: Native Americans in the City*
- Lisa Charleyboy and Mary Beth Leatherdale, *Dreaming in Indian: Contemporary Native American Voices*
- “I Am Graffiti” from *Moving Forward: A Collection About Truth and Reconciliation*
- Sonny Assu (artthreat.net/2013/03/sonny-assu/)
- Andrew Dexel (www.neubachershor.com/gallery-artists/dexel-andrew/)
- Jerry Whitehead art images (www.jerrywhitehead.com/)

Beats and Bytes

- JB First Lady of Hip Hop (www.jbthefirstlady.ca/#page-bio)
- JB The First Lady performs at Pipeline Resistance Café for Unist’ot’en Camp (www.youtube.com/watch?v=UEAyDes1Llw)
- Spoken Word Outro – JB the First Lady (www.youtube.com/watch?v=rBRfFYb1SOA)
- To This Day Project– Shane Koyczan (www.youtube.com/watch?v=ltun92DfnPY)
- Experience – Miss Christi Lee (soundcloud.com/rpmfm/miss-christie-lee-experience)
- Hip Hop as an Indigenous Culture (www.beatnation.org/music.html)
- “Six Emerging Aboriginal Artists in Canada Who Are Inspiring Change” (news.nationalpost.com/arts/six-emerging-aboriginal-artists-in-canada-who-are-inspiring-change)
- 8th Fire (www.cbc.ca/8thfire/)
- Redworks Photography (www.redworks.ca)
- *Muskrat* magazine (muskratmagazine.com)
- Windspeaker (www.windspeaker.com)
- First Nations Drum (www.firstnationsdrum.com)
- CBC News – Indigenous (www.cbc.ca/news/indigenous)
- Aboriginal Peoples Television Network – APTN (aptnews.ca)
- N’we Jinan (nwejinan.com/about/)
- N’we Jinan Artists – “We are Medicine” Bella Coola (www.youtube.com/watch?v=VeWqgLLCef0)
- N’we Jinan Artists – “Home to Me” Grassy Narrows First Nation (www.youtube.com/watch?v=EgaYz8YWsO8)
- N’we Jinan Artists – “Hide and Seek” Surrey, BC (www.youtube.com/watch?v=G4JFaB0b4bg)
- N’we Jinan Artists – “The Highway” Kitsumkalum First Nation (www.youtube.com/watch?v=hG_9d260YeI)

Note

This song refers to the missing and murdered Indigenous women and girls in Canada. One scene where a student re-enacts a kidnapping may cause a strong emotional reaction.

Indigenous slam poetry performances:

- Zaccheus Jackson: Invicta (www.youtube.com/watch?v=KW2EJHZo1a8)
- Zaccheus Jackson: Of Wings (www.youtube.com/watch?v=14Pa-87naLM)
- T Kooz, What it’s Like to Be Native (www.youtube.com/watch?v=D0NXY3rv3xk)
- Winona Linn, Knock-Off Native (www.youtube.com/watch?v=i_zFOsd_pqA)

Note

Screen the slam poetry performances before screening to ensure they are appropriate for your students.

Supplemental Resources

Websites for digital journaling and concept map creation:

- Sketchnoting: a useful app for creating webs and concept maps, connect journal ideas or created responses to key questions; for more information regarding sketchnoting, www.schrockguide.net/sketchnoting.html

- Google Slides: an online slide-making program (similar to PowerPoint in its functionality) that can enable users to incorporate graphics and reflections, www.google.ca/slides/about/
- Penzu: an online journal keeper that allows for various mediums to be incorporated, penzu.com/

Websites or apps for storyboard templates, such as:

- Comic Life App or comic-life.en.softonic.com/
- www.storyboardthat.com/
- www.pixton.com/

Websites for word cloud generators, such as:

- magneticpoetrygenerator.com
- www.readwritethink.org/classroom-resources/student-interactives/word-mover-b-30964.html
- www.edudemic.com/9-word-cloud-generators-that-arent-wordle/ (a compendium of Word Cloud Generators).

Blackline Masters

1. Placemat
2. Final Project Overview
3. Group Work: Peer and Self-Assessment Rubric

Lesson 1 – Sing Songs of Victory

Begin by introducing students to the learning journal. (If students are unfamiliar with the learning journals process, refer to the BLMs in the First People Oral Traditions unit

Applicable BLMs

1. Placemat

earlier in this teacher resource.) Let them know that they will be keeping a learning journal for this unit to record their responses to a number of “prompts” or questions provided at the end of certain activities. The journal can also be used to record other ideas and thoughts they have about what they are learning. In other words, they will be expected to make multiple journal entries over the course of this unit. Students can be encouraged to use both writing and graphics to document their ideas and their learning. Further, they can create their journals with pen and paper or with a digitally tool – either a general word-processing program or a specific app.

Ask students how stories and ideas are shared. Brainstorm the ways that people convey their ideas, identities, and issues that are important to them. Ask students what methods of communication make the biggest impact on them. Wrap up the brainstorm by providing students with the following questions that they will discuss later in the lesson:

- What are the different messages being shared by the artists? What connections can you make between them?
- How do the messages connect with First Peoples languages cultures and traditions?
- How are these artists using their voices to share stories of who they are?
- Why might hip hop or spoken word be an effective way to talk about issues affecting First Peoples?

Encourage students to record these questions in their learning journals.

Use the web text to introduce students to JB, The First Lady of Hip Hop. Have students view the following videos and make notes (in their learning journal in whatever format they are comfortable with (words, pictures) while they are watching and listening to record the messages and ideas shared in the videos. They will repeat this process with all the videos they watch/listen to. If desired, have students discuss the messages/ideas following the video. This can be done with a large-class discussion or with a partner share:

- JB The First Lady performs at Pipeline Resistance Café for Unist’ot’en Camp
- Spoken Word Outro – JB The First Lady

Ask students if they know of Shane Koyczan. Some student might remember him from the closing ceremonies of the 2010 Winter Olympics in Vancouver, BC where he performed “We Are More.” (Note: more recently, Shane Koyczan has refused to perform “We Are More” for Canada Day celebrations for reasons shared here: www.huffingtonpost.ca/2015/07/01/shane-koyczan-we-are-more_n_7709892.html). Have students watch the “To This Day Project” video and make notes to record the messages/ideas shared in the video (discuss if desired).

Ask students to think about how they define their identities and how others might define them. Students watch the following videos and make notes to record the messages and ideas shared in the videos (again, discuss if desired):

- Knock-Off Native - Winona Linn
- Experience - Miss Christi Lee
- Hip Hop as an Indigenous Culture

Ask students to read the National Post article, “Six Emerging Aboriginal Artists in Canada Who Are Inspiring Change” (again, discuss if desired).

Show students BLM 1 – Placemat as a model. Then have students work in groups of four. Provide each group with a large piece of paper and ask them to replicate the Placemat model by creating four quadrants and a center circle. Each student answers the questions on the BLM in their assigned quadrant:

Afterward, students can take turns reading each other’s answers and then work together to synthesize the answers into main points that they write in the circle in the centre of the placemat. Alternately, students could participate in a class discussion to share their answers to these questions.

Extend the learning by having a class discussion. Ask students to discuss the differences between hearing someone speak or perform in person and listening to and watching the videos online. Ask them to discuss what is gained by using media to share these artists’ ideas/messages/performances, and what might be lost by the listener/viewer having to watch/listen on-line rather than in person.

Formative Assessment Strategies

As part of class discussions about the texts viewed, give feedback on the extent to which students:

- elaborate on their answers and opinions
- support and illustrate their opinions with examples
- make connections among texts and with prior learning
- explain how particular features of new media texts contribute to their effectiveness and impact (or lack thereof).

Give students the following question as a learning journal prompt: “What links could you see between the use of hip hop or spoken word and First Peoples’ Oral Traditions?” In order to answer this question,

students will have had to have learned about First Peoples' Oral Traditions; give feedback on the extent to which they make valid observations and connections between hip hop and First Peoples' Oral Traditions.

Lesson 2 – Shout Out to the World: Playing with Text and Language

Have students work alone or in partners with a computer to visit one of the following websites (students' choice):

- 8th Fire
- Redworks
- Muskrat magazine
- Windspeaker
- First Nations Drum
- CBC News Indigenous
- Aboriginal Peoples Television Network (APTN)

Once they are at the site, students are to copy words and phrases from the site and creatively recombine them to create poems. Although this can be done using a word processor, there are several applications (see the Supplemental Resources list) that allow students to paste material from other sources, mix and match, and play with words to create poems.

Students can share their creations with each other and include them in their learning journals. If students do not have access to digital resources, they can take print versions of text and cut up words and phrases and manually arrange them on a surface to have the same experience of playing with the creative arrangements of text.

Mini-Poetry Performance

Ask students what they know about spoken word poetry. Introduce students to various examples of spoken word poetry:

- Zaccheus Jackson, Invicta
- Zaccheus Jackson, Of Wings
- T Kooz, What it's Like to Be Native
- Winnona Linn, Knock-Off Native

While students watch and listen to the videos, ask them to think about what makes an effective spoken word performance. Have them share their ideas about this in a whole-class discussion. Then have them work individually, in pairs, or in small groups to turn one or more of their own created poems into a spoken word poem. They could use the poems as they exist or add words or phrases to make them more suitable for spoken word. Students could also be provided with the option to create a new poem. Before embarking on the assignment, work as a whole class to co-create list of criteria of what they should try to achieve in their spoken word performances.

Allow time for students to:

- edit, revise, or write their own poems
- practise sharing their poems orally in small groups to get feedback and specific recommendations for improvement from their peers

Beats and Bytes

- memorize their poems, if possible (students who might have more challenges could read their poems, with the expectation that they still try to use what they learned about what makes an effective spoken word poem)
- perform their spoken word poems in front of the class, as individual or group performances (students could also be provided with the options of sharing in smaller groups only, or recording the poem on video and showing it to the class, or just recording the audio version).

Extension

Have students attend poetry slam or organize a poetry slam for the class or school. Have students co-organize the event. There are many websites that can help with planning for a slam poetry event: one example is the League of Canadian Poets (poets.ca/2016/06/24/hosting-a-poetry-reading/).

Formative Assessment Strategies

Monitor students' work on their spoken word poems, reminding them as needed of the criteria that you co-created.

Give students the following questions as a learning journal prompt: "Reflect on the process of creating and speaking your poem. What were your challenges and how did you respond to them? What did you learn?" Give feedback on the extent to which they met the criteria that they helped create.

Lesson 3 – Voices Together: Music and Videos by Indigenous Youth

Ask students how music impacts their lives. Discuss how songs are seen by many as poetry set to music, and that songs share stories.

Introduce students to the N'we Jinan First Nations youth music videos:

- "We are Medicine" Bella Coola, BC
- "Home to Me" Grassy Narrows First Nation
- "Hide and Seek" Surrey, BC
- "The Highway" Kitsumkalum First Nation, BC (This song refers to the missing and murdered indigenous women and girls in Canada. One scene where a student re-enacts a kidnapping may cause a strong emotional reaction.)
- other N'we Jinan Artists' songs/videos as desired

These songs were written and performed by First Nations youth. Show one of the videos and then share the N'we Jinan website, which provides some background information about the songs, videos, and development process. The videos listed above can be accessed via the YouTube links provided in at the beginning of this unit, but it might be more helpful to access them through the N'we Jinan website as it also provides some additional context for the videos.

Have students watch a number of the listed videos and choose one that especially interests them. Ask them to read the lyrics for that song. The lyrics can be downloaded through the N'we Jinan website by clicking on the "Lyrics" tab.

Have students highlight one section from one song that resonates with them, and ask them to create a storyboard for that section. (Storyboard websites are listed in the Supplemental Resources).

Lesson Wrap-up

Have a class discussion based on the following questions:

- What images did you see in the videos that connect to key words and phrases in the lyrics?
- How are song and dance considered forms of storytelling?
- What stories are being “told” by the different groups of students?
- How might the stories be the same or different if it were adults talking about the issues, ideas, and messages being shared by the youth?
- How are the stories connected?

Alternately, the above questions could be used in a fishbowl activity.

Formative Assessment Strategies

Have students complete learning journal entries that respond to at least two of the questions asked in the wrap-up activity. Encourage them to incorporate ideas from the whole-class discussion and not rely exclusively on their own opinions.

Lesson 4 – Graffiti Me!

Provide students with access to as many as possible of the following resources:

- *Moonshot: The Indigenous Comics Collection*
- *Urban Tribes Native Americans in the City*
- *Dreaming in Indian: Contemporary Native American Voices*
- Sonny Assu website
- Andrew Dexel website
- Jerry Whitehead art images
- “I Am Graffiti” from *Moving Forward*

Decide whether students will work individually, in pairs, or in small groups to explore the resource links to find a piece of graphic art with an Indigenous focus that they are drawn to. They could explore the graffiti style, digital art, murals, photographs, or textiles. Ask student to think about and discuss the following:

- What inspired the image?
- What message or idea is the artist trying to share or have the viewer think about?
- Why might the artist have chosen the medium used to express the message or idea?

Ask students to produce a short piece of creative writing that conveys the same idea or messages. This could be done in the same grouping they chose to explore the images. Students could create a poem, song lyrics, story, or other form of their choice to represent the artist’s message and purpose.

Prior to students commencing the writing task, ask students to determine who the audience will be for their writing. Co-construct criteria for a successful piece of writing for this particular context. The criteria would depend on the audience and purpose for their writing.

Following the completion of the written pieces, ask students to think about and discuss how the medium of sharing a message or idea (i.e., visual art vs written text) affects how the message is conveyed or received

by the viewer or reader. Ask students to also think about the other media they viewed and listened to in this unit and discuss how the use of song and video affected the communication of the messages.

Optional Activity Extension

This option can be added prior to asking students to think about and discuss how the medium of sharing a message or idea (i.e. visual art vs written text) affects how the message is conveyed or received by the viewer or reader.

Ask students to think about the texts they have studied previously in the course or ask them to find a piece of Indigenous writing that resonates with them. Have students create a visual representation of the message or idea shared in the writing using graffiti, mural, graphic arts, textile, or other medium.

Following the completion of the written and visual pieces, ask students to think about and discuss how the medium of sharing a message or idea (i.e. visual art vs written text) affects how the message is conveyed or received by the viewer or reader.

Formative Assessment Strategies

Have students complete learning journal entries that respond to the following questions:

- How does the medium of sharing a message or idea (i.e. visual art vs written text) affect how the message is conveyed or received by the viewer or reader?
- What method of expression is more effective for you as a learner? Why?

As students complete work in class on various assignments associated with the unit lessons, take the opportunity to confer with individual students about their learning journals and the value they derive from completing the entries. If they share entries with you, take the opportunity to comment on the relationship between question and response, new or interesting ideas advanced in the responses, and compositional aspects of the response, as appropriate.

Unit Summative Assessment Options

Ask students to reflect on their learning experiences in this unit and how First Peoples' stories can be expressed through digital media. Ask students to create a small group collaborative project to represent what they have learned in this unit.

Applicable BLMs

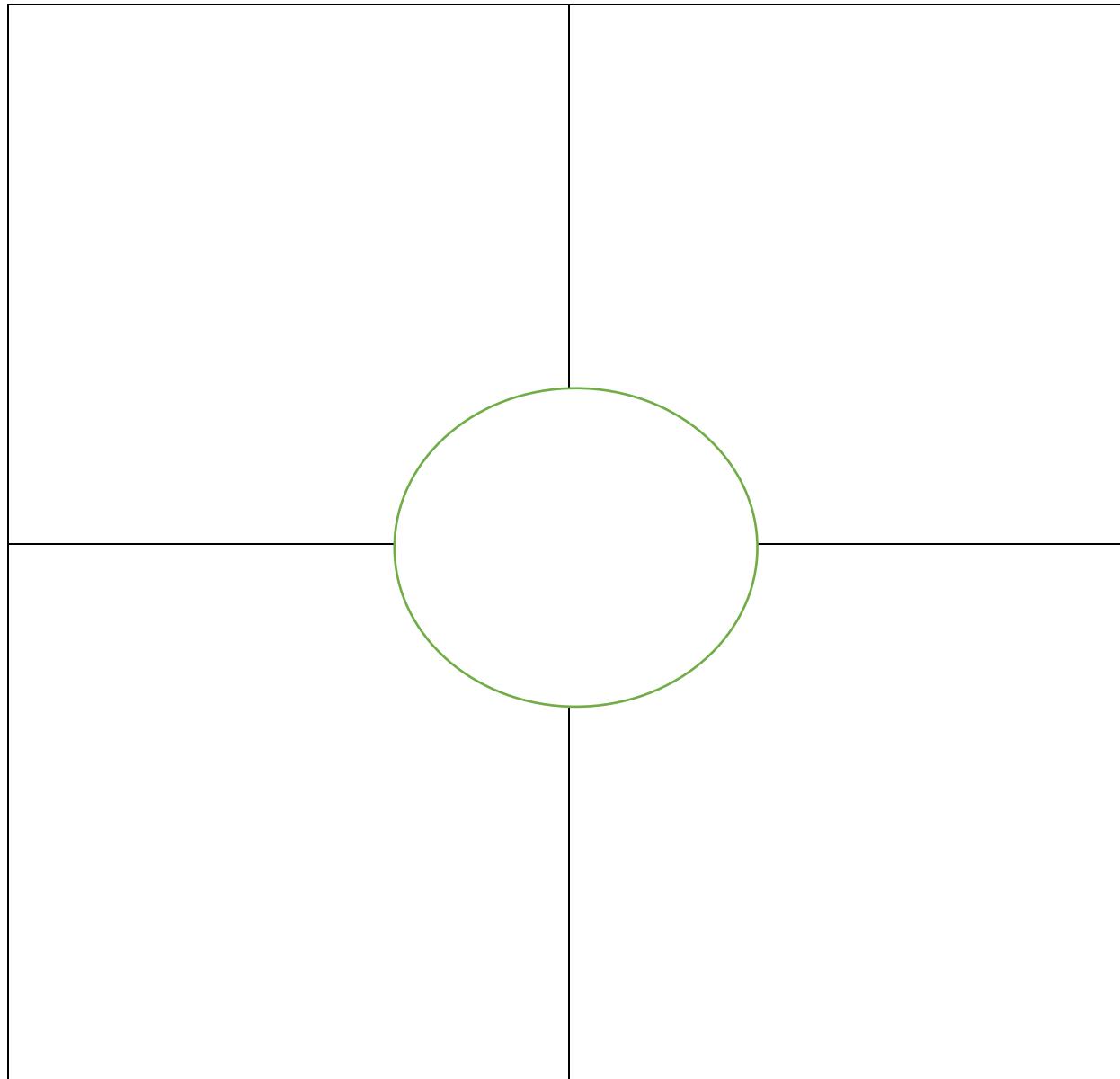
2. Final Project Overview
3. Group Work: Peer and Self-Assessment Rubric

See BLM 2 – Final Project Overview for sample project information to review with students. Also share BLM 3 – Group Work Peer and Self-Assessment Rubric with students and use it to assess their collaborative work.

The information in the project outline could also be shared with students in a class blog. If desired, set up a blog so that students can access what they need to know for the project on the blog, and then potentially share their project on the same blog.

BLM 1 – Placemat

- Considering the various artists you watched and listened to, what are the different messages being shared? What connections can you make between them?
- How do the messages connect with First Peoples' languages, cultures, and traditions?
- How are these artists using their voices to share stories of who they are?
- Why might hip hop or spoken word be an effective way to talk about issues affecting First Peoples?



BLM 2 – Final Project Overview

Your overall goal will be to creatively represent what you have learned in this unit and share it with others. Your group will decide what the form of the final project will be and how you will present it. Some ideas for your project could be to create a song, a spoken word poem, a podcast, a short video, a graphic comic, a visual journal, or another form of your choice. You might also think about whether or not you want to post your work for the public in a digital format.

This final project will include:

- Working in a small group to complete a group project that shows your learning
- Presenting your project (in a digital form if possible)
- Completing the self and peer assessments

Process for creating your project:

1. Review all your work over the course of the unit.
 - Decide what you want to create to show what you have learned.
 - Decide what you will do to share your project.
2. Plan your project:
 - What materials do you need (e.g., equipment for creating a podcast or video)
 - What work needs to be done (e.g., creating a storyboard before filming a video, writing and practicing a spoken word poem).
 - If sharing your project in a digital form, what do you need to think about?
 - What format will you use? It helps to ask why a certain type of format would be the best one to use to share your project.
 - Some potential ideas include creating an online video, a digital presentation, a podcast, a blog or other website, a social media page, a visual journal, an animated sketch, or a digital graphic story
 - What features of the digital platform will you use to make your presentation as effective as possible? You may need to think about web page layout and design, filmmaking techniques, or sound effects and soundtracks – and how they contribute to mood and atmosphere.

BLM 3 – Group Work: Peer and Self-Assessment Rubric

	4	3	2	1
Focus on Task & Participation	<ul style="list-style-type: none"> • consistently stays focused on the task and what needs to be done • very self-directed 	<ul style="list-style-type: none"> • focuses on the task and what needs to be done most of the time • other group members can count on this person 	<ul style="list-style-type: none"> • focuses on the task and what needs to be done some of the time • needs to be reminded to keep on task 	<ul style="list-style-type: none"> • rarely focuses on the task and what needs to be done • lets others do the work
	<ul style="list-style-type: none"> • contributes a lot of effort • encourages and supports the efforts of others in the group 	<ul style="list-style-type: none"> • a strong group member who tries hard to do what is needed 	<ul style="list-style-type: none"> • sometimes a satisfactory group member who does what is required 	<ul style="list-style-type: none"> • sometimes chooses not to participate • does not complete assigned tasks
Dependability & Shared Responsibility	<ul style="list-style-type: none"> • consistently punctual for group meetings • turns in all work on time 	<ul style="list-style-type: none"> • usually punctual for group meetings • turns in most work on time 	<ul style="list-style-type: none"> • sometimes late for group meetings • frequently turns in work after the deadline 	<ul style="list-style-type: none"> • late for all or most group meetings • misses all deadlines for turning in work
	<ul style="list-style-type: none"> • follows through on assigned tasks • does not depend on others to do the work 	<ul style="list-style-type: none"> • follows through on most assigned tasks 	<ul style="list-style-type: none"> • sometimes follows through on assigned tasks • sometimes depends on others to do the work 	<ul style="list-style-type: none"> • seldom or never follows through on assigned tasks • depends on others to do all of the work
Listening, Questioning & Discussing	<ul style="list-style-type: none"> • respectfully listens, interacts, discusses and asks questions of all team members during discussions • helps direct the group in reaching consensus 	<ul style="list-style-type: none"> • respectfully listens, interacts, discusses and asks questions of others during discussions 	<ul style="list-style-type: none"> • has some difficulty listening and discussing respectfully • tends to dominate discussions 	<ul style="list-style-type: none"> • has significant difficulty listening • rarely considers other opinions • prevents the group from reaching consensus

	4	3	2	1
Problem Solving	<ul style="list-style-type: none"> actively looks for and suggests solutions to problems 	<ul style="list-style-type: none"> refines solutions suggested by others 	<ul style="list-style-type: none"> does not suggest or refine solutions, but willing to try solutions suggested by others 	<ul style="list-style-type: none"> rarely tries to solve problems or help others solve problems
Group Teamwork	<ul style="list-style-type: none"> consistently makes necessary compromises to accomplish a common goal 	<ul style="list-style-type: none"> usually makes necessary compromises to accomplish a common goal 	<ul style="list-style-type: none"> occasionally makes compromises to accomplish a common goal 	<ul style="list-style-type: none"> rarely makes compromises to accomplish a common goal has difficulty getting along with other group members
	<ul style="list-style-type: none"> always has a positive attitude about the task(s) and the work of others 	<ul style="list-style-type: none"> usually has a positive attitude about the task(s) and the work of others 	<ul style="list-style-type: none"> occasionally is publicly critical of the task(s) or the work of other group members 	<ul style="list-style-type: none"> is often negative and publicly critical of the task(s) or the work of other group members
	<ul style="list-style-type: none"> performs all duties of assigned team role contributes knowledge, opinions, and skills to the team 	<ul style="list-style-type: none"> performs nearly all duties of assigned team role contributes knowledge, opinions, and skills to the team 	<ul style="list-style-type: none"> performs a few duties of assigned team role contributes a small amount of knowledge, opinions, and skills to the team 	<ul style="list-style-type: none"> rarely performs any duties of assigned team role rarely contributes knowledge, opinions or skills to the team
Research & Information-Sharing	<ul style="list-style-type: none"> routinely gathers needed information and shares useful ideas with group relates ideas to the group's project goals 	<ul style="list-style-type: none"> usually contributes useful information and ideas to the group 	<ul style="list-style-type: none"> sometimes contributes useful information and ideas to the group 	<ul style="list-style-type: none"> rarely contributes useful information or ideas to the group

Adapted from www2.uwstout.edu/content/profdev/rubrics/secondaryteamworkrubric.html

Grades 10-12
Place-Conscious Learning
Exploring Text through Local Landscape

Unit Guiding Questions

- What are the stories of this land and why do they matter?
 - What is place-conscious learning? What is it not?
 - How might the stories of our land inform our actions of today?
 - How does where we are influence what is important to us and what it is important to learn?
-

Preparatory Notes

Place-conscious learning recognizes the importance of local history, ecology, and culture. In this unit, students should focus on hands-on, experiential learning in their natural surroundings while still recognizing the importance of print-based texts. This unit also contributes to students' understanding of:

- protocols for sharing local First Peoples' stories (and their importance)
- the nature of the connection between place and First Peoples' stories
- the diversity among First Peoples (including the diversity among First Nations)

Lesson Plans in this Unit

Lesson 1 – Exploring Our Natural Surroundings

Lesson 2 – Exploring Place in a First Peoples' Story

Lesson 3 – What Is Place-Conscious Learning? What Is it Not?

Lesson 4 – Outdoor Poetry Reading

Lesson 5 – Landscape as Metaphor

Unit Summative Assessment Options

Primary Texts

- pictures of significant places within the local environment
- a local First Nations Elder who is willing to visit and tell stories related to place/the land
- one or more of the following texts (note: to help situate the text relative to place, the author's community affiliation and/or the setting of the text have been identified here):
 - *Absolutely True Diary of a Part-Time Indian* (novel), Sherman Alexie, Spokane / Coeur d'Alene, Spokane/Seattle
 - *April Raintree* (novel), Beatrice Culleton Mosionier, Métis, Manitoba
 - *The Spirit of Annie Mae* (film), Catherine Anne Martin (producer/director), Mi'kmaq, Atlantic Canada
 - *Fearless Warriors* (anthology), Drew Hayden Taylor, Ojibway, Ontario
 - *Smoke Signals* (film/screenplay), or "This is What it Means to Say Phoenix, Arizona" (short story) Sherman Alexie, Spokane/Coeur d'Alene, Spokane / Seattle
 - *The Whale Rider* (novel), Witi Ihimaera, Maori, New Zealand
 - *Code Talker* (novel), Joseph Bruchac, Author: Abenaki; Novel: Navajo, SW United States
 - *Three Feathers* (graphic novel), Richard Van Camp, Tłı̨chǫ of the Dene First Nation, NW Territories
 - *Sugar Falls* (graphic novel), David Alexander Robertson, Cree, Manitoba
 - *One Native Life* (non-fiction book), Richard Wagamese, Ojibway, Ontario

- *Tilly: A Story of Hope and Resilience* (novel), Monique Gray Smith, Cree & Lakota, Kelowna area
- *The Evolution of Alice* (novel), David A. Robertson, Cree, Manitoba
- *Indian Horse* (novel), Richard Wagamese, Ojibway, Northern Ontario
- *The Night Wanderer* (novel), Drew Hayden Taylor, Ojibway, Southern Ontario
- *They Called Me Number One: Secrets and Survival at an Indian Residential School* (novel), Bev Sellars, Xat'sull, Soda Creek near Williams Lake (BC)
- *Medicine Walk* (novel), Richard Wagamese, Ojibway, BC (Kamloops area)
- Mishenene et al., *Strength and Struggle: Perspectives from First Nations, Inuit, and Métis Peoples in Canada* (anthology containing the works of authors from various regions in Canada)
- Chief Dan George, “My Heart Soars” (www.interactiveoceans.washington.edu/story/My_Heart_Soars)
 - other sources are also available)
- “Vanishing Points,” from Richard Wagamese, *One Native Life*

Multimedia resources:

- Knowing the Land Beneath Our Feet (www.youtube.com/watch?v=8cvnU_0ICW4)
- All Our Father’s Relations: Two Villages One Family (allourfathersrelations.com/trailers/)
- Place Names Web Map (www.musqueam.bc.ca/musqueam-our-history-web-map)
- Snuneymuxw First Nation (www.snuneymuxw.ca/)
- Monique Gray Smith and Tilly (www.youtube.com/watch?v=j_5cTMn9VgE)

Supplementary Texts

- “The Same as Trees,” by Nicola Campbell (poem), in *Moving Forward: A Collection about Truth and Reconciliation*

Blackline Masters

1. Image Response Template
2. Important Places
3. Developing a Deeper Understanding
4. Reflection on “My Heart Soars” by Chief Dan George
5. Extended Metaphor Assignment
6. Metaphor Paragraph: Student Sample
7. Graphic Organizer for Extended Metaphor (Paragraph)
8. Extended Metaphor Rubric

Lesson 1 – Exploring Our Natural Surroundings

Classroom-Based Notice & Wonder Activity

Access background knowledge by asking the class to take a moment and think and/or chat with their neighbour about the following question: What parts of our natural surroundings help define our land and our communities? What stories about the land have you heard?

Applicable BLMs

Continue by showing students a picture of something significant from the local environment (e.g., a local mountain, ridge, lake). Ask students to look at the picture and talk to their neighbour, taking note of everything they

1. Image Response Template

notice in the picture. Have them record their observations on the Image Response Template (BLM 1). Share as a group, recording group thoughts on an overhead/white-board for everyone to see.

After they have made their observations, ask students to talk with a partner about all the things in the picture that make them wonder. Have them record these questions and wonders on their personal copies of the Image Response Template. Once again, share as a group, recording group thoughts on an overhead/white-board for everyone to see.

After they have completed this, asking students to reflect on the picture and their discussion by free-writing. They could create a story about the natural surroundings depicted in the picture, they could write a descriptive piece describing the natural surroundings, or they could synthesize the discussion by sharing what they feel is important in the picture. They can use their personal copies of the Image Response Template (BLM 1) to capture their free-writing.

Experiential Learning Activity

Ask students to bring their phones, cameras, or sketch books with them to capture images of their local surroundings. Then take students on walk through their community taking pictures of their natural surroundings (e.g., local mountain, river, lake, hill, forest). Have students bring their pictures back to class.

Organize students in small groups of three or four. Each group should have one picture, a piece of chart paper, and some felt pens. As a group, students are to look at the picture and respond to the questions “What do you notice? What does it make you wonder?” by recording their thoughts on the chart paper or by using BLM 1.

Groups move together around the classroom to each picture and chart and record what they notice and what they wonder.

Ask students to pick one of the images and do a freewriting story on one of the pictures. Students could do this freewriting individually or collaboratively with their group members.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

As formative assessment for this lesson, observe students during class discussions, and provide feedback to students’ free-writing.

Lesson 2 – Exploring Place in a First Peoples’ Story

Initiate a classroom discussion exploring the following questions:

- What are the local First Peoples’ stories of the land in our communities?
- Who holds these stories?
- What protocols do we need to observe to share these stories?

Applicable BLMs

2. Important Places

To properly address these questions, consult with local First Nations, Elders, and/or your district Aboriginal Resource or Liaison person. If possible, local First Nations Elders should be invited to come and share their stories of the land.

If a local storyteller is unavailable, use one of the texts cited at the beginning of this unit. For example, students could read *They Called Me Number One* by Bev Sellars, and consider the relationship between the natural surroundings and Bev and her family.

Have students work through the text using BLM 2 – Important Places. If necessary, model how to use this blackline master for the first section of the text. Then have students work on it, collaboratively at first and then, with practice and feedback, more independently.

Formative Assessment Strategies

Observe students during class discussions and provide feedback as necessary. Review students' completed versions of BLM 2: Important Places and provide feedback.

Lesson 3 – What Is Place-Conscious Learning? What Is It Not?

Building on the previous lesson, have students form small groups of three or four. Each group will need a piece of chart paper, felt pens, their texts, and a copy of BLM 3. To begin, in their small groups, students will read and consider each of the quotations provided on BLM 3. Each student should identify the quotation that most resonates with their understanding of place-conscious learning and then explain why. Each group could then report out to the whole class summarizing their small group discussion

Applicable BLMs

3. Developing a Deeper Understanding

In their small groups, students should next recreate the graphic organizer found on the second page of BLM 3 on a piece of chart paper. As a group, students will need to collaborate on each of the four sections to record their thoughts and examples. Once they are done, each group should share their chart with the whole class.

Formative Assessment Strategies

Observe class discussion and group work and provide feedback as necessary. Provide feedback to students' completed BLM 3 work.

Lesson 4 – Outdoor Poetry Reading

This activity does not take very long and works well as a wrap-up (or a beginning) for a lesson that is already taking place outdoors. This poem is ideally read outside in a scenic location, but it could simply be read outside in the school yard. This activity works for any poetry that makes reference to the natural landscape.

Applicable BLMs

4. Reflection on “My Heart Soars” by Chief Dan George

Ensure each student has a copy of the poem “My Heart Soars” by Chief Dan George. Ask for student volunteers to read different parts of the poem out loud (or highlight each line on different sheets ahead of time, and hand out the poem so that each student has a different highlighted line). Students who are uncomfortable reading to an audience could be partnered with one or more other students.

Give students a chance to practise their lines independently or read to each other in small groups. Then have the whole group stand in a circle and have the volunteers read their lines out loud while others follow along.

Ask students to think about how they personally feel about the natural environment and if there are any specific local places that they are particularly attached to. They could reflect on what elements of the local landscape are specific to the area they live in (e.g., the ocean, lakes, mountains, a specific type of vegetation).

Have students respond to questions in BLM 4 – Reflection on “My Heart Soars” by Chief Dan George. They could do this on clipboards if they have them or at desks when they return to the classroom.

Possible Extension Activities

- Have a class sharing circle where students comment on their connection to the natural world or describe a particular place that is meaningful for them.
- Ask students to write their own version of “My Heart Soars” with specific descriptions of landscape features from their own communities.
- Find poetry written by a local Indigenous poet that specifically describes the local landscape and have students reflect on that poem. If possible, invite the poet to the class to explain the background to the poem.
- Choose a poem that reflects the local landscape (or that was written by a local poet) and that works well for a class choral reading performance and have the students perform at a local event (e.g., a school open house night or a function held in the community).
- Have students find an example of imagery in the poem that relates to each of the five senses. Students then describe elements of the local landscape by using at least one reference to each of the five senses.

Formative Assessment Strategies

Observe students’ independent practice and provide suggestions for improved reading. After the whole group reading, draw attention to positive and specific examples from individual students.

Lesson 5 – Landscape as Metaphor

“Vanishing Points” by Richard Wagamese describes the land as metaphor for the stages of life (it specifically describes the importance of pausing to look back at various stages of life at the path a person has taken). Various activities connected with this story could allow students to connect with their own lives.

Applicable BLMs

Before having students read the selection, discuss the meaning of the word reflection and ask students to think about how often they take the time in their busy lives to pause and think about things that have happened. Students could free-write on a significant event that has happened to them and how it has impacted who they are now. Then have students read “Vanishing Points” using any variety of reading strategies. BLM 2 – Important Places provides one possible reading strategy that works well with this theme.

2. Important Places
5. Extended Metaphor Assignment
6. Metaphor Paragraph: Student Sample
7. Graphic Organizer for Extended Metaphor

Take students on a hike up a local high place (a hill or, if necessary, a tall building – the choice of high place will obviously depend on location but try to choose something that will require at least a little bit of effort from your students and offer some sort of viewpoint that students can look out over). Give students a focus for reflection as they hike or climb. Depending on the follow-up activity, students could think about:

- ways that climbing a hill or mountain is a metaphor for going through life
- important events (negative and positive) that have happened in their lives.

After the hike, follow up in one of the following activities.

Option A

As a class, brainstorm ways that climbing an incline is a metaphor for life. Answers are typed and projected on the screen (see the table below for an example of what this might look like). Students then choose an activity they enjoy (e.g., playing a sport, creating art, or playing an instrument). They use BLM 7 – Graphic Organizer for Extended Metaphor to brainstorm how that activity is a metaphor for life. BLM 5 – Extended Metaphor Assignment provides instructions for the assignment, which requires students to write a descriptive paragraph explaining the metaphor. Share an example with the class if necessary to illustrate the concept:

Life	Hike to the pictographs
<ul style="list-style-type: none">• You have to put in work to get results (e.g., school/sports).• You need to help others out (and need help from others too).	<ul style="list-style-type: none">• We had to work hard to keep moving forward.• We had to support each other.
<ul style="list-style-type: none">• You have to balance work and play in life. You need to recharge.• Life has so many opportunities.• If you only do work, you will not pay attention to other things that matter, and life will be empty.	<ul style="list-style-type: none">• We got tired and had to stop for rest along the way.• There were many things to see along the way.• If you just focused on the hiking you might miss all the scenery.
<ul style="list-style-type: none">• If you work really hard toward a goal, you will realize at the end that it was worth it, and you'll appreciate it even more.• We need other people to help show us the way and to provide us with guidance from their own experience.• People have different skills and different ways of doing things. We need to appreciate that and help everyone use their strengths.	<ul style="list-style-type: none">• It was a lot of work to get to the top but there was a beautiful view when we got there and some great pictographs• We had guides who gave us special knowledge along the way and at the top. They also knew the way to the top• Some people got to the top faster and some took more time.

<ul style="list-style-type: none"> • We all have times in our lives when we want to give up. • Life has many obstacles and many different directions we can take. • Often there is a connection between the effort you put into something and the result you get. 	<ul style="list-style-type: none"> • There were times we wanted to quit but we had to keep walking • There were places along the way that we could have gotten lost. • The higher up we went the better the view was.
<ul style="list-style-type: none"> • Life doesn't happen in a vacuum. We are always connected with others. 	<ul style="list-style-type: none"> • We had other people around us.
<ul style="list-style-type: none"> • We always have to be aware of our contexts. We exist in relationship to other things around us. • Life has moments that are smooth and moments that are much rougher. 	<ul style="list-style-type: none"> • We had to be aware of our surroundings. There were plants, possibly animals and farther off the trail there were cliffs. • Some parts of the trail were steeper, and some were more level.

Option B

Students draw a graphic of an incline or mountain and label various points along the incline with descriptions of significant events that have happened in their lives. Students choose one key event and describe it in detail as well as including how that particular event has impacted their life. Students could share the narrative of this event in written, oral, or digital form.

Option C

Students brainstorm other parts of the natural landscape that can be used as metaphors for life (trees, rivers, wind, fire, etc.).

Formative Assessment Strategies

Observe and provide feedback as students fill out their own graphic organizers connecting the hike to life in general. Students may add to their own lists based on ideas collected from the whole class.

Give students an opportunity to fill out their own graphic organizers connecting an activity they enjoy to their lives. Provide feedback and suggestions (or provide opportunities for peer feedback and suggestions) before students begin writing their description of the extended metaphor.

Unit Summative Assessment Options

Photo Essay

Students build on the photographs they took earlier in the unit by taking more pictures to show images of their community that are important to them. Pictures can include brief captions describing the scene and its importance. To assess these, consider how well the final product synthesizes learning from the unit.

Personal Response

Students can respond to one of the unit's guiding questions through an expository, narrative, persuasive, descriptive (or any combination) written, oral, visual, digital, or multi-modal composition.

Land-Inspired Writing

Students write their own version of "My Heart Soars" with specific descriptions of elements of the local landscape or they write a descriptive passage of the local environment.

Emphasis should be on reference to specific geographical features as well as effective use of sensory imagery. BLM 8 – Extended Metaphor Rubric can be used to assess.

Applicable BLMs

8. Extended Metaphor Rubric

Poetry Café

Students participate in an outdoor class “poetry café” where they perform a passage of their choice. Students are assessed on elements of an effective oral performance. Emphasis on volume and projection will be necessary in an outdoor setting.

BLM 1 – *Image Response Template*

Picture / Photograph

What do you notice?

What does it make you wonder?

Free-write: Write the beginning of a story about some aspect of the picture. Consider the observations and wonders you and your peers made.

BLM 2 – Important Places

“Place-conscious learning” refers to the importance of local history, culture, and stories as a way of understanding oneself and one’s community. It recognizes the vital relationship all people and communities have with their land.

As you read / listen / view this local story, record any references to “place” that you think are important and explain why you feel it is important. In the final column, brainstorm a way to help others understand more about this place. This could be writing a story, performing a skit, creating a public service announcement, etc.

Text Reference	This is important to me because ...	We could help others know more about this by

Reflection: What text reference that you found is most important for you? Why?

BLM 3 – Developing a Deeper Understanding

Quotations

In 2015, a dialogue was held in four regions of British Columbia on Aboriginal Worldviews and Perspectives in the Classroom. The following quotations are from participants on the importance for schools to have a local focus. A local focus and appreciation of the natural surroundings is sometimes referred to as *Place-Based Learning (PBL)* or *Place-Conscious Learning (PCL)*.

“If we start from the point of view of where we stand, we are able to immediately and comfortably bring Aboriginal worldviews and perspectives to the classroom. We all share the history of place on which we stand, but education needs to recognize the language and people that came originally from this place.” participant, Burnaby

“The focus needs to be on the local experience, culture, history (the language, etc.) and on being able to connect that with the experience of the non-Aboriginal students’ families.” participant, Williams Lake

“Place Based Education: We could do a better job of teaching a balanced local history and encourage our education partners to expand the use of local Aboriginal place names. These names have been there for generations and reflect our sense of connectedness to the environment. The Ktunaxa name for Sparwood, for example, means “special place on the river” and evokes our links and connections to the river. Just as its waters came from the surrounding creeks and streams and flows on to eventually feed into the Columbia River, so they connect people to one another.” participant, ?Aq’am

“Learning is in the land –history and story are in the land; land should be the starting place.” participant, Tsaxis

“There is a feeling of sacredness within all Aboriginal ways of leaning, particularly focused on relationship to the land.” participant, Tsaxis

(from *Aboriginal Worldviews and Perspectives in the Classroom: Moving Forward, 2015*)

Reflecting on place-conscious learning

After reading and discussing the quotations on the importance of a local focus, work with a partner or two to record your thinking on this graphic organizer.

<p>What is place-conscious learning?</p> <ul style="list-style-type: none">• What are some of its important characteristics?• How can you describe it using your own words?	<p>What is not place-conscious learning?</p> <ul style="list-style-type: none">• What might be considered the opposite?• What are examples of learning environments and experiences that are definitely place-conscious? Explain why not.
<p>What are some examples of place-conscious learning?</p>	<p>Draw a visual that represents place-conscious learning.</p>

BLM 4 – *Reflection on “My Heart Soars” by Chief Dan George*

1. Do you think reading and listening to this poem is more effective outside or in the classroom? Explain why.

2. Circle one of the following: (this applies to life in general, not your EFP class).

When I am outside in a natural environment:

- I hate it. I would much rather be indoors, and I don't like going outside.
- I would just rather be indoors. I feel better indoors.
- I am neutral. Outside or inside doesn't really matter to me.
- I would really prefer to be outside. I just feel more comfortable outside and I like being outdoors.
- When I am outside “My heart soars.” I would rather be outside than anywhere else.

3. Explain how important (or unimportant) the natural world is to you. How do you feel when you are outside and what makes you feel this way?

4. Do you have a favourite outdoor location? Why is this place important to you?

BLM 5 – Extended Metaphor Assignment

Metaphors can be seen in all areas of your life around you. An extended metaphor is a difficult concept to grasp, and even more difficult to write about but it is essential for understanding (and creating) higher level writing.

Instructions

Write a paragraph comparing life to a concrete topic. You must explain individual elements of your metaphor. Don't just write: "Hiking and life both require that you sweat in order to make uphill progress." In hiking you literally sweat. In life you have to explain how you "sweat" (e.g., spend hours studying for a test, or practicing a skill, or creating a piece of art, or tracking an animal when hunting).

Example

Our class connections between life and our hike

Ideas to get you started:

- Life is a volleyball/basketball/lacrosse game...
- Life is a painting/sculpture/dance...
- Life is a forest...
- Life is a _____.

Checklist:

- Is your chosen metaphor something that is important to you?
- Did you fill out the graphic organizer to arrange your ideas?
- Do you have a clear introductory and concluding sentence?
- Have you included transition words?
- Have you included 4 clear connections between life and your metaphor?

BLM 6 – Metaphor Paragraph: Student Sample

Life	Landscape feature or activity of your choice: A symphony
Has high points and low points	High notes and low notes
Time can fly by or moments can last forever	Musical pieces have slow sections and fast sections
Your life can change at any moment and you have to be ready	Symphonies have changes in key and changes in tempo/time
You have your own independence, but you are always also connected with others and listen to their thoughts	When playing in a band you have your own part to play but you must be aware of the parts for others too
You need to rely on others especially during tough times	A symphony needs many players and the most complex parts require teamwork
Sometimes important people aren't there when you need them	If one person is absent it affects the sound of the whole piece
If you aren't passionate about what you are doing, then life is less meaningful	If the orchestra doesn't play with passion, then the symphony doesn't come to life
Life can be challenging, but often the things that take the most effort are the most satisfying	The most difficult compositions take the most practice and rehearsal, but you end up with the most rewarding performances and response from the audience
You can't make everyone happy and sometimes you just need to stop worrying about what others think	Not everyone in the band will be happy with every selection and not every audience member will like every piece and that is ok

BLM 7 – Graphic Organizer for Extended Metaphor

Life	Landscape feature or activity of your choice

BLM 8 – Extended Metaphor Rubric

This assignment is out of 16:

- 12 marks are for content and ideas (how well do you explain the connections in your metaphor)
- 4 marks are for writing conventions such as spelling, grammar, and punctuation.

Content & Ideas /12

12 Extending	<ul style="list-style-type: none">• metaphor described in strong detail• clear connections provided between life and their chosen metaphor• connections clearly explained in clear descriptive detail
9 Proficient	<ul style="list-style-type: none">• metaphor described in detail• clear connections provided between life and their chosen metaphor• metaphor explained clearly
6 Developing	<ul style="list-style-type: none">• metaphor described, but needs further detail• connections provided between life and chosen metaphor, but not explained or described
3 Emerging	<ul style="list-style-type: none">• metaphor not yet described• few or absent connections between life and the metaphor• details needed to explain the metaphor

Conventions (Spelling, punctuation, & grammar) /4

4 Extending	<ul style="list-style-type: none">• almost error free – spelling and grammar do not distract the reader from understanding the writing in any way
3 Proficient	<ul style="list-style-type: none">• some errors, but they do not distract the from meaning
2 Developing	<ul style="list-style-type: none">• many errors in grammar and spelling – the reader can still understand the meaning, but the errors are distracting
1 Emerging	<ul style="list-style-type: none">• frequent, noticeable errors in basic structures of language and spelling that obscure or detract from meaning

Notes:

Grade 10

Identity

Unit Guiding Questions

- How do our stories help us understand each other and ourselves?
 - How are a people's sense of identity shaped by their life experiences?
 - How are people's sense of identity shaped by the relationship they have with others?
 - How do the challenges we face shape who we are?
-

Preparatory Notes

In this unit students engage in literature circles to read, talk, and write about what and how we come to define ourselves. It is important in this context for students to have some choice in the novel they engage with; the four novels students can choose from (see list of Primary Texts) offer a range of topics and reader accessibility.

For study purposes, each novel has been divided into four sections. There are four student response questions per section and a group activity per section. The sections can be delivered on a weekly basis. This will give students time to read their novels, respond to the section questions, and complete the group tasks for each section. Teachers can adjust and adapt the unit materials based on the needs of their students and the chosen delivery method (online or face-to-face). Rubrics for responding online and replying to peers are included. The culminating activity asks students to share how their thinking has changed as a result of their reading and discussions, and how they might now answer the overarching unit guiding question, “How do our stories help us understand each other and ourselves?”

As part of the exploration process, students respond to weekly discussion questions. They can choose which questions to respond to, and they can be encouraged to respond online or with paper and pen.

Lesson Plans in this Unit:

- Lesson 1 – Setting Up for Literature Circles
 - Lesson 2 – How Do Experiences Shape Identity?
 - Lesson 3 – Character Study
 - Lesson 4 – Exploring Trauma
 - Lesson 5 – How Does Learning about Others Change Our Identity?
- Unit Summative Assessment Options

Primary Texts

- Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*
- Drew Hayden Taylor, *The Night Wanderer: A Native Gothic Tale*
- Joseph Bruchac, *Code Talker: A Novel About the Navajo Marines of World War II*

- Beatrice Culleton Mosionier, *April Raintree*

Note

This novel includes content that may be difficult for some students to read, including violence, rape, racism, foster care, and drug abuse. It is recommended for mature students only. Also ensure that this novel is not confused with *In Search of April Raintree*.

- *Smoke Signals* (film) – excerpt
- “Where I’m From” poem (www.georgeellalyon.com/where.html) – this is not an authentic First Peoples text, but provides an example for students to create their own poems using a similar structure)

Supplementary Texts

- The Power of Blogging and Quality Comments (www.youtube.com/watch?v=UHkKVfpXRi4&)
- How to Write a Quality Comment (www.youtube.com/watch?v=UDVSw54VU1A&)

Blackline Masters

1. Maintaining a Safe Space Online
2. Anticipation Guide for The Absolutely True Diary of a Part-Time Indian
2. Anticipation Guide for April Raintree
2. Anticipation Guide for Code Talker
2. Anticipation Guide for The Night Wanderer
3. Lit Circle Prompts for The Absolutely True Diary of a Part-Time Indian
3. Lit Circle Prompts for April Raintree
3. Lit Circle Prompts for Code Talker
3. Lit Circle Prompts for The Night Wanderer
4. Lit Circle Weekly Response Rubric
5. Lit Circle Commenting Rubric
6. Character Analysis
7. Four-Square Exploration of Trauma
8. Exploring Trauma in The Absolutely True Diary of a Part-Time Indian
8. Exploring Trauma in April Raintree
8. Exploring Trauma in Code Talker
8. Exploring Trauma in The Night Wanderer
9. Soundtrack Assignment

Lesson 1 – Setting Up for Literature Circles

If students are using a blogging platform to work on this unit the “The Power of Blogging and Quality Comments with Linda Yollis” is a great introductory video. The video, “How to Write a Quality Comment” is a video made by Linda Yollis’ middle school students and provides a solid example for older students. After viewing the video, students can work independently on BLM 1 – Maintaining a Safe Space Online. Students should identify their top three qualities for keeping the online classroom respectful and safe as well as reply to two peers for this activity.

Initiating Literature Circles

Students should have the opportunity to hear a little about each text, to see the text and consider its length, and to hold it and flip through a few pages, before choosing which text they will read.

Once students have chosen their preferred novel from the list of four provided and have formed into groups of 3-4 students each, they are ready to begin by looking at the

Applicable BLMs

1. Maintaining a Safe Space Online
2. Anticipation Guide x4
3. Lit Circle Prompts x4

anticipation guide for their novel (see the four variants of BLM 2). The purpose of an anticipation guide is for students to jumpstart thinking about the big ideas, issues, and themes in their chosen Lit Circle Text. For each statement, students will need to mark Agree or Disagree and to explain their reasoning. The anticipation guides will enable student to discuss open ended questions prior to reading their novels.

“Where I’m From” Poem Activity

Share the “Where I’m From” poem by George Ella Lyon. Ask students to create their own similarly structured poems. Ask students to share their poems orally, post in classroom, or online.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Observe student discussions and provide feedback as necessary. Provide feedback on students’ “Where I’m From” poems.

Lesson 2 – How Do Experiences Shape Identity?

Students will need to read the first section of their respective novels and answer the Literature Circle prompts (see the four variants of BLM 3). Teachers could choose to assign only two out of four prompts for a variation. Students posting responses on blogs or an online platform will be asked to reply to two of their peers’ responses.

Applicable BLMs

3. Lit Circle Prompts x4
4. Lit Circle Weekly Response Rubric
5. Lit Circle Commenting Rubric

Formative Assessment Strategies

Observe students’ online or in-class discussions, monitoring how they address the Lit Circle Prompts provided.

Provide students with BLM 4 – Lit Circle Weekly Response Rubric and BLM 5 – Lit Circle Commenting Rubric before they begin working on their blog postings. Provide feedback based on these criteria. Students can also use the rubrics self-assessment processes.

Lesson 3 – Character Study

Following the same process as in Lesson 2, have students carry on reading the second section of their novels and answering the Literature Circle prompts.

As a complementary in-class activity, have students choose a significant character from their novel and work in groups to help bring their character to life by doing a character analysis (based on what the character says, thinks, and does). BLM 6 – Character Analysis provides all the necessary instructions and guidance.

Applicable BLMs

3. Lit Circle Prompts x4
4. Lit Circle Weekly Response Rubric
5. Lit Circle Commenting Rubric
6. Character Analysis

Formative Assessment Strategies

Observe and provide feedback as necessary to online or in-class discussions, and to students' responses to the Lit Circle Prompts.

Lesson 4 – Exploring Trauma

Following the same process as in Lessons 2 and 3, have students carry on reading the third section of their novels and answering the Literature Circle prompts.

As a complementary in-class activity, have students examine the different ways in which people respond to traumatic events. BLM 7 – Four-Square Exploration of Trauma together with the novel-specific variants of BLM 8 provide all the necessary instructions and guidance. If time permits, preface or follow up with a discussion of what medical and other professionals are now learning about the most extreme response to trauma – post-traumatic stress disorder (PTSD), which is now recognized as a significant concern for many war veterans, survivors of abuse, witnesses to horrific events, etc.

Applicable BLMs

3. Lit Circle Prompts x4
5. Lit Circle Commenting Rubric
7. Four-Square Exploration of Trauma
8. Exploring Trauma x4

Formative Assessment Strategies

Observe and provide feedback as necessary to online or in-class discussions, and to students' responses to the Lit Circle Prompts.

Lesson 5 – How Does Learning about Others Change Our Identity?

Following the same process as in Lessons 2, 3, and 4, have students carry on reading the fourth (final) section of their novels and answering the Literature Circle prompts.

As a complementary in-class activity, discuss the title question for this lesson, How does learning about others change our identity?

Applicable BLMs

3. Lit Circle Prompts x4
4. Lit Circle Weekly Response Rubric
5. Lit Circle Commenting Rubric

Formative Assessment Strategies

Observe and provide feedback as necessary to online or in-class discussions, and to students' responses to the Lit Circle Prompts.

Unit Summative Assessment Options

Revisiting the Unit Guiding Question

This unit's essential question is: How do our stories help us understand each other and ourselves? Students can share their response to this question by considering the text(s) they have read, media they have viewed, and the discussions they have had with their peers and teacher. They can share this response through any one, or combination, of a written response, visual representation, or oral presentation.

Responses should include specific examples and references to the text(s). The assessment criteria should be co-created by you and the class.

“Where I’m From” Poem – Reprise

This unit explored the notion of identity. Students wrote a “Where I’m From” from their perspective earlier in this unit.

Students can now write a second “Where I’m From” poem from the perspective of a character in their novel. Poems should include specific examples references to the text(s). Again, the assessment criteria should be co-created.

Soundtrack Project

Have students will create a soundtrack for their novel, following the instruction in BLM 9 – Soundtrack Assignment.

Applicable BLMs

9. Soundtrack Assignment

BLM 1 – *Maintaining a Safe Space Online*

Rate the Behaviors and Defend Your Reasoning

Below is a list of 10 behaviors. Read through them carefully and select the three you feel are most important for maintaining a safe space online. Once you have selected the three behaviors you feel are most important, explain why you think these behaviors will keep online discussions respectful and supportive.

Post your top three behaviors and your rationale online for your classmates to read. Then read and reply thoughtfully to at least two other members of the class online. Compliment strong points made, ask questions, and build on the ideas shared. (See the section below on *Responding to a Classmate's Comment* for prompts and sentence starters.)

10 Online Behaviors

- Actively engage in the conversation taking place online.
- Read and think deeply about my answer before responding.
- Address my classmates by name when responding to their ideas.
- Maintain an appropriate tone and stay on topic in order to further the discussion.
- Respectfully disagree with ideas. I will not attack my peers because they have different beliefs or opinions.
- Be open-minded. I believe I can learn from the diversity of perspectives in this class.
- Attempt to think “outside of the box” in order to present new ideas and perspectives.
- Respect the privacy of my peers.
- Support my classmates in their learning process.
- Encourage discussion by asking interesting, thought provoking questions.

Responding to a Classmate's Comment

In order to have a threaded discussion with your peers you will need to respond to their posts. Responding online is a complex skill: it requires the writer (person posting) to read, analyze, interpret, and synthesize information as well as, plan and write a reply. Online communication can be misinterpreted because you cannot read peoples' body language, their tone of voice, or their facial expressions. The following points are suggestions for responding online:

- Address people by name. Using people’s names when you respond to their postings creates a friendly online tone.
- Read questions and conversational postings carefully to avoid unnecessary confusion. Avoid skimming. Respect the time your peers have spent articulating their thoughts.
- Compliment your peers when they contribute original ideas and post strong responses.
- Ask questions. If anything is unclear or you want further information or insight on a topic, just ask. If you have a question, there are probably other members of the group who are confused and need further clarification as well.

- Be considerate. Remember that your peers cannot see your body language or hear your tone of voice, so you need to keep your language direct and respectful.
- Avoid slang, jargon, and sarcasm.
- Stay open-minded. There is no right or wrong in a discussion – a variety of perspectives adds depth and substance.
- Respond instead of reacting. Do not write a response if you are angry or upset. Instead, wait until you have had time to calm down and collect your thoughts.
- Critique the content, not the person.
- Reread your messages before sending them to ensure that your ideas are clear.
- Back up your ideas with examples, evidence, or information to strengthen your statements. Do not present your personal opinions as fact
- Answer all questions addressed directly to you. Be courteous and prompt in responding. Consider thanking the person for their question.
- Make “I” statements when respectfully disagreeing. Sharing an opposing opinion or idea is important in discussions – using I statements conveys your feelings and thoughts rather than focusing on the other persons’ response.
- Avoid emotional punctuation, like exclamation points, unless you are complimenting an idea shared. Do not use all caps when writing. It is interpreted as yelling.

Strong Sentence Starters:

- Rebecca's comment made me think about...
- Although Thom made a strong point that _____, I think...
- I respectfully disagree with Kelly's statement that _____
- I really appreciate Deborah's insight into...
- Seth, thanks for sharing.....
- I had not thought about Leigh's point that...
- Great point, Angela! Have you considered...
- Even though Katie's point is valid, I tend to...
- Building on Dustin's statement that...
- Darian highlighted some key ideas when he said...
- Bree-Anna, do you agree or disagree

BLM 2 – Anticipation Guide for *The Absolutely True Diary...*

The purpose of this anticipation guide is to jumpstart your thinking about the big ideas, issues and themes you will be encountering in our upcoming novel study. For each statement, mark Agree or Disagree. Write 2-4 sentences explaining **why** you answered the way you did.

Statement	Agree	Disagree	Explanation
1. Pretending to be someone you're not makes you a weak person.			
2. Everyone has equal access to quality education, housing, and employment in Canada and the US.			
3. A person's responsibility to family and community is more important than personal goals.			
4. In order to be accepted by others you should cover up anything you are ashamed of.			
5. Anyone can raise themselves out of poverty if they have enough determination.			
6. Physical and mental differences or disabilities are accepted by most people.			
7. An alcoholic parent is a bad parent.			
8. Visible minorities have to work harder to be successful.			

BLM 2 – Anticipation Guide for April Raintree

The purpose of this anticipation guide is to jumpstart your thinking about the big ideas, issues and themes you will be encountering in our upcoming novel study. For each statement, mark Agree or Disagree. Write 2-4 sentences explaining **why** you answered the way you did.

Statement	Agree	Disagree	Explanation
1. In order to be successful and move forward in life, people should abandon their traditional beliefs.			
2. Foster care is a good option if parents cannot care for their children.			
3. In order to be accepted by others, you should cover up anything you are ashamed of.			
4. People should be judged for what they do, not where they come from.			
5. The words and actions of other people can shape our identity.			
6. Poor people are poor because they are lazy.			
7. Marrying for wealth is a good idea because you will have security and comfort.			
8. Visible minorities have to work harder to be successful.			

BLM 2 – Anticipation Guide for Code Talker

The purpose of this anticipation guide is to jumpstart your thinking about the big ideas, issues and themes you will be encountering in our upcoming novel study. For each statement, mark Agree or Disagree. Write 2-4 sentences explaining **why** you answered the way you did.

Statement	Agree	Disagree	Explanation
1. In order to be successful and move forward in life, people should abandon their traditional beliefs.			
2. Everyone has equal access to quality education, housing and employment in Canada and the U.S.			
3. A person's responsibility to family and community is more important than personal goals.			
4. People should be judged for what they do, not where they come from.			
5. People's facial expressions and body language can reveal how they are feeling more than words can.			
6. Our languages help shape how we view and understand the world.			
7. The government has a right to keep secrets even if it means not acknowledging or honoring people.			
8. Visible minorities have to work harder to be successful.			

BLM 2 – Anticipation Guide for Night Wanderer

The purpose of this anticipation guide is to jumpstart your thinking about the big ideas, issues and themes you will be encountering in our upcoming novel study. For each statement, mark Agree or Disagree. Write 2-4 sentences explaining **why** you answered the way you did.

Statement	Agree	Disagree	Explanation
1. In order to be successful and move forward in life, people should abandon their traditional beliefs.			
2. It is acceptable to lie to people if it will save them from being hurt.			
3. A person's responsibility to family and community is more important than personal goals.			
4. Identity is connected to the town/place you grew up in.			
5. People's facial expressions and body language can reveal how they are feeling more than words can.			
6. Our languages help shape how we view and understand the world.			
7. It is best to date someone who has the same cultural background as you.			
8. Parents and grandparents do not always know what is best for their children/grandchildren.			

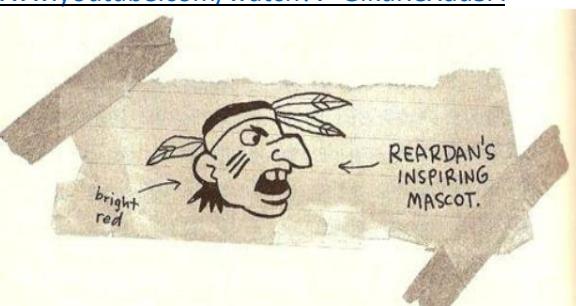
BLM 3 – Lit Circle Prompts for *The Absolutely True Diary ...*

Response prompts are adaptations from a 2012 NOII Collaborative Project in partnership with educator, Leah Hubbard and Jamaine Campbell

Section One: “Who Am I?” Self Perception (pages 1 – 43)

Quotation	Prompts
	In what ways does Junior’s description of himself inform or shape what you thought of his character as you read? Did you find yourself making assumptions about Junior based on this description? What were your assumptions and why did you think these thoughts? What did you find in Junior’s writing to prove or support your reasoning for making assumptions about him? Despite Junior’s description of himself in the first few pages, he does not seem to be truly unhappy. Why do you think Sherman Alexie choose to describe Junior in such a way?
“I draw because words are two unpredictable. I draw because words are too limited. If you speak and write in English, or Spanish, or Chinese, or any other language, then only a certain percentage of human beings will get your meaning. But when you draw a picture, everybody can understand it.”	How would you describe yourself? Is it difficult to describe yourself in writing to others? Do you think people would find it hard to know who you are by your writing? What personal thoughts/ideas would make it hard to describe yourself to others? What assumptions do you think most people would make about you by the way you would describe yourself? How do people judge other people?
“‘I want you to say that you deserve better.’ I couldn’t say it. It wasn’t true. I mean, I wanted to have it better, but I didn’t deserve it.	Do you think Junior is justified in striking Mr. P? Why do you think Mr. P suggests it is acceptable for Junior to be angry? What factors contribute to Junior’s beliefs that he does not deserve to be happy? Do you think these are valid reasons to not believe one deserves to be happy—what advice would you give to Junior? What do you think about Mr. P’s advice to Junior?
Free Choice: Find a quotation that connects to the idea of “identity”	Why did you pick this quotation? How does it connect to “identity” or one of our inquiry questions? What insight does it give us on “identity” and/or one of our inquiry questions?

Section Two: How do experiences shape identity?

Quotation	Prompts
	<p>There are differing opinions about Junior leaving his community in order to attend school in Reardan. Choose two people who support Junior and two who are against Junior leaving. Without arguing whether they are right or wrong, try describing why you think they feel the way they do. What pressures do you think this may create for Junior?</p>
<p>"Spokane Indian Rules of Fisticuffs:</p> <ol style="list-style-type: none"> 1. If somebody insults you then you have to fight him. 2. If you think somebody is going to insult you, then you have to fight him. 3. If you think somebody is thinking about insulting you, then you have to fight him." <p>etc.</p>	<p>The Spokane Indian Rules of Fisticuffs (p. 61) seem to be a regular part of Junior's lived reality. Why is Junior confused after hitting Roger? What does Junior come to realize after hitting Roger? What "unwritten/written" rules do you think apply in your life? It may be helpful to look at the rules you think apply at school/on sports teams/field trips/with family and friends/with community and community events.</p>
<p>Wab Kinew on 5 Stereotypes to Let Go Of www.youtube.com/watch?v=GlkuRCXdu5A</p> 	<p>Junior gets to enjoy one of the rare benefits of a stereotype while at Reardan High. He knew that based on the fact he was an Indian from the reservation, some boys who might have otherwise physically bullied him, thought of him as a "potential killer." Besides being from the reservation, what other things do you think contribute to the creation of stereotypes? What are three other prominent stereotypes you can think of? Why do you think stereotypes exist?</p>
<p>Free Choice: Find a quotation that connects to the idea of identity.</p>	<p>Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?</p>

Section Three: How do people deal with challenges?

Quotation	Prompts
"In his own way, Gordy the bookworm was just as tough as Rowdy." (p. 116).	What connections is Junior making between the two? In what ways are Gordy and Rowdy similar? What do you feel are some noticeable differences between the two? What circumstances do you think have occurred to make each of them the way they are?
Bus scene from <i>Smoke Signals</i> (beginning where Victor says "You know Thomas, I don't know what you're talking about half the time. Why is that?")	<p>Prior to the dance, Junior tries to make himself seem different. What evidence from the novel can you use to support the idea the Junior is creating an image that hides his true identity? What do you think are the costs of maintaining such a self-identity for Junior?</p> <p>View the bus scene in <i>Smoke Signals</i> and consider whether it is better to try and be somebody you are not for other people or stay true to yourself in spite of other people. Explain your reasoning.</p>
"'I'm not anorexic,' she says. 'I'm bulimic.'" "She says it with her nose and chin in the air. She gets all arrogant. And then I remember there are a bunch of anorexics who are PROUD to be skinny and starved freaks." (p. 106-107)	In conversation with Penelope, Junior discovers that he is not all that different – what do you think he has come to realize? If catching Penelope vomiting is the catalyst for their friendship what do you think sustains their relationship? What are your personal feelings about their relationship?
Free Choice: Find a quotation that connects to the idea of identity.	Why did you pick this quotation? How does it connect to "identity" or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?

Section Four: How might others actions or ideas shape who we are?

Quotation	Prompts
<p>"Do you want to know the very best thing about my grandmother? She was tolerant."</p>	<p>Junior thinks his grandmother was amazing. What examples does Junior give to demonstrate her tolerance for all peoples? Discuss how feel intolerance manifests itself in your world. Have you experienced intolerance? What do you feel is at the base of intolerance?</p>
<p>"I am zero on the rez. And if you subtract zero from zero, you still have zero." (p. 16).</p> <p>"I wanted to live up to expectations. I guess that's what it comes down to. The power of expectations. And as they expected more of me, I expected more of myself..." (p. 180).</p>	<p>What role do you think expectations play in shaping identity? Do you think that others' beliefs about Arnold have changed him or has he changed his own beliefs about himself? Support your ideas with evidence from the text. What expectations are placed on you? How have these expectations shaped you? Have you ever felt conflicted by others ideas?</p>
<p>"We were more than one hundred feet in the air. From our vantage point, we could see for miles. We could see from one end of the reservation to the other. We could see our entire world. And our entire world, at that moment, was green and golden and perfect.</p> <p>"Wow." I said.</p> <p>"It's pretty, Rowdy said." "I've never seen anything so pretty." (p. 226)</p> <p>"I would always love Rowdy. And I would always miss him too. Just as I would always love and miss my grandmother, my big sister, and Eugene. Just as I would always love and miss my reservation and my tribe." (p. 230).</p>	<p>Junior has experienced a lot of change in one year. In what ways does knowing who you are and where you are from provide strength to an individual? Why do you think Junior and Rowdy do not keep score while playing one-on-one at the end of the novel? In what ways does their friendship reflect Junior's feelings about being an Indian and being part of a tribe?</p>
<p>Free Choice: Find a quotation that connects to the idea of identity.</p>	<p>Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?</p>

BLM 3 – Lit Circle Prompts for April Raintree

Response prompts are adaptations from a 2012 NOII Collaborative Project
in partnership with educator, Leah Hubbard and Jamaine Campbell

Section One: “Who Am I?” (Chapter 1-3)

Quotation	Prompts
“Memories. Some memories are elusive, fleeting, like butterflies that touch down and are free until caught. Others are haunting. You would rather forget them but they will not be forgotten. And some are always there. No matter where you are, they are there, too.” (p. 1)	Why do you think April wants to look back in order to move forward? Identify memories that you feel would be elusive and haunting for April based on evidence from the first few chapters. Why do you think the word “elusive” is used? Do you think memories can become more or less elusive as we age or as time goes by? Discuss.
“Most of my misery, however, was caused by the separation from my parents. I was positive they would come for Cheryl and me.” (p. 12)	In what ways does the experience at the orphanage contrast with April’s life at home with her parents? Discuss the feelings and realizations that April is struggling with. In what ways are these shaping her ideas about herself and her family?
www.youtube.com/watch?v=7ScLeBqH9jY “Stereotipik” by Litefoot	What is a stereotype? If you are unsure of the definition for “stereotype” visit at least two websites in order to define what a stereotype is. After watching the video Stereotypic, list three stereotypes in the video and identify why they are stereotypes. Identify two stereotypes April encounters in the story (pages 12-48) and reflect on April’s response to how she is stereotyped. These biases and assumptions seem to be already internalized by April even though she is only six years old. Why do you think April responds that way?
Free Choice: Find a quotation that connects to the idea of identity.	Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?

Section Two: How do experiences shape identity? (Chapters 4-8)

Quotation	Prompts
<p>"So far, I had not read the book on Louis Riel. Whenever Cheryl wanted to talk about him, I would change the subject. I guess she got the hint because she began staying away from such topics." (p. 57)</p>	<p>Contrast Cheryl and April's feelings about being Métis. What do you think has contributed to their individual feelings about who they are and where they come from? What do you notice about their personalities? Share your insights on their relationship.</p> <p>Do you think the girls are receiving an adequate education? Do you think the representation of First Peoples in schools has changed? What do you think is still needed to provide an unbiased portrayal of First Peoples history and culture? Use text evidence and text to self-connections to support your ideas.</p>
<p>"Cheryl, we can't fight them. ... This won't last forever. When we're old enough, we'll be free. We'll live together. We're going to make it. Do you understand me? We are going to make it. We are not going to become what they expect of us." (p. 66)</p>	<p>What do you think April means by this statement? Discuss the expectations that others (social workers, foster families, nuns and peers) have for Cheryl and April. What other advice does April have for Cheryl? What are your personal thoughts on April's advice?</p>
<p>"Grade 9 became the very worst school year I'd ever had."</p>	<p>How do school interactions and peer relationships shape April's feelings about herself? Despite negative interactions with a number of people, April also has some friends; who are her allies at school? What do you think it means to be an ally? What role do allies play in supporting April? Do you think that April's allies should have done more to support her? Explain.</p>
<p>Free Choice: Find a quotation that connects to the idea of identity.</p>	<p>Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?</p>

Section Three: How do people deal with challenges? (Chapters 9-12)

Quotation	Prompts
<p>"I still think our project with the Native girls is worthwhile. Damn it April, why do you have to be so prejudiced?"</p> <p>"I'm not prejudiced, Cheryl. I'm simply trying to point out to you how I see things." (p. 116)</p>	<p>Explain the significance of this quote and the interaction between April and Cheryl during the visit to the Radcliff "home" during the holidays. What has become evident to you at this point in the novel? To what extent do you agree with April's idea that she is not prejudiced? To what extent do you agree with Cheryl's comment that her sister is prejudiced? Do you feel April is prejudiced? Do you feel Cheryl is prejudiced? Explain.</p>
<p>"I became quite good at it, seeing all the negative sides and criticizing them to high heaven to myself. It came to me that I had criticized the Native people, and here I was doing the same thing to white people. Maybe that's what being a half-breed was all about, being a critic-at-large." (p. 126)</p>	<p>Explain what this quote means and comment on April's sense of identity at this stage of her life. What do you think April has come to realize? What role does criticizing play in understanding ourselves? What advice would you offer to April at this point?</p>
<p>"There is no such thing as an isolated act of violence against aboriginal women. Every attack takes place in the context of a long history of prejudice, discrimination and marginalisation that has denied aboriginal women full equality in Canadian society." –Ellen Gabriel, the former president of the Quebec Native Women's Association quoted by Amnesty International.</p>	<p>The sexual assault scene is a graphic portrayal of violence against women. Violence against Indigenous women, in particular, continues to be an issue in Canada. What connections (text to self, text to text and text to world) and insights can you make to Ms. Gabriel's statement? Consider both the provincial and the national context of violence against Indigenous women.</p> <p>Some people argue that the sexual assault scene should be cut from the novel, especially for young readers. Others argue that the scene is necessary to the overall vision of the text. What position do you agree with and why?</p>
<p>Free Choice: Find a quotation that connects to the idea of identity.</p>	<p>Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?</p>

Section Four:

Quotation	Prompts
<p>"I wrote this one piece in university, but they wouldn't publish it because they said it was too controversial. I still know it by heart. Want to hear it?" (p. 171)</p>	<p>Reflect on Cheryl's message and its importance in relation to present-day issues. What connections can you make between Cheryl's address at the powwow and the First Peoples Principles of Learning? Do you think Cheryl's piece would be considered controversial today? Explain.</p>
<p>"I put my hand to my face where Cheryl had struck me, and looked at her in disbelief. ... "Well, you shouldn't have done that." Then she grabbed her jacket and I heard her go down the hall. The front door slammed." (p. 203)</p>	<p>What event does this quote highlight? Is the fight between the two sisters more than just this one event? Explain what events or experience have caused a separation between the two sisters. What role does identity, shame and acceptance/unacceptance play in their relationship?</p>
<p>"When I wrote <i>In Search of April Raintree</i> over twenty-five years ago, my aim was to find answers only for myself. Out of that writing, I came to the conclusion that I needed to reclaim my heritage. I needed to value the honour of being Métis." –Beatrice Mosionier, Author's Note at the end of the 25th anniversary edition</p>	<p>What answers do you think Ms. Mosionier was searching for? What questions do you have as a result of reading this novel? In what ways do you think Beatrice Mosionier's journey for personal answers provides answers for her readers? What does it mean to reclaim; why do you think Ms. Mosionier uses that term?</p>
<p>Free Choice: Find a quotation that connects to the idea of identity.</p>	<p>Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?</p>

BLM 3 – *Lit Circle Prompts for Code Talker*

Response prompts are adaptations from a 2012 NOII Collaborative Project
in partnership with educator, Leah Hubbard and Jamaine Campbell

Section One: “Who Am I?” (pages 1-48)

Quotation	Prompts
“My parents and their parents before them had not gone to school to be taught by strangers. They had learned all they all knew from our own relatives and from wise elders who knew many things, people who lived with us. People just like us” (p. 8).	Share a time when you had the opportunity to be taught something from someone older than you. Think about a time your parent, grandparent, or other family member taught you how to do something. Do you think there is a benefit to being educated by people who are “just like us”? Do you think there is place for elders in today’s society and if so what would you like to learn? If no where do you think we should acquire the knowledge necessary to navigate in the world?
Kii Yázhi states, “I could run up there and hide. But I did not do so, for I had always obeyed my mother - whose love for me was as certain as the firmness of the sacred earth beneath my moccasins” (p. 5).	Kii Yázhi is remembering the day he was sent to the boarding school and how he knew he could have run away. What do you think is Kii Yazhi’s motivation for staying? Have you ever had the feeling that what you wanted and needed were different than what your parent wanted for you? How do you find a balance between the two? Do you feel that you always obey your parents? What motivates you to obey or disobey? How do you decide? Does how your parents treat you influence how you make your choice? Do you feel they respect you and have your best interest in mind? Give a specific example of when you obeyed or disobeyed your parents and your reasons for your choice.
www.youtube.com/watch?v=7ScLeBqH9jY “Stereotypic” by Litefoot	What is a stereotype? If you are unsure of the definition for “stereotype” visit at least two websites in order to define what a stereotype is. After watching the video Stereotypic list three stereotypes in the video and identify why they are stereotypes. Identify two stereotypes Ned encounters in the story (pages 12-48) and reflect on Ned’s response to how he is stereotyped. Why do you think Ned responds that way?

Section Two: How do experiences shape my identity? (pages 50-104)

Quotation	Prompts
<p>"That dangerous, steamy island was their beloved home. They saw it the way we saw our dry land of Dinetah. It was a sacred place given to them by their gods and they knew how to survive and be happy there." (p. 102)</p>	<p>Recall Ned's thoughts as they approach the shore of the island (p. 101). He finds it strange to be experiencing so much rain being from such a dry climate.</p> <p>Consider where you live or have lived: What is something you value or cherish? Is it something that is unique to you and your family or the area that you live in? What connects us to our home territories? Is one's identity shaped by one's connection or experiences with their ancestral traditional territories (history, names, place names, climate, language, food, family genealogy/lineage?). Does one's past experiences and knowledge shape how one forms new experiences? How so?</p>
<p>"I think it was probably harder for young white men to be abused like that by their drill sergeants than it was for us Navajos. Being Indians, we were used to having white men shout at us and tell us we were worthless and stupid." (p. 61)</p>	<p>Ned feels that his experiences of being treated poorly by white people enabled him and the other Navajos to easily adapt to the drill sergeants abuse. Can you think of a time in life when an unfortunate event later lead to something positive? Or when a person (teacher/parent/friend) pushed you to do something you didn't feel that you could achieve, but in the end, you did?</p> <p>Do you think it is justifiable to treat a person or group of people (race, gender, sexual orientation, religion) unfairly if it ends up being beneficial for them? Please justify your response.</p>
<p>"He understood that the land of my own heart was there, far across the wide ocean. He placed his left hand on my chest and I did the same. We stood there like that for a while feeling each other's hearts beat with love for our sacred homelands. It was one of the best conversations I ever had." (p. 103)</p>	<p>Even though Ned and JonJon did not share the same language, they were able to communicate because of a shared experience. What do you think connects Ned and JonJon? In what ways does "knowing who you are and where you are from" enable Ned to survive as a Marine and while overseas? Do you think there are other factors that contribute to his strength of character?</p>
<p>Free Choice: Find a quotation that connects to the idea of identity.</p>	<p>Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?</p>

Section Three: How do people deal with challenges? (pages 105-145)

Quotation	Prompts
www.youtube.com/watch?v=lg_hO2Jii-o Navajo Code Talkers	How you deal with life's challenges says a lot about the type of person you are. Despite the assimilation policy enforced upon them and the traumas experienced in the Boarding school many Navajo men enlisted as Marines. What do you feel this response to previous trauma says about the Navajo Codetalkers? Why do you think Navajo men enlisted? What are your personal thoughts on the length of time between the end of the war and the official recognition of Navajo Codetalkers by the American government?
www.youtube.com/watch?v=LwN3qq4At1Q The Navajo in WWII	Watch the video on The Navajo in WWII. When faced with an obstacle how do you decide what path is right for you? What do you think helped Ned make the choice to join the Marines? How do you think Ned felt about the choice he made? Do you think Ned felt that he had made the right choice by joining the Marines? Please support your answer with evidence from the book. Do you think the Americans felt that the Code Talkers made the right choice? Please support your answer with evidence from the video and the book.
Free Choice: Find a quotation that connects to the idea of identity.	Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?

Section Four: How might others actions or ideas shape who we are? (pages 146 to end)

Quotation	Prompts
A Peacock in the Land of Penguins" www.youtube.com/watch?v=hNeR4bBUj68	What are some differences to Perry the Peacock and Ned's situation in the novel? Did Ned choose to join America like Perry chose to join the Penguins? What are some similarities between the video and the book? Use specific examples from the book to support your thinking. Do you feel that it is important to respect people's differences? Do you feel there is a value in celebrating differences? Please support your opinion with evidence either from the book or your experiences. How has reading this book added to your knowledge about First Peoples?
"Never forget, grandchildren, that we must always see all other people as human beings, worthy of respect." (p.148)	How does Ned's previous experience allow him to have empathy for the Natives on the islands that the Japanese were attacking? Do you feel that it is important for us to have empathy to others plights (problems) in life? Why or Why not? How can a lack of empathy cause problems in society? Please use specific examples from the book or from your own experiences to support your answer. In what ways has reading this novel deepened your thinking and understanding?
Free Choice: Find a quotation that connects to the idea of identity.	Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?

BLM 3 – Lit Circle Prompts for *The Night Wanderer*

Response prompts are adaptations from a 2012 NOII Collaborative Project
in partnership with educator, Leah Hubbard and Jamaine Campbell

Section One: “Who Am I?”

Quotation	Prompts
[Grandfather] said, “Inside of me, a fight is going on. It is a terrible fight between two wolves. “One wolf is evil – he is fear, envy, sorrow, regret, greed, arrogance, self-pity, guilt, resentment, inferiority, lies, false pride, competition, superiority and ego” The other wolf is good – he is joy, peace, love, hope, sharing, serenity, humility, kindness, benevolence, wisdom, friendship, empathy, generosity, caring, truth, and faith. “The same fight is going on inside you and inside every other person too.” (p. v, Prologue)	Explain what the grandfather means by the fight between the two wolves that happens in everyone. Do you believe that this same fight is going on in everyone? Why or why not? Provide an example from your own life to support your thinking.
“Everybody else at school wears them!” As much as Tiffany thought of herself as being independent and a rebel more often than not she obeyed the governing laws of high-school style. (p. 6)	Why do you think Tiffany wants to have the same shoes as everyone else, but at the same time wants to be “independent”? Does this desire to be like everyone else change after high-school? Explain.
“Hey, look,” said Tony. “It’s one of those new Camrys.” Tiffany was not normally a car person, but if Tony was, then she’d learn. (p. 42)	Do you think Tiffany can really learn to like cars just because Tony does? Have you ever learned to like something mostly because it was important to a new friend of yours? Discuss.
Free Choice: Find a quotation that connects to the idea of identity.	Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?

Section Two: How do experiences shape my identity?

Quotation	Prompts
It was the same with her language. She spoke Anishinabe like she remembered it as a child. In her long years of existence, she had seen it weaken, wither and then go life support. Now Granny Ruth was on the last fluent speakers of the language on the reserve. (p. 50)	How is Granny Ruth's sense of identity connected to the Anishinabe language? How might her identity be affected by the fact that fewer on the reserve speak it? Can you connect any examples from your life to this quotation? Discuss.
[Tiffany's] mother had been a chain-smoker, and the smell of smoke constantly coming off her mother's clothes, their couch, even their curtains had dimmed Tiffany's interest in smoking of any kind. (p. 63).	Tiffany suggest that she does not want to smoke because of the smell that she experienced from living with her smoking mother. Is it also possible that it is too painful for Tiffany to remember her mother? Is there something that you don't do, eat, or drink because of a negative experience or memory? Explain.
All the time he was unaware of a set of glowing red eyes watching him through the kitchen window. That is, until some instinct of self-preservation made him suddenly turn to the window, where he was sure he caught some floating red dots out of the corner of his eye ... they had vanished. And so had any chance of James falling back to sleep tonight. (p. 80)	James intuitively recognizes that he is danger. Do you think his intuition saved him from Pierre? Explain. Have you ever "sensed" you were in danger? How did you respond? Is having a certain amount of fear essential in our lives? Explain.
Free Choice: Find a quotation that connects to the idea of identity.	Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?

Section Three: How do people deal with challenges?

Quotation	Prompts
Tiffany glanced at Kim, who merely nodded, sadly acknowledging Darla's news flash. And what if that was the bracelet Tony had said was for his mom? News like this deserved direct action. And Tiffany was in the mood to take it. (p. 107)	Tiffany responds to speculation about her boyfriend by confronting him with what she has learned. What does this suggest about Tiffany's character? How might someone else respond to such gossip? What do you feel is the best way to handle such a relationship challenge?
This guy wasn't acting the way we should. He should be trembling, stammering, trying to find a way to escape. Hell, Dale would even accept the man peeing himself. But instead the man just sat there. Almost like he wasn't afraid of them. (p. 121)	Pierre does not need to fear physical harm from Dale and Chucky, though they don't know that. How might another character in the novel respond to the threatening behaviour of Dale and Chucky? Discuss.
"My father keeps talking about that thing with your status card and he says you get a lot of freebies. My father hates that." (p. 136-137)	Tony's father has shared some racist views with Tony, who is young and impressionable. How would you respond to Tony (or his father) if you were Tiffany?
Free Choice: Find a quotation that connects to the idea of "identity."	Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?

Section Four: How might others' actions or ideas shape who we are?

Quotation	Prompts
<p>Another pause, then a more hesitant voice responded. "Honey, I really want to see you too. But I have to tell you something first." There was another pause. "Tiffany, I'm going to have a baby. But I don't want you to think...." (p. 151)</p>	<p>Tiffany's emotional response is understandable. Do you think she'll ever feel differently? If not, why not? If so, what needs to happen for her to do so? Provide examples from the text that support your answer.</p>
<p>"... You're just different. Come on. What's your story?" She paused as she studied him closely. She wanted an answer to her questions. "Well?"</p> <p>The woman was indeed intuitive. Perhaps a little too intuitive. (p. 167)</p>	<p>Why do you think Granny Ruth is able to see that there is more to Pierre than most believe? Would other characters be able to see Pierre as Granny Ruth does? Why or why not?</p>
<p>"Sometimes I don't know what being Anishinabe means," she confessed. "According to Tony and his father, it has to do with taxes. For my father, its hunting and fishing and stuff like that. My grandmother believes it's about speaking Anishinabe ..." (p. 201)</p>	<p>Do you think Tiffany's uncertainty about her Anishinabe identity is just teenage uncertainty? Or, is it more complex than this? In what ways are all of our identities shaped by the ideas of those around us? Discuss.</p>
<p>Free Choice: Find a quotation that connects to the idea of "identity."</p>	<p>Why did you pick this quotation? How does it connect to identity or one of our inquiry questions? What insight does it give us on identity and/or one of our inquiry questions?</p>

BLM 4 – Literature Circle Weekly Response Rubric

	4 Extending	3 Proficient	2 Developing	1 Emerging
Writing & Voice	<ul style="list-style-type: none"> one or more paragraphs well organized idea or point of view clearly and strongly stated clear style and voice shows evidence of thoughtful word choice sentence fluency is smooth, natural and expressive 	<ul style="list-style-type: none"> one paragraph organization is apparent style and voice are evident words chosen reflect author's personality and brings comment to life sentence fluency is mostly achieved 	<ul style="list-style-type: none"> 3-5 sentences evidence of some organization beginning sense of style or voice words chosen shows an attempt at bringing content to life sentence fluency is somewhat developed 	<ul style="list-style-type: none"> 2-3 sentences comment is in need of organization post is in need of style or voice sentence fluency is absent – sentences are awkwardly constructed
Content	<ul style="list-style-type: none"> strong connection and reference to question meaningful addition to topic – brings in new perspective and resources original ideas expressed solid evidence of thinking and content knowledge present 	<ul style="list-style-type: none"> reference and connection to the question are evident new sources of information are mentioned shows a depth of understanding and insight connections to self, text and world are appropriate 	<ul style="list-style-type: none"> shows some reference and connection to question basic addition to topic shows some understanding and depth connections to self, text and world are beginning to show development 	<ul style="list-style-type: none"> no original idea is expressed nothing added to topic or ideas shows no evidence of understanding posted question repetition of other comments or ideas little evidence of connection
Presentation	<ul style="list-style-type: none"> spelling and grammar errors are rare and do not impede meaning accurately cites all sources of information and images 	<ul style="list-style-type: none"> few spelling errors or grammar errors cites references or images 	<ul style="list-style-type: none"> several spelling errors or grammar errors, but meaning is evident attempts to cite sources 	<ul style="list-style-type: none"> misspelling and grammar errors impede understanding meaning no text reference or citation

BLM 5 – Literature Circle Commenting Rubric

	4 Extending	3 Proficient	2 Developing	1 Emerging
Reference	The reply post is related to the thread. The reply post is related to the thread and poster makes connections to self, text, or world.	Reference is made to other posts, and the reply is related to the post and extends to the text.	Reference is made to the post, and the reply post is related to the thread.	No response to other posts, or the referred posts are irrelevant, inappropriate or unrelated to the thread
Clarity	The post enhances the discussion. Opinion is clear and thoughtful.	The post adds to the discussion. Opinion is clearly expressed.	The post adds to the discussion in a limited way. Opinion is expressed but needs further explanation.	Post shows a lack of clarity, or no opinion is stated.
Critique	A thoughtful and detailed critique is provided.	A thoughtful critique is provided.	A simple critique is provided.	No critique is provided.
Questioning	Student comments add significantly to the discussion by suggesting other solutions, pointing out problems, or even respectfully disagreeing. Student also substantiates any comments made with reasoning or source citation.	Comments add to the discussion by suggesting other solutions, pointing out problems, or even respectfully disagreeing.	Comments added to the discussion are in need of explanation or detail.	Participation in discussion thread is not evident.

BLM 6 – Character Analysis

Character's Name:

Group Members' Names:

Part One: Filling in the Details

Fill in this sheet to bring your character to “life.” This can be done as a group activity as it will help you discuss your character.

Hair color:

Eye Color:

Age:

Height:

Distinguishing features:

Clothing they are mostly likely to wear:

Character's voice – What the character says	Character's voice – What the words show

Character's actions – What the character does	Character's actions – What the actions show

Character's thoughts and feelings	What the thoughts and feelings show

Part Two: Finding a Representative Quote

As a group decide on a significant quote that represents how/what your character thinks, feels, does, and says, and how others respond to your character (this could also include what other think/say about your character). Your group is to select and agree on a quote that represents your character. Write or type your quote on blank paper and glue it to the appropriate colored paper as its background. You will need to quote the text ensuring that you use quotation marks, the author's last name and the page number. As an example, the following representative quote is from *The Whale Rider*:

"In the old days, in the years that have gone before us, the land and sea felt a great emptiness, a yearning. The mountains were like a stairway to heaven, and the lush green rainforest was a rippling cloak of many colors."

Part Three: Creating a Life-Sized Character Model

Trace a willing participant in your group on the roll paper provided. It is best to have the person lie face down in order to be traced. Consider:

- the positioning of your character's arms and legs when standing
- how body language would convey your character's characteristics.

BLM 7 – Four-Square Exploration of Trauma

During traumatic events, people will behave in a variety of different ways. Sometimes, the way an individual behaves is exactly the opposite of what you might expect for that person. Fill in the graphic organizers below to explore your own ideas and reactions to trauma. On the second page you will document how the main character in your novel responds to trauma. You may also wish to record how another character in the novel responds to a traumatic event; it could be the same event that the main character experiences or an entirely different situation.

Define “trauma” and “traumatic”:	List events in life that could be considered traumatic:
List emotions you might feel when experiencing a traumatic event:	Describe one traumatic event that happened to you or someone you know:

How does trauma affect human behaviour?

Traumatic Event	Character's Response to the Traumatic Event
	<ul style="list-style-type: none">••••

BLM 8 – Exploring Trauma in *Absolutely True Diary ...*

List the traumatic events experienced by Junior and other characters in <i>Absolutely True Diary of a Part-Time Indian</i> .	How does Junior (or the other characters) respond to the traumatic event? 1. 2. 3. 4. 5.
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BLM 8 – Exploring Trauma in April Raintree

List the traumatic events experienced by April and other characters in <i>April Raintree</i> .	How does April (or the other characters) respond to the traumatic event.
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

BLM 8 – Exploring Trauma in *Code Talker*

<p>List the traumatic events experienced by Ned and other characters in <i>Code Talker</i>.</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>	<p>How does Ned (or the other character) respond to the traumatic event?</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>
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BLM 8 – Exploring Trauma in *The Night Wanderer*

List the traumatic events experienced by Tiffany and other characters in <i>The Night Wanderer</i> .	How does Tiffany (or the other characters) respond to the traumatic event?
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

BLM 9 – Soundtrack Assignment

Think carefully about the characters and themes in the book you have read. You will be considering these as you select at least five songs for a soundtrack for the text. No two songs can be from the same artist. Also, you should try to select songs from a variety of genres. Your soundtrack is to include at least one song that relates to each of the following:

- a main character
- a secondary character
- an important event in the book
- a theme
- an element of your choosing

BOOK TITLE: _____

Main Character’s Name and Song Title + Artist

1. Character description (write complete sentences)
2. Passage from the book that reveals character (use correct citation format)
3. Lyrics from the song that connect with the character
4. Explanation of how the song/selected lyrics connect with the character (write complete sentences)

Secondary Character’s Name and Song Title + Artist

1. Character description (write complete sentences)
2. Passage from the book that reveals character (use correct citation format)
3. Lyrics from the song that connect with the character
4. Explanation of how the song/selected lyrics connect with the character (write complete sentences)

Important Event in the Book and Song Title + Artist

1. Event description (write complete sentences)
2. Passage from the book that relates to the event (use correct citation format)
3. Lyrics from the song that connect with the event
4. Explanation of how the song/selected lyrics connect with the event (write complete sentences)

Theme and Song Title + Artist

1. Description of the theme and what the book “says” about the theme (write complete sentences)
2. Passage from the book that expresses the theme (use correct citation format)

3. Lyrics from the song that connect with the theme
4. Explanation of how the song/selected lyrics connect with the theme (write complete sentences)

Your choice of element and Song Title + Artist

Follow the same four steps identified for each of the previous elements.

Grades 10-11

Understanding Character

Unit Guiding Questions

- What factors influence development of identity?
 - How can an examination of character development in stories influence my understanding of who I am?
-

Preparatory Notes

In this unit, students will create an identity map to help them think about how our own identities are defined. They then apply this understanding to analyse the portrayal and development of characters' identities in various stories.

Although the stories examined are all fairly short, the term “story” is used instead of “short story,” as short story is associated with a more narrowly defined genre than is generally intended when First Peoples refer to stories. An initial story is examined as a whole-class activity. Subsequent stories could be worked on individually or in small groups. Outlines for several stories are provided. Additionally, several activities that could be used with any story are suggested.

Through unit activities students will acquire practice in:

- adopting a specific focus to read stories
- responding to stories in small groups and in writing
- analyzing the development of character in stories and how this relates to the exploration of identity.

Lesson Plans in this Unit:

- Lesson 1 – Personal and Cultural Identities
- Lesson 2 – How Are Protagonists Developed?
- Lesson 3 – Character Hotseat
- Lesson 4 – Movie Trailer
- Lesson 5 – Social Media Profile
- Lesson 6 – Teaching the Story
- Lesson 7 – Writing a Sequel
- Unit Summative Assessment Options

Primary Texts

- Positive Personal and Cultural Identity Core Competency
(curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/pdf/PPCICompetencyProfiles.pdf)
- from *An Anthology of Canadian Native Literature in English*:
 - Richard G. Green, “The Last Raven”
 - Beth Brant, “Swimming Upstream”
 - Emma Lee Warrior, “Compatriots”
 - Jordan Wheeler, “A Mountain Legend”
 - Lee Maracle, “Sojourner’s Truth”
 - Richard Van Camp, “Birthmark”

Supplementary Text

- Where I'm From (www.georgeellalyon.com/where.html)

Blackline Masters

1. Identity Map
2. Development of the Protagonist

Lesson 1 – Personal and Cultural Identities

This lesson relies on use of the Positive Personal and Cultural Identity (PPCI) core competency information. Begin by brainstorming in class how identity is formed and what is meant by personal identity and cultural identity. How are these both connected and separate? How do people describe who they are? Do people have more than one way of defining who they are?

Applicable BLMs

1. Identity Map

Review the PPCI profiles to determine what aspects of life might be included in how people identify themselves. Have

students use the core competency to create personal identity maps that they may share with the whole class or in small groups. This helps students to understand that the identities of people are multi-dimensional. BLM 1 is a potential graphic organizer for students, but students could create their own graphic representation instead. Students could create a collage with writing or a concept map, or they could simply do some personal writing to explore the facets of their identities. If using the blackline master, complete one ahead of time to share with the class, or model making it in front of the class.

As an extension, share George Ella Lyon's "Where I'm From" poem model. Review structure to help students create their own "Where I'm From" poems. This is not an authentic First Peoples text, but it provides a model for students to explore who they are.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

After students have finished creating their personal identity maps, they could share them in small groups for peer feedback before submitting for teacher feedback. Provide feedback, encouraging them to make their finished products as detailed and thoughtful as possible.

Lesson 2 – How Are Protagonists Developed?

Use BLM 2 – Development of the Protagonist to discuss how the identity of a protagonist is developed by the writer. Choose one of the following stories from *An Anthology of Canadian Native Literature in English*:

- "The Last Raven" by Richard G. Green
- "Swimming Upstream" by Beth Brant
- "Compatriots" by Emma Lee Warrior

Applicable BLMs

2. Development of the Protagonist

- “A Mountain Legend” by Jordan Wheeler
- “Sojourner’s Truth” by Lee Maracle
- “Birthmark” by Richard Van Camp

Share the story with the students by reading it to them or having them read it themselves. Discuss it as a class using the outline on the BLM provided. Then have students work in small groups to identify the protagonist and find examples of direct and indirect characterization. Ask them to share back with the larger group. Students could also complete a personal identity map for the character using information from the story.

Formative Assessment Strategies

When students share back their findings with the group, listen carefully to ensure that they understand the concepts of direct and indirect characterization, and provide feedback as necessary.

Lesson 3 – Character Hotseat

Choose another story from the list in Lesson 2. Pick one with a few substantial characters. Share it with the students by reading it to them or having them read it themselves. Discuss the story as a class using the outline provided.

The character hotseat activity involves having student volunteers act as characters from the story. Have students volunteer to “become” characters from the story. Each volunteer should examine the chosen character through the lens of the personal identity map completed earlier. Other students in the class should brainstorm questions to ask the volunteer students when they are on the hotseat.

When students are ready, have the volunteers sit or stand at the front of the class. The other students should ask them the questions they brainstormed earlier.

Formative Assessment Strategies

Provide feedback to students’ questions and answers to help students clarify or enhance their understandings of the characters from the story.

Lesson 4 – Movie Trailer

Split class into groups of three to five students. Assign a story from the list in Lesson 2 to each group to read.

Students will be creating a “movie trailer” for their short stories. They should storyboard and then script their trailers, recognizing that an effective trailer should include the following criteria:

- significant scenes from the story
- enough details to make other students want to read the story, without giving away the ending
- appropriate and readable narration text, clear voiceover or dialogue, interesting images that are well sequenced, a varied mix of stills and video, and an ending (question or scene) that entices the viewer
- music that reflects the mood of the story without overpowering the dialogue or voiceover

- use of colour or scenery that likewise reflects the mood of the story.

Students could use their phones, tablets, or video recorders to put together their trailers before presenting to the class. Some devices have apps or software available that makes editing movie trailers easier.

Formative Assessment Strategies

Ask student to self-assess how well their movie trailers represented the stories and met the criteria of the assignment.

Lesson 5 – Social Media Profile

After reading one of the suggested stories from the list in Lesson 2, have students pick a significant character. They are to create a social media profile for their chosen character.

To complete the assignment, students should have a profile photo, and they should include as many aspects of their character’s identity as possible. They may actually use the social media platforms, or they may create a visual representation of the profile page.

Formative Assessment Strategies

Have students peer-assess how well the social media profiles match the chosen character.

Lesson 6 – Teaching the Story

Assign students in small groups to work together on another story from the list in Lesson 2. Their task is to “teach” elements of stories to the class in a presentation. Students should be reminded that teaching is not simply telling the class about the story; there is a lot more involved in the process.

They must come up with a way for the class to read the story and ways for the class to learn about the plot, characterization, setting, point of view, and theme of the story. In addition, they must develop an assessment tool for the class to demonstrate their depth of understanding of the story. There are some suggestions for each of these aspects below, but encourage students to be creative.

- **Reading the story as a class:** readers’ theatre, dramatic performance with a narrator reading the story, or round-robin reading
- **Plot:** concept map representation or creating a plot diagram on a poster (remember to think about what type of plot structure is used)
- **Characterization:** hot-seating one of the characters from the story (one of you pretending to be the protagonist and answering questions in that persona), dressing up as the characters and giving descriptions as you present, body biographies of the main characters
- **Setting:** diorama of the setting, geographical location on a map, discussion of connection of the setting to characterization, theme, and plot
- **Point of view:** finding a passage from the story and changing the point of view, then discussing how the point of view chosen by the author is appropriate

- **Theme:** brainstorming for main ideas, creating theme statements, and connect theme to other aspects
- **Assessment:** focusing on learning journal entry, reader response question, discussion questions for large group or small group discussions, short answer questions, game show, or quiz.

Formative Assessment Strategies

Provide feedback to the groups about how they taught the rest of the class, and the level of understanding they demonstrated.

Lesson 7 – Writing a Sequel

After reading one of the suggested stories, students could write a sequel to the story in the voice of the character.

It is not essential to choose a story that has a first-person point of view, but that may make it easier for students. Students should consider the style in which the original story was written, the character's identity, dialogue that sounds appropriate to the character, and a situation that is plausible.

Formative Assessment Strategies

Have students share their sequels with peers for feedback about consistency with voice and character.

Unit Summative Assessment Options

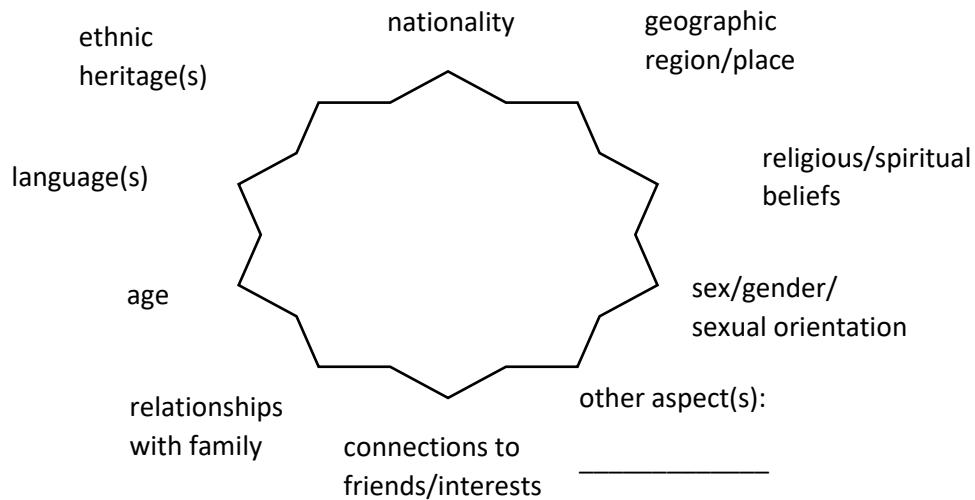
Personal and Cultural Identity Map for a Character

Select a story that has not yet been read by the class, and have students read it independently. Be sure to select a story that has rich characterization. Have students complete a personal identity map for the protagonist or another character. Assess using the criteria that have already been in use for evaluating the quality of students' prior work in this unit.

BLM 1 – Identity Map

Name: _____

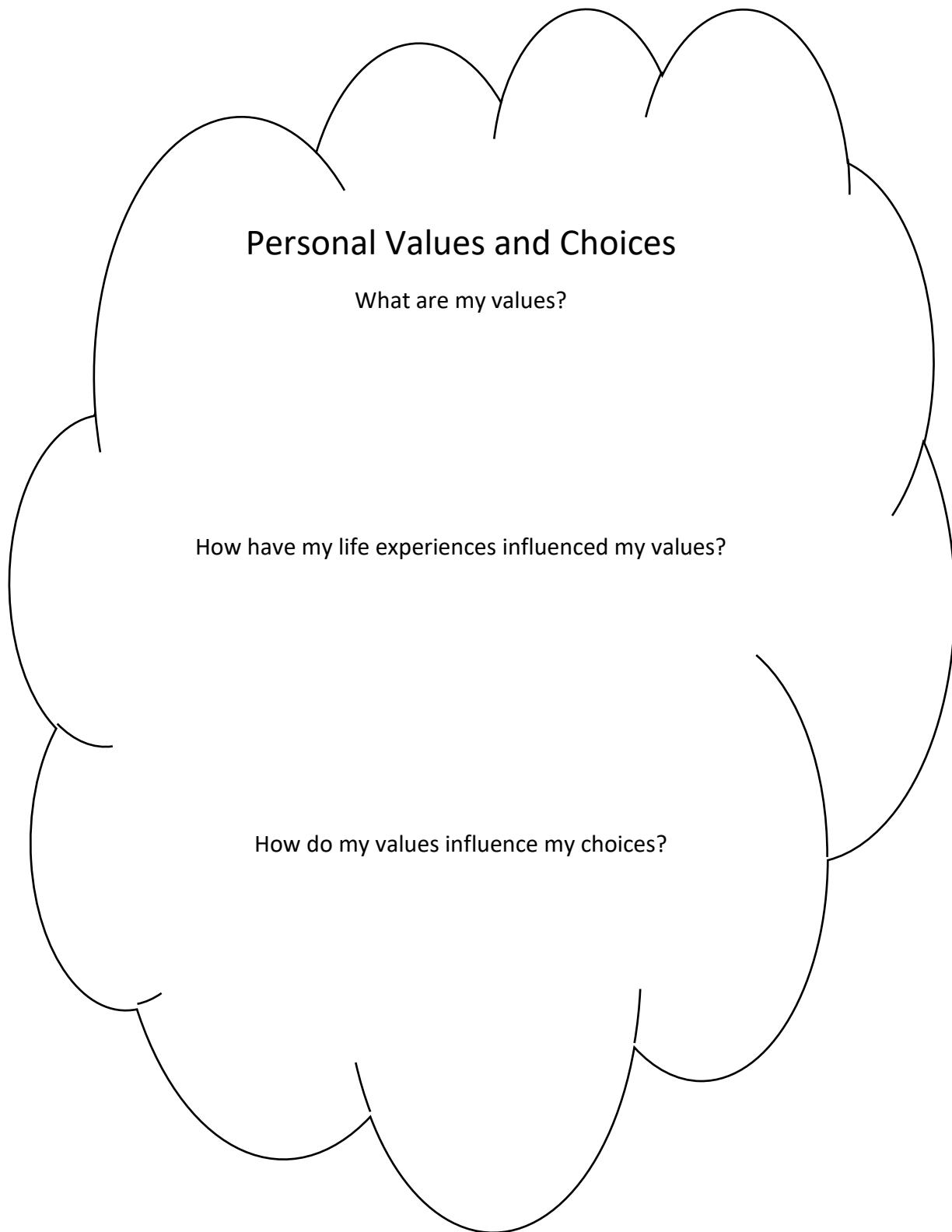
Use the following graphic organizer to examine the different aspects of your life that help create your own personal/cultural identity.



Personal Strengths and Abilities

What are my strengths and abilities?

How do I use my strengths and abilities in my family, relationships, and communities?



BLM 2 – Development of the Protagonist

The Protagonist	How do we learn about the identity of the protagonist?
<p>Often a shorter story has a primary character, the protagonist. The story is built around this character, who is at the centre of the conflict within the story. The protagonist can change over the course of the story, can undergo realizations or epiphanies, and may narrate the story.</p>	<p>The author reveals the identity of the protagonist (and other characters in the story) through direct or indirect characterization.</p> <p>Direct characterization: The writer tells the reader about the character's identity using the narrator of the story, another character, or the protagonist consciously self-describing or explaining.</p> <p>Indirect characterization: The writer reveals to the reader the character's identity through the character's thoughts, feelings, and actions. Examples of this include: describing the appearance of the character, describing the character's actions/reactions/behavior, revealing what the character is thinking (e.g., via stream of consciousness or interior monologue), using dialogue, or describing the reactions of other characters.</p>

For your story, describe the protagonist:

The Protagonist	How has the Protagonist been Characterized?
<p>Who is the protagonist?</p> <p>How is the protagonist involved with the conflict?</p>	<p>Direct characterization:</p>
	<p>Indirect characterization:</p>

Grades 10-11

How Do We Define Ourselves?

Unit Guiding Questions

- How is our sense of self formed? What are the influential factors that help shape our sense of self?
 - How do our family and community affect how we define who we are?
 - How and why does our sense of self change over time?
-

Preparatory Notes

In this unit, students will read the novel *Keeper 'n Me* in small groups with their peers, discussing their observations and supporting each other as they write response journal entries. They will then examine some compatible short stories and poems. With all texts, students will explore the unit's guiding questions in the context of their own lives. Unit assignments will focus on helping students strengthen:

- their speaking and listening skills
- their inferential reading skills
- their writing skills (e.g., by providing well integrated quotations to support ideas in writing).

Lesson Plans in this Unit:

Lesson 1 – Exploring Identity and Establishing Speaking & Listening Goals

Lesson 2 – *Keeper 'n Me* Novel Study

Lesson 3 – The Boy in the Ditch

Lesson 4 – Identity in Poetry

Unit Summative Assessment Options

Primary Texts

- Richard Wagamese, *Keeper 'n Me*
- from *An Anthology of Canadian Native Literature in English*:
 - Rita Joe, “I Lost My Talk”
 - Jeannette C. Armstrong, “Indian Woman”
 - Beth Cuthand, “Shake 'N Bake”
 - Beth Cuthand, “Post-Oka Kinda Woman”
 - Alootook Ipellie, “Walking Both Sides of an Invisible Border”
 - Louise Halfe, “Body Politics”
 - Kateri Akiwenzie-Damm, “Grandmother, Grandfather”
 - Gregory Scofield, “Nothing Sacred”
- Rita Joe, “Who are you?” from *Native Poetry in Canada: A Contemporary Anthology*
- Robert J. Conley, “Self-Portrait: Microcosm, or Song of Mixed Blood,” from *Voices Under One Sky: Contemporary Native Literature*
- John Adrian McDonald, “3740166701,” from *Strength and Struggle: Perspectives from First Nations, Inuit and Métis Peoples in Canada*
- Drew Hayden Taylor, “The Boy in the Ditch,” from *Fearless Warriors*

Blackline Masters

1. Reading and Discussion Grid
 2. *Keeper 'n Me*: Book One Response Journal
 3. *Keeper 'n Me*: Book Two Response Journal
-

4. *Keeper'n Me*: Book Three Response Journal
5. *Keeper'n Me*: Book Four Response Journal
6. Questions for “The Boy in the Ditch”
7. Poetry: Structured Group Roles

Lesson 1 – Exploring Identity and Establishing Speaking & Listening Goals

Write the unit’s guiding questions on the board for all students to see:

- How is our sense of self formed? What are the influential factors that help shape our sense of self?
- How do our family and community affect how we define who we are?
- How and why does our sense of self change over time?

Give students time to write down a few ideas from one or more of these questions.

Then ask each student to partner with another classmate to share their ideas. Emphasize that students must listen carefully and actively to their peer’s ideas. After students have had approximately 5 minutes to share with a partner, ask each pair of students to “square up” with another pair of students. Each student must then share their partner’s response to the essential questions with the two new students.

After each person has had a chance to share and a subsequent discussion has happened, ask students to return to their desks and write a quick reflection on the following:

- What new ideas did you hear from your discussion?
- What strategies did you use (or could have used) to ensure that you deeply understood and remembered what your partner said?

Then lead a short class discussion to debrief the answers to these questions.

Ask students what strong speaking and listening looks like in a group. Ask them to consider the discussions they had today and at other times (as this has been explored in other units in this guide). Some examples of strong speaking and listening include:

- Speaking: offering an idea or opinion; using examples to support an idea; disagreeing respectfully, etc.
- Listening: inviting and encouraging others to participate; asking questions to clarify understanding; adding to someone’s else ideas; paraphrasing what someone has said

As a class, generate criteria for effective interaction in group discussion. Ask students to write down:

- which attributes or behaviours of an effective speaker in group discussions they already have, and how they have demonstrated this in previous group discussions
- which attributes or behaviours of an effective listener in group discussion they would like to improve.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning.

Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Collect students’ brief self-assessments and provide feedback about their strengths and challenges in group discussion.

Lesson 2 – *Keeper'n Me* Novel Study

The class will read in small groups Richard Wagamese's *Keeper'n Me* over the course of several classes (8 or 9). The novel is broken into four parts, so that students will have a chance to discuss and write about each part. Students could be provided more time to read by interspersing *Keeper'n Me* novel study with other lessons in this unit.

Remind students to work on the goals they set for themselves regarding speaking and listening in group discussions. Then introduce students to BLM1 – Reading and Discussion Grid for *Keeper'n Me*. Explain that it needs to be used as they read the novel to record their thoughts and ideas, so they are prepared for their small group discussions. This BLM is broken down into four sections. Students can choose to record:

- their connections (top left box)
- an explanation of an emotion they felt while reading (top right)
- a visual of a significant part of the text (bottom left).

Applicable BLMs

1. Reading and Discussion Grid
2. *Keeper'n Me: Book One Response Journal*
3. *Keeper'n Me: Book Two Response Journal*
4. *Keeper'n Me: Book Three Response Journal*
5. *Keeper'n Me: Book Four Response Journal*

Students do not need to fill out the summary (bottom right box) until after their group discussion. To model expectations, read aloud the first few pages of the novel sharing your observations and thinking, and asking students to share their thinking too.

Then give the students a block of time to read the text and to work on their Reading and Discussion BLM before asking them to stand and find someone in the classroom with whom they can have a quick conversation about the novel so far. (Return throughout the unit to the speaking and listening criteria developed in Lesson 1, particularly at the beginning).

Students are to continue reading until they finish Book One of the novel. In subsequent classes, use the following structure for focusing on each of the four parts of the novel:

Class 1:

- Students discuss in small groups what they read using BLM 1 (25 minutes).
- Students complete the Summary (bottom right box) and the Speaking and Listening Reflection on the bottom of BLM 1 (20 minutes).
- Students continue reading using a fresh copy of BLM 1 (25 minutes).
- Conduct a brief reflection activity (5 minutes).

Class 2:

- Conduct class discussion on any topics identified as a need for the class (e.g., generating criteria for response journal writing; integrating quotations; making deep inferences) (15 minutes).
- Have students complete a response journal entry using the appropriate BLM for each part of the novel (30-40 minutes).

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- Have students share with peers the section of their response that they are most proud of, including an explanation of why (5 minutes).
- Have students continue reading.

Formative Assessment Strategies

Provide feedback to students on the basis of observations and students' reflections.

Lesson 3 – The Boy in the Ditch

Use the following three statements to elicit opening discussion and connect to the exploration of “identity” theme. List (or project) the questions on the board and ask the students to answer yes or no for each question. Explain to the students that there are no right or wrong answers, as the answers will be based on the student’s opinions.

1. Life is what you make it.
2. Everyone has goals and dreams in life.
3. Your past makes you who you are today.

Students can discuss their answers in pairs before a class-wide discussion.

Making Connections to Literature

Ask the students to answer one of these questions from the perspective of Garnet Raven from *Keeper'n Me*. How would Garnet’s answers differ, depending on what point in the story the questions were asked (e.g., at the end of parts 1, 2, 3, or 4)? Students could respond to this prompt by writing-in-role or speaking-in-role.

Making Connections to Personal Experience

Ask students to respond to the following prompts (could be answered in pairs or in a journal):

- Can you think of a time an adult (family member, teacher, etc.) had a really positive or negative impact on you?
- Do you believe a young person’s hopes, goals, and dreams can be influenced by others, either positively or negatively?

Applicable BLMs

6. Questions for “The Boy in The Ditch”

Introducing “The Boy in the Ditch”

This story illustrates the circular narrative structure that is common to many First Peoples texts. Another unique attribute of the story is that of the missing perspective as the reader does not hear directly from the central character, Wilson Blackfish. Instead, we learn about him through the perspectives of the other characters. In addition, this story has an open ending, so the central question of the story is not answered. Readers are left to wonder about the possibilities and come to their own conclusions. There is an abundance of symbolism in the story.

Read the story out loud as a class, or students can read it quietly on their own. Next, have students complete BLM 6 – Questions for “The Boy in the Ditch” to explore the story’s themes and the topic of identity. Students could complete the question individually or with a partner. Alternatively, the questions could be used for a discussion group.

Note

This story deals with the topic of death, which may be an emotional trigger for some students.

Formative Assessment Strategies

Use students' completed work on BLM 6 to provide feedback on their reading and listening skills. Use one or more of the following assignments as a basis for providing feedback to students regarding their speaking, writing, and/or representation skills:

- Students could create a video, poster, or pamphlet that profiles a First Nation, Métis or Inuit' youth leader.
- Students could interview a member of their family or community to find out how they were able to realize their hopes, goals, and dreams.

Lesson 4 – Identity in Poetry

This lesson begins with an examination of the poem “Who are you?” by Rita Joe. Before reading the poem, ask the students to discuss in pairs:

- Can you recall a time when you were new to a class, or school, or team and felt nervous or uncomfortable?
- Can you recall a time when you decided to make the best of challenging situation?

Then read the poem. Have students discuss the following questions in pairs or small groups or as a class:

- What is happening in this poem? What do you see? What are the most powerful images?
- Can you imagine this poem being set in the past and/or in the present?
- How does the mood and tone of the poem shift?
- What are the key words that stand out in the poem and how do they contribute to the overall meaning?
- Can you identify any symbolism in the poem?
- How does the form or structure of the poem contribute to its meaning?
- What is the overall teaching or message or theme in the poem?
- How does this poem connect to themes or issues that are important to First Peoples' culture, knowledge, history, or worldviews?
- Can you make any connections between this poem and anything else studied in this course so far?
- Can you make any personal connections to the poem?

Using Scaffolding to Study Poetry

The scaffolding process is one in which students add to previous knowledge to create a bank of information about a certain subject – in this case, poetry.

Applicable BLMs

8. Poetry: Structured Group Roles

Organize the class into groups. Using BLM 9 – Poetry: Structured Group Roles, have each group discuss an assigned poem in depth and record key ideas in the four topic areas on large chart paper, leaving space for other groups to contribute more ideas. After students have had opportunity to finish discussing and recording their ideas for the poem, ask the groups to rotate to another poem. As groups approach each new poem, they will read the poem and address the four topic areas, adding new ideas to the poster. At the end, each group will have looked at all the poems. This may take more than one class. The rotations will

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conclude once groups return to their original poem. They will then identify key understandings in the four topic areas and present these to the class.

Any number of poems could work for this activity, including the following:

- from *An Anthology of Canadian Native Literature in English*:
 - Rita Joe, “I Lost My Talk”
 - Jeannette C. Armstrong, “Indian Woman”
 - Beth Cuthand, “Shake ‘N Bake”
 - Beth Cuthand, “Post-Oka Kinda Woman”
 - Alootook Ipellie, “Walking Both Sides of an Invisible Border”
 - Louise Halfe, “Body Politics”
 - Kateri Akiwenzie-Damm, “Grandmother, Grandfather”
 - Gregory Scofield, “Nothing Sacred”
- from *Voices Under One Sky: Contemporary Native Literature*
 - Robert J. Conley, “Self-Portrait: Microcosm, or Song of Mixed Blood”
- from *Strength and Struggle: Perspectives from First Nations, Inuit and Métis Peoples in Canada*
 - John Adrian McDonald, “3740166701”

Creative Representation Group Work

Have the groups decide on a creative way to share their poem with the class:

- **Reader’s theatre:** students read the poem and convey meaning using voice, actions, and expression.
- **Visual:** students read the poem while timed images (e.g., created using slide show presentation software) rotate in the background to convey/enhance meaning.
- **Video:** students read the poem while a short video plays in the background to convey meaning (e.g., a student-created live-action video, or a stop-action video created with a movie-making app).

Creating Poetry

Have students create their own free verse poem that addresses the topic of identity. The poem could be based on personal identity, or the identity of a character studied in the class, or First Peoples identity in general. Students will submit a reflection with their poem that explains:

- how poetic devices and/or structure or form contributed to the meaning of their poem
- how diction (word choice) has an impact on the poem
- the overall message, teaching, or theme of their poem.

Formative Assessment Strategies

On the basis of observations, provide feedback to students regarding their reflection on poetry, their group processes, and their creative writing.

Unit Summative Assessment Options

Response Journals:

Work with the class and generate criteria for strong response journals (e.g., strong ideas and connections; strong use of evidence). Then have students pick one journal to revise and hand in to be assessed formally for how well it meets the criteria.

Written Response:

Have students choose one of the essential questions to respond to in a more formal written essay (they should use their response journals and reading and discussion grids to help them organize their thinking and plan their writing).

Oral Participation:

Have students conduct self-evaluation using criteria generated at the beginning of the unit and using the evidence they collected through their discussion reflections. Supplement with observations. If desired, arrange conferences with students to ensure common understanding of the criteria.

BLM 1 – Reading and Discussion Grid

As you are reading *Keeper'n Me*, think about what is happening in the text by:

- visualizing scenes, events, and characters
- making connections to the text and between texts
- noting how the text makes you feel as the story is told.

Choose the Connections, Emotions”, and/or Visual boxes below to show your thinking as you are reading. In your discussion groups, you will share what you put in your boxes. Once everyone has shared and discussed the reading, as a group you will need to collaboratively write a summary and record it in the Summary box.

Connections	Emotions
Visual	Summary

Discussion reflection: What was your speaking and/or listening goal for your discussion? How well do you feel you met it? Provide an example from your discussion to support your answer.

BLM 2 – *Keeper'n Me: Book One Response Journal*

Book One: Bih'kee-yan, Bih'kee-yan, Bih'kee-yan

Keeper'n Me explores the notion of identity through themes connected with family; separation; love; home; adversity; and place. In this unit, we are looking at texts and how they help us think about the following essential questions:

- How is our sense of self formed? What are the influential factors that help shape our sense of self?
- How do our family and community affect how we define who we are?
- How and why does our sense of self change over time?

Instructions:

1. Choose one of the quotations in the left-hand column from *Keeper'n Me*; in the right hand column, jot down in point form some of your ideas as to how it connects to one of the novel's themes and/or essential questions. There is a choice option too where you can identify a quotation yourself to respond to. You can use the box provided or use your own paper.
2. Write a response where you can discuss your thinking in more detail.

Quotation & Page Number	Response (in point form)
<p><i>She said those were the last words she heard, and the last sight she had of me for twenty years was from the back window of that school bus. A little Ojibway boy all hunched over in the sandbox with a little red tuck with one wheel missing, growin' smaller'n smaller, till it looked like the land just swallowed me up. When she got home that night the sandbox was empty except for that little blue and red truck, the wind already busy burying it in the sand. When we met again twenty years later she grabbed me in that same big, warm hug and just held on for a long, long time.</i> p. 16</p>	
<p><i>... they just seemed to treat me like I was someone they'd always known. Like the twenty years didn't matter to them or the way I was dressed, the Afro or anything. It was like I was already part of their lives and let's get on with it all.</i> p. 60</p>	

How Do We Define Ourselves?

<p><i>"Bih'kee-yan," she sang, "bih'kee-yan, bih'kee-yan, bih'kee-yan."</i></p> <p><i>When she finished she looked over at me and smiled, rose up, walked to me and grabbed me up into a great big hug and held on for a long time.</i></p> <p><i>"What does it mean, Ma?" I mumbled through tears and her hair. "My song, what does it mean?"</i></p> <p><i>She breathed deeply one more time and said, "It means, come home. Come home, come home, come home."</i> p. 85</p>	
Your choice:	

Response Journal: Write a response discussing your thinking in more detail. Your response should be approximately 200 words.

Reflection: Underline a sentence or two from your response journal that you are most proud of and then explain why.

BLM 3 – *Keeper'n Me: Book Two Response Journal*

Book Two: Beedahbun

Keeper'n Me explores the notion of identity through themes connected with family; separation; love; home; adversity; and place. In this unit, we are looking at texts and how they help us think about the following essential questions:

- How is our sense of self formed? What are the influential factors that help shape our sense of self?
- How does our family and community affect how we define who we are?
- How and why does our sense of self change over time?

Instructions:

1. Choose one of the quotations in the left-hand column from *Keeper'n Me*; in the right-hand column, jot down in point form some of your ideas as to how it connects to one of the novel's themes and/or essential questions. There is a choice option too where you can identify a quotation yourself to respond to. You can use the box provided or use your own paper.
2. Write a response where you can discuss your thinking in more detail.

Quotation & Page Number	Response (in point form)
<i>Anyway, I'd been back here for about four months. My ma had cut my Afro off about three days after I was home and around that time I was one scruffy-looking Indian. Funny how fate turns things around, eh? I told Ma about the Pancho Santilla gaffe I used to run on people before I became a black man and she just looked at me and laughed.</i> <i>"Good thing you don't try that now, my boy,"</i> <i>she said. "People see you with no hair now they be callin' you one a them Mexican hairlessess!"</i> p. 88	
<i>Mind kinda cleared up too but that hollow feelin' wouldn't go away. Made me afraid. Made me wanna run, go have a drink, feel that burnin' in my belly insteada hollow. Told one of them counselors one day an' se took me into her office, put a blanket on the floor, laid out a bowl and cedar. Lit up an' said a prayer for both of us on accounta I was too</i>	

How Do We Define Ourselves?

<p><i>ashamed an' scared to say one for myself. Then she smudged me with that cedar. The smell hit something deep inside me I hadn't felt in a long, long time an' I cried real deep an' long. Cried for Harold, cried for my shame, my fear, all them years. When I was done that hollow feelin' was gone.</i> p. 111-112</p>	
<p><i>"Gotta lot of the bear in him, like I said. Bear's a good warrior. Doesn't show fear. But the bear learns how to live with it though, an' that's what Jackie never learned. How to live with it."</i> p. 144</p>	
Your choice:	

Response Journal: Write a response discussing your thinking in more detail. Your response should be approximately 200 words.

Reflection: Underline a sentence or two from your response journal that you are most proud of and then explain why.

BLM 4 – *Keeper'n Me: Book Three Response Journal*

Book Three: Soo-wanee-quay

Keeper'n Me explores the notion of identity through themes connected with family; separation; love; home; adversity; and place. In this unit, we are looking at texts and how they help us think about the following essential questions:

- How is our sense of self formed? What are the influential factors that help shape our sense of self?
- How do our family and community affect how we define who we are?
- How and why does our sense of self change over time?

Instructions:

1. Choose one of the quotations in the left-hand column from *Keeper'n Me*; in the right-hand column, jot down in point form some of your ideas as to how it connects to one of the novel's themes and/or essential questions. There is a choice option too where you can identify a quotation yourself to respond to. You can use the box provided or use your own paper.
2. Write a response where you can discuss your thinking in more detail.

Quotation & Page Number	Response (in point form)
<p><i>Today, that's why we use the drum in the morning. We hear it an' get reminded of how we felt hearin' it in the darkness when we were little. Reminds us too that we gotta stay joined up with Mother Earth an' that we can feel all safe an' protected that way too. Reminds us to stop an' listen for the heartbeat goin' on all around us even now. That's why we use it. Not for our ears, for our insides. Us we gotta learn to live from the inside out.</i> p.165</p>	
<p><i>"Eagle feather's a good tool for teachin' bout balance. Help us remember one o' the biggest teachin's comes from the eagle. See, bird gotta have balance to soar around like he does. Us we like seein' him up there. Looks real free to us. Makes us wanna be like that. Trick is, though, we gotta have that same kinda balance. That's why we admire the</i></p>	

How Do We Define Ourselves?

<i>eagle so much. Somethin' inside us wants to able to soar around our world like that too."</i> p. 185	
<i>He was nodding and mumbling about all sorts of things and then just as he was climbing into his pickup he burst out in great rolling waves of laughter. That's what woke us up actually. Huge spasms of laughter that kinda echoed off the lake. When Ma'n me looked down the hill towards the townsite there was the burly shape of Chief Oscar rolling around on the dirt road by the ball diamond shrieking and shrieking with laughter.</i> p. 209	
Your choice:	

Response Journal: Write a response discussing your thinking in more detail. Your response should be approximately 200 words.

Reflection: Underline a sentence or two from your response journal that you are most proud of and then explain why.

BLM 5 – *Keeper'n Me*: Book Four Response Journal

Book Four: Lookin' Jake

Keeper'n Me explores the notion of identity through themes connected with family, separation, love, home, adversity, and place. In this unit, we are looking at texts and how they help us think about the following essential questions:

- How is our sense of self formed? What are the influential factors that help shape our sense of self?
- How do our family and community affect how we define who we are?
- How and why does our sense of self change over time?

Instructions:

1. Choose one of the quotations in the left-hand column from *Keeper'n Me*; in the right hand column, jot down in point form some of your ideas as to how it connects to one of the novel's themes and/or essential questions. There is a choice option too where you can identify a quotation yourself to respond to. You can use the box provided or use your own paper.
2. Write a response where you can discuss your thinking in more detail.

Quotation & Page Number	Response (in point form)
<p><i>Lose that connection you lose yourself, according to most people around here. Lose that connection you lose that feeling of being a part of something that's bigger than everything. Kinda tapping into the great mystery. Feeling the spirit of the land that's the spirit of the people and the spirit of yourself. That's what I was learning all along, but I needed to get a lot closer to it...</i></p> <p>p. 224-225</p>	
<p><i>I could hear their voices there. The ghosts of voices that filled those shriveled timbers with love and hope and happiness. The voices of an Ojibway family alive forever in a time beyond what the world could do and did not so far from them. Voices from a history that got removed. A past that never got the chance to shine in me. A glittering, magic past that was being resurrected right there in</i></p>	

How Do We Define Ourselves?

<p><i>the crumpled heap of an old cabin that had given itself back to the land a long time ago. It was part of me. And there in those rotted lengths of mossy, gray-black timbers was the thing I'd been searching for all my life. The hook to hang my life on. The hook that hung on the back of a cabin door amidst the rough and tangle of the land, the past, the heritage that was my home, my future and mine alone forever. I cried.</i></p>	
<p><i>She hugged me again. As I unfolded the shirt the material felt familiar. It wasn't until I had it all held out in front of me that I knew what it was. It was the balloon-sleeved yellow shirt I had on the day I arrived at White Dog. The sleeves were cut back regular, the long, pointed collar was gone, and the ribbons ran across the chest and back and down the arms. It was beautiful.</i></p>	
Your choice:	

Response Journal: Write a response discussing your thinking in more detail. Your response should be approximately 200 words.

Reflection: Underline a sentence or two from your response journal that you are most proud of and then explain why.

BLM 6 – Questions for “*The Boy in the Ditch*”

1. Provide a quote that expresses the central question of this story.
2. Identify and explain one example of symbolism in the story.
3. Explain how this story connects with or disconnects from one of the First Peoples Principles of Learning.
4. What is the main message, or teaching, in the story?
5. Imagine that in the days before his death, Wilson Blackfish has been asked in his English class to write a journal entry about himself. Wilson writes his journal entry at home. He starts the assignment, but as he writes, he realizes that he has no intentions of actually handing it in. He ends up writing the journal entry just for himself – and he expresses his thoughts and feelings that he is experiencing at the time.

What would his journal entry say?

BLM 7 – Poetry: Structured Group Roles

Role A: Topic

Read your group’s poem and answer the following question. Take notes that you can share with your group.

1. What do you think the poem says about the topic of ‘Identity’ (e.g., identity of one’s self, others, or the world; identity as reflected in culture, knowledge, history, or worldview)?

In the group work process, your role is the facilitator – you ensure that all members are participating, and you should keep the discussion going.

Role B: Poetic Elements

Read your group’s poem and answer the following questions. Take notes that you can share with your group.

1. List the poetic devices that you see represented in the poem. What impact do these devices have on the meaning of the poem?
2. How does the structure or form of the poem contribute to the meaning of the poem?

In the group work process, your role is the recorder – you write down your group’s key ideas under each of the four topics on the poster. (Share this role with the person performing role C.)

Role C: Synthesis

Read your group's poem and answer the following question. Take notes that you can share with your group.

1. What connections do you see between this poem and other texts that you have studied in this class (e.g., *Keeper'n Me*, short stories, or any others)? Consider, for example,
 - themes or issues that are important to First Peoples
 - insight into key aspects of Canada's past, present, and future.

In the group work process, your role is the recorder – you write down your group's key ideas under each of the four topics on the poster. (Share this role with the person performing role B.)

Role D: Language

Read your group's poem and answer the following question. Take notes that you can share with your group.

1. Identify key words or terms that are used in the poem and their impact on the poem's meaning. Consider, for example,
 - any examples of First People's language
 - words that stand out as significant (discern the nuances in meanings of words, considering social, political, historical, and literary contexts)

In the group work process, your role is the presenter – you will share your group's key ideas to the class at the end of the activity. You can ask other members of your group to elaborate on aspects of their topic during your presentation.

Grades 11-12

The Politics of Identity

Unit Guiding Questions

- Who gets to decide how people can identify themselves? Why is this question important?
 - How has colonialism affected traditional First Peoples concepts of “two-spiritedness”?
-

Preparatory Notes

This brief unit has two parts. In the first section, students explore the complex concept of identity with respect to Indigenous peoples in Canada. Topics addressed include mixed heritage, how people define themselves, who defines identity, and Métis struggles for recognition. In the second section, students use texts to explore a few voices of Indigenous peoples who identify as two-spirited or transgendered.

The unit has been designed so that teachers can choose various discrete lessons according to students' interests. The lessons can be extended with the study of other texts that deal with the exploration of personal identity, cultural identity, sexual orientation, and/or gender identity.

Lesson Plans in this Unit:

- Lesson 1 – Nationhood and Métis Identity
- Lesson 2 – The “Othering” of Métis
- Lesson 3 – Whose Voice Is Heard? Controversy in First Peoples Literature
- Lesson 4 – LGBTQ2 Identity in First Peoples Text
- Lesson 5 – A Long Short Story
- Unit Summative Assessment Options

Primary Texts

- Virtual Museum of Métis History and Culture (www.metismuseum.ca/)
- 'Finally acknowledging our history': Edmonton to permanently fly Métis Nation flag (www.metronews.ca/news/edmonton/2017/11/15/finally-acknowledging-our-history-edmonton-to-permanently-fly-m-tis-nation-flag.html)
- Marilyn Dumont, “Leather and Naugahyde,” in *Native Poetry in Canada: A Contemporary Anthology*
- Aboriginal Lateral Violence (www.nwac.ca/wp-content/uploads/2015/05/2011-Aboriginal-Lateral-Violence.pdf)
- Lisa Charleyboy, “Waawaate Fobister: A Shining Star” from *Strength and Struggle: Perspectives from First Nations, Inuit, and Métis Peoples in Canada*
- from *An Anthology of Canadian Native Literature in English*:
 - Gregory Scofield, “Warrior Mask”
 - Beth Brant, “A Long Story”
- The two-spirit artists breaking down the colonial narrative for Canada 150 (www.dailyxtra.com/the-two-spirit-artists-breaking-down-the-colonial-narrative-for-canada-150-73231)
- Two Spirit: Past, Present & Future (pridenet.ca/wp-content/uploads/the-gender-spectrum.pdf)

Articles about Joseph Boyden:

- Author Joseph Boyden Defends Indigenous Heritage (www.macleans.ca/news/canada/author-joseph-boyden-defends-indigenous-heritage/)

- Why Is Joseph Boyden’s Indigenous Identity Being Questioned? (thewalrus.ca/why-is-joseph-boydens-indigenous-identity-being-questioned)
- Author Joseph Boyden’s Shape-Shifting Indigenous Identity (aptnnews.ca/2016/12/23/author-joseph-boydens-shape-shifting-indigenous-identity)
- Giller Prize winner Joseph Boyden’s indigenous ancestry questioned (www.theglobeandmail.com/news/national/giller-prize-winner-joseph-boydens-indigenous-ancestry-questioned/article33429989/)
- Can Joseph Boyden make amends with First Nations (www.theglobeandmail.com/opinion/can-joseph-boyden-make-amends-with-first-nations/article33618361/)
- There’s room in our circle for Joseph Boyden (www.theglobeandmail.com/opinion/there-is-room-in-our-circle-for-joseph-boyden/article33467823/)
- Joseph Boyden, where are you from? (www.theglobeandmail.com/opinion/joseph-boyden-where-are-you-from/article33441604/)
- Joseph Boyden’s statement about his indigenous roots doesn’t address main controversy, academics say (nationalpost.com/news/canada/joseph-boydens-statement-about-his-indigenous-roots-doesnt-address-main-controversy-academics-say/wcm/5a0e0ea7-50be-4427-a3ac-8975e285cbc1)

Supplementary Texts

- Waawaate Fobister reclaims First Nations two-spirited traditions (www.cbc.ca/news/indigenous/waawaate-fobister-reclaims-first-nations-two-spirited-traditions-1.2709297)

Blackline Masters

1. *N’tacimowin inna nah’ – Our Coming In Stories*

Lesson 1 – Nationhood and Métis Identity

Ask the class to brainstorm of all the things that make a people feel like a community and nation.

- What do people need to become a nation?
- Think of what countries and peoples use or do to identify as a community or a people.
- Why do some Indigenous peoples in Canada identify as “nations” (i.e., First Nations or Métis Nation)?

At the end of the class discussion, the list may include some or all of these items: land base, language(s), shared values, arts, government and laws, shared histories. Have students read “Finally acknowledging our history: Edmonton to permanently fly Métis Nation flag.”.

Once the class has completed the brainstorm, ask students to individually, or with a partner, read about Métis History and Culture. Discuss the challenges Métis peoples have faced in Canada.

Have students choose one interesting thing they found out about Métis peoples and do more research about it. Alternately, have students engage in a research project focusing on one of the following two options:

- Option 1: A Métis author or artist. The project should include:
 - a brief biography of the person
 - an annotated list of the author or artist’ works
 - a representation of the themes addressed in the person’ work

- Option 2: Métis Peoples and Nationhood. The project should include research into the government of Métis battle for recognition as a nation in Canada.

Determine whether this project will be done individually, or if students can work in pairs or small groups. Discuss the resources students will be accessing for their research. This will depend of the context of the class and school. Depending on their background knowledge, students may need more or less help with their research.

Provide students with options for how they can present their project (essay, digital presentation, visual presentation etc.). Co-construct criteria for assessment of the project with students.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Touch base with each student at various points during research process and development of the presentation to have students share what they have learned and what they will be doing next in their project.

Lesson 2 – The “Othering” of Métis

Introduce Marilyn Dumont’s poem, “Leather and Naugahyde,” as an example examining what it means to feel “other.” Have a quick class discussion on what it might mean to have your identity defined by someone else.

Students may be able to extend their observations to the definition of “Indians” in the *Indian Act* and various other government documents, where it is the government that defines who is First Nations, who is Métis, and who is Inuit.

Read through the poem together without commentary or annotation and ask if there are any questions regarding comprehension or vocabulary. Then reread the poem, or have students reread the poem and collaboratively brainstorm issues and questions raised by the poem. Ask students to organize the brainstormed responses into categories of form/content and themes. Discuss the issues and questions.

Explore the poem as a class. Consider the following notes and questions for “Leather and Naugahyde”:

- It is free verse: no line length – written in prose form. Is this poetry?
- Rhythm: sentences are run-on (if seen from perspective of prose-form analysis), giving the impression at the beginning of intense and enthusiastic dialogue between two people, they are flirting with each other in the “underground” way.
- Narrative voice: stylistic device, conversational, informal, invites reader in; narrator is talking directly to reader, it is her story.
- Juxtaposition: both individuals in story have the same perspective about the “mooniyaw” in the city, both appear in harmony with regard to disposition and status until the “treaty guy from up north” asks about the ‘status’ of the narrator. Once she declares she’s Métis, she becomes someone in opposition to him and he to her. She is the Other, and an outsider. Why?

- Symbolism in speech: she says “Métis” like it is an apology or confession (of wrongness), he says “mmh’ like he forgives me.” These set up the opposition more strongly and “sanctify” the separation of the two; this is not merely a personal opposition, it is a historical one.
- Symbolism: “big heart” is symbol of man’s Indigenous authenticity, generosity; “diluted blood” is symbol of the perception of diseased or flawed status of the Métis woman. This opposition is from the man’s perspective, but the woman reads it through the non-verbal signs.
- Imagery, symbolism: imagery/symbolism is non-verbal, images of heart and blood extended to the man’s voice: it goes from being “well-fed” (“big heart”) to being “thin” (“diluted” or contaminated by association with the Métis woman).
- Oral tradition in relation to non-oral (symbolic) tradition: orality uses symbols much as non-oral communication does: depth of understanding depends on an individual’s ability to ‘read’ the symbols.
- Symbolism: non-oral: the man’s voice changes, he gets “this look.”
- Symbolism: leather versus naugahyde (fake leather) symbolic of the authentic Indigenous (status, man) versus the non-authentic, pretend Indigenous (Métis, woman). Some students might make connections to the issues around Bill C-31.
- Humour and tone of voice: through the humour in the tone of voice of the narrator we know she does not accept the man’s evaluation of her as an Indigenous person.
- Narrative voice as usurper; instead of woman being the inauthentic pretender/fool in the poem, the man becomes the fool as humour is used to point out his snobbishness.

Introduce the term “lateral violence”. Use the Aboriginal Lateral Violence resource:

<https://www.nwac.ca/wp-content/uploads/2015/05/2011-Aboriginal-Lateral-Violence.pdf>

- as a source of information to share with students
- as a resource that students examine on their own and then share in small groups what they have learned about lateral violence.

Note

Be aware that topics such as lateral violence may trigger emotional reactions by students who have experienced or witnessed it. It will be important to ensure students know of supports that are available to them if needed.

Ask students to identify how they might see a form of lateral violence surfacing in this poem. Students can also be asked to share examples of different types of lateral violence that is depicted in other texts they have examined previously in the class.

Have students create a short, written text – poetry or prose – that represents what they have learned in this lesson. Co-construct criteria for assessing this piece of text.

Close the lesson with a sharing circle, asking students to share what they have learned in the lesson.

Formative Assessment Strategies

Provide feedback to discussion and written/visual text.

Lesson 3 – Whose Voice Is Heard? Controversy in First Peoples Literature

Ask students if they have heard of Joseph Boyden. Some students may be familiar with some of his works:

- Novels
 - *Three Day Road*
 - *Through Black Spruce*
 - *The Orenda*
 - *Wenjack*
- Short story collection
 - *Born with a Tooth*
- Non-fiction
 - “From Mushkegowuk to New Orleans: A Mixed Blood Highway”
 - *Extraordinary Canadians: Louis Riel and Gabriel Dumont*
 - *Kwe: Standing with Our Sisters* (editor)

Ask students to work with a partner to choose at least four media accounts regarding the controversy surrounding Joseph Boyden and his identity from the list provided at the beginning of this unit. They are then to find one additional media account about the controversy (i.e., another account that is not in this list).

Ask students to respond to the following questions:

- What is the controversy
- What are the various perspectives regarding the controversy.
- Why does this controversy matter? To whom does it matter?
- What did you notice about the tone of the article?
- Is there bias? It is acknowledged by the author?
- Does the author present two sides of the controversy?
- Does the author conclude, or seem to conclude, with a statement that supports one side or other of the controversy? What arguments does the author use to support this opinion?
- What is your perspective regarding the controversy? Why?

Have students work with a partner to create a graphic organizer that shares their answers to the previous questions. Have students share their organizers with the class.

Ask students to identify what arguments authors used to provide their opinion on the controversy. Review what makes an effective argument.

Review the concept of bias with students. Then have students choose one of the following assignments:

- Imagine you are a reporter for print or online news organization. Write an article that attempts to be as unbiased as possible and clearly presents both sides of the controversy.
- Imagine you are a columnist sharing your perspective about the controversy. Write a persuasive column that clearly describes the controversy and presents your argument for your perspective.

Have students share their articles/columns with other students for peer feedback.

Formative Assessment Strategies

Provide feedback to students about their graphic organizers.

- Have students peer assess each other's articles/columns

Lesson 4 – LGBTQ2 Identity in First Peoples Text

This lesson may take multiple classes. It introduces the concept of “two-spiritedness” before students examine the role this plays in different First Peoples short texts.

Part 1

In western terminology, “two-spirited” usually means gay, lesbian, bisexual, or transgendered.

Applicable BLMs

1. N’tacimowin inna nah’ – Our Coming-in Stories

Have students read the following texts:

- Harlen Pruden’s article, “Two Spirit: Past, Present & Future” in *The Gender Spectrum – What Educators Need to Know*”
- BLM 1 – Alex Wilson’s N’tacimowin inna nah’ – Our Coming-in Stories
- “The two-spirit artists breaking down the colonial narrative for Canada 150”

Note

This online article includes advertisements that may be considered inappropriate for students. Teachers are urged to use their judgement about whether to direct students to the webpage for the article or share the articles in another format.

Conduct a class discussion about two-spiritedness, based on their readings. As part of the discussion, include a focus on how two-spiritedness might feature in the formation of a person’s identity. Depending on the students in the class, hold a horseshoe discussion (not debate) about contemporary young peoples’ attitudes towards two-spiritedness. A “pop-up” strategy could also be used to address this topic. (In a “pop-up” activity students stay in their seats and address their comment/observation to the teacher. An individual student who wishes to make a contribution simply stands and makes a short statement, then sits down. Nobody comments on it or expresses their opinion on another student’s statement. All respectful and productive statements are accepted, but students should be aware of the difference between opinion and a statement that contributes towards the topic. Teachers may wish to record the contributions on a flip chart along with the name of the student who contributed.)

Part 2

Introduce your students to Gregory Scofield, a Métis poet. Information is found in the introduction of *Native Poetry in Canada: A Contemporary Anthology* (page 333) and in *An Anthology of Canadian Native Literature in English* (page 523).

Have students independently read Scofield’s “Warrior Mask.” As a class, discuss what the narrator is conveying in the poem and identify the poem’s literary devices, features, and characteristics.

Have students read the text, “Waawaate Fobister: A Shining Star.” Have the students read the biography independently. Ask them to reflect on their own experiences with bullying or with feeling alienated from others. Students can also read “Waawaate Fobister reclaims First Nations two-spirited traditions “for more information about Waawaate Fobister.

Follow up by assigning one of the following tasks:

- Ask students to respond to the following questions (either orally in a class discussion or in writing):
 - How do Scofield and Fobister navigate the intersection of their cultural identity and two-spiritedness?
 - How do artists like Scofield and Fobister contribute to the understanding of being Indigenous and two-spirited in Canada
- Have students either complete a personal response about their own experiences with bullying or feeling isolated, or write a response explaining how authors such as Scofield and Fobister are raising awareness of themes of being two-spirited (with direct reference to texts by either or both authors).

Have students participate in a closing discussion focusing on some of the general themes around identity and two-spiritedness, being Indigenous and two-spirited, and the double prejudice that might be present in such circumstances. This can be done in a circle discussion.

Formative Assessment Strategies

Provide feedback to students' oral discussion and written responses.

Lesson 5 – A Long Short Story

Ask students the following questions:

- Under what circumstances do they think it justified to remove children from the care of their parents?
- Discuss the problematic nature of intervening in another person's life. How are a person's "best interests" determined?

Ask the students to share:

- their understanding of how same-sex partnerships have been discriminated against in Canada in the past, and in other parts of the world in the present times
- what they know about the Indian Residential School system .

Have students read "A Long Story" by Beth Brant. Ask them to note orally or in writing the powerful imagery in the story and record the many ways in which the two stories are interconnected. For example:

- braids of the children in both eras, those of the two lovers; Annie (mother in 1890s) cuts hers off and burns it
- mothers losing children to the "system"
- legal covers for removing children
- role of others in assisting and preventing abuse
- letters from children
- resistance
- anger/destructive responses in face of powerlessness
- purification rituals
- dangerous women ("crazy" and lesbian).

Note

This story contains some explicit sexuality (pages 148-49). It is a rich story that begins with two contrasting quotes dealing with removing children from the care of their parents. The story contains two narrators, one for each of the two time periods: the first woman from the 1890s who loses her children to the residential school system; the second woman from the 1970s who loses her children due to her lesbian relationship.

Discuss the similarities and differences between the two cases of women fighting to keep their children. Discuss the ways that laws are used to control and punish the “other” (First Peoples and lesbian couples). Discuss the effect of juxtaposing the two stories. How is the modern example of injustice affected by comparing it with the injustice of the residential school system? Is this a fair comparison?

Formative Assessment Strategies

Ask students to create a visual representation of the interconnectedness of both narratives within the story. Provide feedback on this and/or on students’ notes about how the two stories within the story are interconnected.

Unit Summative Assessment Options

Have students either write a piece of text (essay, poem, etc.) or create a visual representation to that shows what they have learned in this unit and responds to one of the following questions:

- Who gets to decide how people can identify themselves? Why is this question important?
- How has colonialism affected traditional First Peoples concepts of two-spiritedness?

Co-construct criteria for assessing the effectiveness of a written text or visual representation dealing with the content of this unit.

BLM 1 – Excerpt from N’tacimowin inna nah’ – Our Coming In Stories

by Alex Wilson

Downloaded from cws.journals.yorku.ca/index.php/cws/article/view/22131/20785

My family is from the Opaskwayak Cree Nation, a community several hours north of Winnipeg. The Swampy Cree dialect of our community has no word for homosexual and no gender specific pronouns.¹ Rather than dividing the world into female and male, or making linguistic distinctions based on sexual characteristics or anatomy, we distinguish between what is animate and what is inanimate. Living creatures, animate objects, and actions are understood to have a spiritual purpose (Ahenakew). Our language and culture are rooted in this fundamental truth: that every living creature and everything that acts in and on this world is spiritually meaningful. This understanding is reiterated in the term “two-spirit,” a self-descriptor used by many Cree and other Aboriginal lesbian, gay, bi, and trans people. When we say that we are two-spirit, we are acknowledging that we are spiritually meaningful people. Two-spirit identity may encompass all aspects of who we are, including our culture, sexuality, gender, spirituality, community, and relationship to the land.

As a two-spirit woman, I know that an understanding and expression of my own identity is very different from those that prevail in most other Canadian cultures and I am very grateful for this. For me, two-spirit identity is empowering. As an educator and psychologist, I wanted to learn more about what our identity means to other two-spirit people and how this empowered identity appears within the context of the sustained racism, homophobia, and sexism that most of us have experienced.

....

In the narratives of two-spirit people, “coming in” is not a declaration or an announcement. Rather, it is an affirmation of interdependent identity: an Aboriginal person who is glbt comes to understand their relationship to and place and value in their own family, community, culture, history and present-day world.

¹The Cree name Aayahkwew was used by anthropologist D. Mandelbaum to describe a Plains Cree person who seemed to defy western gender roles.

Grade 10

Belonging

Unit Guiding Questions

- In what ways do experiences and relationships shape an individual's sense of belonging?
 - How do connections to place(s) influence one's sense of belonging?
 - How are people transformed through their relationships with others?
 - How can one's voice be used to understand our lives and enrich the lives of others?
-

Preparatory Notes

In this extensive unit, students will read the novel *The Whale Rider* by Witi Ihimaera. They will also use the audiobook version and watch the feature film that has been made based on the novel. The unit includes activities, such as:

- active listening
- oral retelling
- collaborative research
- examination of character
- explorations of connections to land and family
- discussions about gender roles, stereotypes, and discrimination.

The unit also contains opportunities for students to work individually, collaboratively, and digitally. Finally, students are provided choice regarding their final representation of what they have learned.

Lesson Plans in this Unit:

- Lesson 1 – Active Listening and the Importance of Story
- Lesson 2 – Oral Retelling – How Maui Fished Up the North Island
- Lesson 3 – Collaborative Research Project
- Lesson 4 – The Power of Words (*The Whale Rider* Chapters 1-3)
- Lesson 5 – Path of the Whales (Chapters 1-9)
- Lesson 6 – Three Flower Bouquet (Chapters 1-8)
- Lesson 7 – Irony in the Novel
- Lesson 8 – Uncovering Stereotypes, Prejudice, and Discrimination
- Lesson 9 – Following up on Prejudice and Discrimination
- Lesson 10 – Prejudice, Stereotypes, and Discrimination in *The Whale Rider*
- Lesson 11 – Character of Kahu
- Unit Summative Assessment Options

Primary Texts

- Witi Ihimaera, *The Whale Rider* (book)
- Witi Ihimaera, *The Whale Rider* (audiobook) narrated by Jay Laga'aia

Supplementary Texts

- *Whale Rider* (film)
- Thumbs Up! Signals to Encourage Active Listening (www.teachingchannel.org/videos/teaching-strategy-active-listening/)

- Joe Harawira Māori New Zealander and International Storyteller (www.youtube.com/watch?v=RgJMd19BmAo)
- digital applications for students' digital projects, such as Google Docs, VoiceThread (voicethread.com) Glogster (edu.glogster.com), Smore (www.smore.com)
- Te Ara – New Zealand Ministry of Culture and Heritage (www.teara.govt.nz/en)
- websites that offer short tutorials on how to plot or pinpoint multiple locations using Google maps:
 - www.create.net/support/218-how-to-pin-point-multiple-locations-on-google-maps.html
 - www.wikihow.com/Add-a-Marker-in-Google-Maps – scroll down to Method 3
- websites that explain the meaning of flowers – sites that list the sentiment expressed (e.g., ambition) and the name of the flower/plant, such as:
 - www.languageofflowers.com/flowermeaning.htm#anchortophome
 - www.almanac.com/content/flower-meanings-language-flowers
 - www.perfect-wedding-day.com/flower-meanings-bridal-flowers.html
- In on a secret? That's dramatic irony (www.youtube.com/watch?v=RZFYuX84nIU)
- What is verbal irony? (www.youtube.com/watch?v=LiR-bnCHIYo)
- Situational Irony (www.youtube.com/watch?v=tqg6RO8c_W0)
- “Inuvialuit woman says uncle’s stroke mistaken for drunkenness” (www.cbc.ca/news/canada/north/hugh-papik-stroke-racism-1.3719372)
- Racism in health care is 'a real thing,' says Indigenous physician (www.cbc.ca/news/canada/north/alika-lafontaine-bias-racism-health-care-1.3722120)

Blackline Masters

1. How Maui Fished Up the North Island
2. Maui Retelling Rubric
3. Collaborative Research Project Rubric
4. Oral Presentation Rubric
5. The Power of Words
6. Symbolic Meaning of Flowers
7. Rubric for a Visual Project
8. *The Whale Rider* Chapter 9 Questions
9. What is Irony? Video Notes
10. Prejudice, Discrimination, and Stereotypes
11. *The Whale Rider* Chapters 10 and 11 Questions
12. The Character Kahu

Lesson 1 – Active Listening and the Importance of Story

Students should begin reading *The Whale Rider* from the outset so that they have read at least the first five chapters by Lesson 4. The opening lessons do not require students to have much familiarity with the novel.

Begin by having students view a two-minute video on the Teaching Channel website that introduces them to an active listening strategy (Thumbs Up! Signals to Encourage Active Listening). The presenter's simple listening strategy employs the use of hand signals:

- 1 finger to add something new to the conversation
- 2 fingers to connect or build on what a classmate has already shared.

Although a younger (grade 5) class is shown using this strategy, high school students may readily identify additional communication skills used, such as referring to their classmates' names when adding to the conversation, identifying the text page number or author/speaker, maintaining eye contact with your listeners, and speaking clearly.

In order to practise this listening strategy, have students listen to Māori storyteller Joe Harawira share the importance of storytelling. During this interview, Joe talks about the oral tradition of the Māori as well as the inclusive, enriching, and healing power of story. Joe also discusses language revitalization, the resurgence of Ta Moko (facial tattooing), and Māori worldviews and perspectives.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

After watching the video, have students form a circle and practise the active listening strategy in order to discuss resonating ideas from Joe Harawira's interview. This can be done in small groups (5-7 students) or as a whole class. Observe and provide feedback as needed.

Lesson 2 – Oral Retelling: – How Maui Fished Up the North Island

The geography of New Zealand is diverse and varied, with miles of coastline, mountain peaks and ranges, volcanic plateaus, flatlands, lakes and fiords, winding rivers and hot springs. It encompasses three main islands –the North Island (Te-Ika-a-Maui), the South Island (Te Wai Pounamu) and Stewart Island (Rakiura) and a number of smaller islands offshore.

The oral stories of Papatūānuku and Māui explain how the lands of New Zealand emerged from the sea. This activity explores the account of how the Maui fished up the islands from the ocean floor. Students will read a passage, identify key words/phrases, use the key terms to retell the entire story individually, in partners or as a collective.

Applicable BLMs

1. How Maui Fished Up the North Island
2. Maui Retelling Rubric

Using BLM 1 – How Maui Fished Up the North Island (including the blank story template on the second page), have students identify three key words from the first three sentences. Model the method for students in order for them to understand that important details and verbs are the most suitable words to select from the passage.

Remind students that the words they select will help them retell the story. As a class, identify three key words from the first sentence. Have students do the second sentence on their own and elicit student responses. Then guide the class on the third sentence and have students infer the meaning of the word “cross” by reading in context.

Sentence 1: Maui's brothers refused to take him out fishing, so he hid under the boards of the canoe.

Possible key words:

brothers	refused	hid
refused	fishing	canoe

Sentence 2: When they were a long way out to sea, Maui showed himself

Possible key words:

way sea showed

Sentence 3: His brothers were cross and wanted to put him back on shore, but they were too far out from land.

Possible key words:

cross shore far

Once students have grasped the concept, have them continue working with a partner or group to finish analysing the story (i.e., creating a key word memory aid for each sentence). Then have individual students retell the entire story, using their key word memory guide.

Formative Assessment Strategies

Use the Maui Retelling Rubric (BLM 2) to guide feedback, student self-assessment, or peer assessment.

Lesson 3 – Collaborative Research Project

In this activity students research a topic in order to deepen their understanding of Māori culture and traditional ways of knowing, and become familiar with ideas they will explore throughout this unit. There are a number of websites that teachers/students can visit in order to explore topic possibilities. Te Ara is a comprehensive website created by Ministry of Culture and Heritage where there are numerous links to other topics.

Ensure that students are familiar with assessing or evaluating websites for reliability prior to embarking on group research. It is also important that possible topics balance the historical with the present day. A balance of pre-contact, post contact and contemporary topics should be included as options, so that Māori culture and history are not viewed as static.

Applicable BLMs

3. Collaborative Research Project Rubric
4. Oral Presentation Rubric

Possible topics include but are not limited to the following:

- Whakapapa – oral recitation of genealogy
- Wharenui (meeting house)
- the lands of New Zealand – geography, climate
- Whanau (family and relationships)
- Matariki (origins and revival)
- Taiaha (stick fighting)
- Hāngi (traditional oven)
- Poi Tao
- Ki-O-Rahi (forerunner to rugby)
- Kai Maori (traditional/introduced/contemporary)
- Raranga (art of weaving)
- Whakairo (carving)

Students will work on their topic in a small group (maximum three students per group). They will be responsible for collaboratively researching their topic/subject and presenting their learning orally.

Formative Assessment Strategies

Have students use the Collaborative Research Project Rubric and the Oral Presentation Rubric to self-assess.

Lesson 4 – The Power of Words (*Whale Rider* Chapters 1-3)

By now, students should be progressing with their reading of *The Whale Rider*. The beginning chapters of the novel are rich with figurative language, Māori words, and typography. In this activity students examine voice and imagery in order to understand the power of language. Students identify similes, metaphors, personification and consider the effect diction has on shaping the reader.

Have students follow the instructions provided on BLM 5 – The Power of Words. In order to continue developing oral communication skills it is suggested that students undertake this activity in partners so that they can discuss, infer, and share their ideas with each other. Another variation would be to have students do this as a think-pair-share.

Applicable BLMs

5. The Power of Words

Formative Assessment Strategies

Provide feedback on students' oral communication skills as necessary.

Lesson 5 – Path of the Whales (Chapters 1-9)

This activity uses maps to create a visual that identifies the migration path of the Ancient Bull Whale and the herd in the Southern Hemisphere. Students will need a google account in order to create and save their map.

As a possible introduction to this activity, teachers can direct students to the Author's Note at the beginning of the novel. Videos about whale migrations in the Southern Hemisphere or Hudson River or about the stranding of whales (from news sources) can be used as lesson hooks.

There are a number of websites that offer short tutorials on how to plot or pinpoint multiple locations using Google maps – see the information at the beginning of the unit. Alternatively, create a map and print it for classroom use.

Students can use Google maps to identify the following six locations on the teacher created Southern Hemisphere outline map:

1. Valdes Peninsula, Patagonia
2. Easter Island
3. Tuamotu Archipelago
4. Tonga Trench
5. Antarctica
6. Whangara, New Zealand

Formative Assessment Strategies

Ask students (at the end of the lesson/class or at a natural break in the lesson) to identify “What was the hardest part of today’s lesson to understand?” or “What did you find unclear about...?” Alternatively, student can identify “What was the clearest point in today’s activity?” or “What new learning was added to what you already knew/thought about ...?” Use students’ responses to inform future discussions.

Lesson 6 – Three Flower Bouquet (Chapters 1-8)

Using the BLMs for this lesson and the internet students will create a visual to demonstrate their understanding of a character(s) in the novel. You can decide to assign a bouquet for a major character, minor character or a number of characters. Students are required to properly quote the text and provide text evidence from the novel to support their reasoning.

Share websites that explain the meaning of flowers – sites that list the sentiment expressed (e.g., ambition) and the name of the flower/plant. Students have the option of creating 3 flower bouquet(s) with pen and paper or computer programs such as Google Docs, Lino, or Glogster.

Applicable BLMs

- 6. Symbolic Meaning of Flowers
- 7. Rubric for a Visual Project

Formative Assessment Strategies

Ask students to reflect on their use of class time, identify areas they need help with, and to determine how much time is needed to complete the bouquet. An exit slip could include the following questions:

- Where am I now?
- Where am I going?
- How am I going to get there?

Lesson 7 – Irony in the Novel

To maintain momentum with their novel study, students will read Chapter 9 and complete the BLM that explores the life cycle of Paikea and the altering of the Archipelago.

Also at this point, have students watch and discuss the following videos about irony:

- In on a secret? That's dramatic irony
- What is verbal irony?
- Situational Irony

Applicable BLMs

- 8. Whale Rider Chapter 9 Questions
- 9. What is Irony? Video Notes

Students can use copies of BLM 9 – What is Irony? Video Notes to record what they learn, give examples, and visually represent each type of irony discussed in the video:

- verbal irony – the use of words to convey the opposite of their literal meaning
- situational irony – a statement or situation where the meaning is contradicted by the appearance or presentation of the idea;
- dramatic irony – an outcome of events contrary to what was, or might have been, expected.

Have students complete the 3, 2, 1 activity by responding to the following prompts:

- 3 differences between the types of irony
- 2 effects of _____ irony (a type) on the reader/viewer
- 1 question you still have about irony

Formative Assessment Strategies

Provide feedback to students' work on BLM 8 and BLM 9.

Lesson 8 – Uncovering Stereotypes, Prejudice, and Discrimination

Note

This lesson deals with gender issues and may therefore be challenging for some students. The activities suggested here need to be implemented with significant sensitivity and attention to students to ensure that any who have emotional reactions are supported. Think about what terms to use for males and females in your class throughout these activities. Some teenagers feel pressured to conform to traditional notions of what is acceptable to think, do, and say according to perceived gender roles. **There is also conversation to be had about gender fluidity or limitations of a binary understanding of gender.** While it can be important to help teens become aware of, and more comfortable with, changing gender roles in families and the workplace, it is also important to respect cultural differences. If there are any students in your class whose family and cultural values reinforce gender roles, make it clear that they do not need to adopt different roles, but they do need to be aware of them.

Preliminary Discussion

Either share BLM 10 – Prejudice, Discrimination, and Stereotypes, or ask students to collaboratively define each term. Write “male” and “female” on the board and mention that some damaging stereotypes are related to gender. Ask students to define “gender roles.” Ask participants for examples. Add any of the following if they are not raised by the students:

Some people may believe that men should:

- Be in control and appear unemotional
- Be the dominant partner in a relationship
- Exert pressure or force on their sexual partners
- Become sexually active early and have many partners
- Work in careers that are mechanical or analytical
- Assume responsibility as the “breadwinner”
- Achieve status by earning lots of money
- Take risks to prove their manhood
- Resolve conflicts with violence
- Avoid traditionally female work in the arts or human services.

Some people believe that women should:

- Be emotionally sensitive and vulnerable
- Submit to the wishes and demands of a sexual partner
- Have children, regardless of personal wishes
- Meet the needs of others before their own
- Choose careers in the “helping” professions
- Be physically attractive, by someone else’s standards
- Tolerate sexually harassing behavior without complaint
- Accept responsibility if they are sexually assaulted or raped
- Avoid careers in math, sciences, technology, or manual trades.

A first step in overcoming stereotyped thinking is to be aware of what stereotypes people hold. Ask students to identify what beliefs and stereotypes they hold (students can do this individually on paper). Ask students to think about why they hold those beliefs. Ask them to discuss what might happen when men or women act in ways that seem contrary to how others define gender roles.

As an exit slip and preparation for the next lesson, have students fill in an index card or paper divided into four quadrants.

Applicable BLMs

10. Prejudice, Discrimination, and Stereotype

Write the names you have been called because of your age, ethnic background, physical characteristics, religion, gender, sexual orientation or any other characteristic.	Write the names you have called other people for similar reasons.
Describe a time you were treated unfairly because of a particular characteristic (age, gender, sexual orientation, belief system, etc.).	Describe a time you treated someone unfairly for a similar reason (age, gender, sexual orientation, belief system, etc.).

Please note: this activity may cause an emotional reaction in some students. It should be undertaken only if it is certain that these students can be supported after the class.

Exit slips can be read aloud (without identifying student names) at the start of the next class, but it is suggested that student responses be collated and written on a large poster board or whiteboard for anonymity and impact.

Formative Assessment Strategies

Provide feedback to students' responses in group discussions as necessary.

Lesson 9 – Following up on Prejudice and Discrimination

This lesson is a continuation of Lesson 9. The exit slips from the previous lesson are used to create a large poster or whiteboard image of all the times that students have experienced prejudice and discrimination.

Ask the group to look at the large list of names and unfair treatment. Ask for volunteers to share their experiences. Help them focus on the feelings they have had during these experiences. Encourage students to talk about name-calling or unfair treatment they have been responsible for as well – what was their reason for doing this? A discussion about how we have come to know the terms and words is beneficial – having students identify the first time they experienced unfair treatment or heard certain words/terms will shed light on how early we experience and internalize such treatment.

Applicable BLMs

- 10. Prejudice, Discrimination, and Stereotypes

Write the term “prejudice” on the board and ask for a definition. Prompt students to define the actions associated with prejudice and consider the prefix and root of the word. Students will find it easy to associate pre-judging with the definition.

Repeat this process with the word “discrimination,” on the board and review for a definition. Students may find it easy to associate the word “action” with the word discrimination.

Read aloud or have students choral read the following texts:

- “Inuvialuit woman says uncle’s stroke mistaken for drunkenness” (Discuss how this provides evidence of stereotyping and the negative effects. Consider following up to see if an inquiry or investigation was launched by Mackenzie Delta MLA Frederick Blake Jr.)
- “Racism in health care is ‘a real thing,’ says Indigenous physician”

If students are not aware of their employment equity and workplace rights, a discussion and investigation may be warranted as a way of informing and empowering students.

Have students create one question and one comment generated from the reading of the two articles. Students will meet in small or whole class groups to share their comment or their question. As the discussion proceeds, students can answer a previous question posed by a peer, respond to a comment, or share their own comment or question.

Formative Assessment Strategies

Provide feedback to students' questions and comments.

Lesson 10 – Prejudice, Stereotypes, and Discrimination in *The Whale Rider*

In this lesson students build on their previous work of defining and discussing stereotype, prejudice, and discrimination. Read aloud, listen to the audiobook, or choral read Chapters 10 and 11 of the novel. The BLM for this lesson requires students to identify stereotypes/prejudice and discrimination in the novel.

Applicable BLMs

- 11. *The Whale Rider* Chapters 10 and 11 Questions

You may assign any given number of quotes to complete. Work can be done individually or with a partner.

Formative Assessment Strategies

Use BLM 11 as a guide to provide feedback to students.

Lesson 11 – Character of Kahu

This lesson involves exploring the character of Kahu. Students can work individually on the assignment or in small groups. This activity can be adapted by teachers to include additional characters and encompasses chapter 12 to the end of the novel.

Additional characters that could be examined more closely following the same approach can include Nanny Flowers, Koro, Rawiri, Paikea, the ancient bull whale, Porourangi, and Muriwai. A number of main characters can be explored, and small groups can then share out their findings using a jigsaw method. Another adaptation would be to have student groups create life-sized character models (see the earlier Identity unit).

Applicable BLMs

- 12. The Character Kahu

Formative Assessment Strategies

Provide feedback to students' responses to BLM 12 – Character of Kahu

Unit Summative Assessment Options

Have students choose one of the topics below, and with reference to the novel, respond to in a multi-paragraph composition. Encourage students to reflect on all their learning in this unit to inform what they choose to write about. Review processes for writing a composition and co-construct criteria for assessment.

- **Belonging:** In what ways do relationships shape an individual’s sense of belonging?
- **Place:** How do connections to place(s) influence one’s sense of belonging?
- **Relationships:** How are people transformed through their relationships with others?
- **Personal Agency:** How can one’s voice be used to understand our lives and enrich the lives of others?
- **Social Justice:** Why are people treated differently based on personal characteristics? What are the consequences?
- **Gender:** Should gender equity be considered in cultural traditions? Who should decide? Should cultural practices and traditions change because society changes? What connections can you make to other examples of equity issues in cultural traditions?
- **Role of Elders:** What roles do Elders play in the novel? Are generational connections important? Who becomes an Elder? What are the places for Elders in today’s society? What are the roles of grandparents in families?
- **Leadership:** Is leadership a learned trait or are you born with it? What makes a great leader? What qualities do you think a leader should possess? Who are the leaders in the novel? What characters display leadership characteristics?
- **Family:** Are we shaped by our families? Does birth order in a family determine one’s role or the expectations placed on them? What affect does family and familial expectations place on the characters in the novel?
- **Identity:** Recognizing and respecting traditional beliefs and cultural knowledge is important. Why is cultural identity (or identities) important? Why is it important to know who we are and where we come from? What does cultural identity give to us – collectively and as individuals?

Alternately, with reference to the novel, students could create a multi-modal project (to present) that responds to one of the topics with a combination of written, visual, oral text. Students could also be encouraged to use a digital format to create this project. Encourage students to reflect on all their learning in this unit to inform what they choose to focus their project on. Co-construct criteria for the project with students.

BLM 1 – How Maui Fished up the North Island

Maui's brothers refused to take him out fishing, so he hid under the boards of the canoe. When they were a long way out to sea, Maui showed himself. His brothers were cross and wanted to put him back on shore, but they were too far out from land. They started to fish and gradually the canoe was filled with their catch. In the meantime, Maui fashioned his own hook from paua shell and, using a piece of his grandmother's jawbone, created a barb. However, his brothers would not give him any bait; so the resourceful Maui punched his nose and covered the hook with his blood. He lowered the line and chanted a karakia, calling on the north-east and south-east winds to assist him to pull up the world.

Before long, Maui pulled up an enormous fish. He left the vessel to seek out a priest who could conduct the ritual for making an offering of thanks to the gods. He warned his brothers not to touch the fish until the appropriate ritual had been carried out. But, as soon as he left, the siblings started to scale the fish, cut pieces off it, and began eating. The gods became angry and made the fish of Maui thrash about and writhe in pain. As the sun rose, the fish became solid and could not be smoothed out. This explains why much of Aotearoa is rough and mountainous. If the brothers had not touched the fish, the terrain would have been smooth, and more land could have been utilised.

According to story, the fish of Maui is the North Island of New Zealand, which is shaped like a fish. Some tribes believe that the South Island is Maui's canoe and his hook is the cape at Heretaunga (Cape Kidnappers) on the east coast. The cape was once called Te matau a Maui, or Maui's Fishhook.



Image from: New Zealand's National Education Monitoring Project's 2001 Place and Environment Social Studies Assessment
nemp.otago.ac.nz/social_studies/2001/media/shape.jpg

Title: _____

Paragraph 1 Key Words

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Paragraph 2 Key Words

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

Paragraph 3 Key Words

1. _____
2. _____
3. _____

BLM 2 – Maui Retelling Rubric

	Fully Meeting	Meeting	Not Yet Meeting
Characters	<ul style="list-style-type: none"> • able to name all the characters in the story • know and understand what the main characters do, say, and feel 	<ul style="list-style-type: none"> • able to name the main characters and what they do or say • able to name other minor characters in the story 	<ul style="list-style-type: none"> • able to name a few characters but not necessarily able to give details about them • does not understand why main characters do or say certain things
Setting	<ul style="list-style-type: none"> • demonstrates understanding that that the story takes place at sea • understands the setting of the story affects the land 	<ul style="list-style-type: none"> • gives location, time, and surroundings • names many place locations • knows the story takes place at sea 	<ul style="list-style-type: none"> • gives one location and uses simplified terms for example, a beach or a tree
Conflict	<ul style="list-style-type: none"> • understands that the fish is a land form • knows that the fish rolled in pain and this created mountains on the land • understands that if the fish was not touched the land would have been smooth and more of it could have been used 	<ul style="list-style-type: none"> • understands that the brothers cut up a large fish although Maui warned them not to touch it • states that the gods were angered that the brothers touched/cut the fish 	<ul style="list-style-type: none"> • knows that the brothers do not listen to Maui • thinks the conflict is Maui having no bait
Resolution	<ul style="list-style-type: none"> • understands that some parts of the land are not fertile because the brothers touched the fish • fish of Maui is the North Island, the South Island is the canoe, and the cape is Maui's fishhook 	<ul style="list-style-type: none"> • states that the fish becomes the land of New Zealand • may remember that some parts of the fish become certain parts of New Zealand 	<ul style="list-style-type: none"> • states that the fish turns into hard land

BLM 3 – Collaborative Research Project Rubric

	Meeting	Developing	Emerging
Taking Responsibility for Oneself	<ul style="list-style-type: none"> • is prepared and ready to work • is well informed on the project topic and cites evidence to probe and reflect on ideas with the team • consistently uses technology tools as agreed upon by the team • always completes project tasks • always completes tasks on time • uses feedback from others to improve work 	<ul style="list-style-type: none"> • is usually prepared, informed, and ready to work with the team • usually uses technology tools as agreed upon by the team • usually does project tasks • completes most tasks on time • sometimes uses feedback from others to improve work 	<ul style="list-style-type: none"> • needs more preparation in order to work with the team • rarely uses technology tools as agreed upon by the team • rarely completes project tasks • rarely completes tasks on time • rarely uses feedback from others to improve work
Contributions to the Group	<ul style="list-style-type: none"> • helps the team solve problems and manage conflicts • makes discussions effective by clearly expressing ideas, asking probing questions, making sure everyone is heard, responding thoughtfully to new information and perspectives • provides specific, feasible, supportive feedback to others so they can improve their work • offers to help others do their work if needed • always encourages other members to contribute and participate 	<ul style="list-style-type: none"> • cooperates with the team • sometimes expresses ideas clearly, asks probing questions, and elaborates in response to questions in discussions • gives helpful feedback to others • sometimes offers to help others if they need it • encourages other members to contribute and participate 	<ul style="list-style-type: none"> • rarely helps the team solve problems; may cause problem • rarely asks probing questions, express ideas, or elaborate in response to questions in discussions • rarely gives helpful feedback to others • rarely offers to help others if they need it • rarely encourages other groups members to contribute or participate

BLM 4 – Oral Presentation Rubric

	Mastering	Meeting	Emerging	Attempting
Delivery/Voice	<ul style="list-style-type: none"> fluctuating voice and inflection maintains eye contact in order to keep audience interested seldom looks at notes 	<ul style="list-style-type: none"> variation of volume and inflection consistently makes eye contact reads from notes occasionally 	<ul style="list-style-type: none"> speaks with uneven tone some inflection minimal eye contact with audience reads mostly from notes 	<ul style="list-style-type: none"> monotone or low tone rarely makes eye contact with audience reads report completely from notes
Content/Organization	<ul style="list-style-type: none"> demonstrates full knowledge and answers questions with examples and elaborations organized information and stays on topic provides pertinent evidence and support 	<ul style="list-style-type: none"> comfortable with subject organized information and stays on topic at ease with answering questions about content clear purpose 	<ul style="list-style-type: none"> some comfort with the information generally organized but occasionally strays off topic provides some facts 	<ul style="list-style-type: none"> incomplete grasp of information needs more organization of information and strays from topic struggles to answer questions about content provides little support or evidence
Enthusiasm/Audience	<ul style="list-style-type: none"> demonstrates strong enthusiasm about topic during entire presentation significantly increases audience understanding and knowledge of topic; convinces an audience to recognize the validity and importance of the subject 	<ul style="list-style-type: none"> demonstrates enthusiasm about topic raises audience understanding and awareness of most points 	<ul style="list-style-type: none"> shows some enthusiasm about the topic being presented raises audience understanding and knowledge of some points 	<ul style="list-style-type: none"> shows little interest in topic is unable to increase audience understanding or knowledge of topic
Comments				

BLM 5 – *The Power of Words*

The beginning chapters of the novel *The Whale Rider* are rich with figurative language, Māori words and typography. In this activity you are asked to consider the author's choice of words (diction) and the visual component of the written word (typography). You may think font and font size but typography is more than just fonts. Typography is about design of the visual and written space and it includes line spacing, line length, point size, and many other aspects.

Words are a writer's tools:

- they set the tone and determine the level of formality
 - they shape the readers'/listeners' perceptions
 - they help create characters and transmit viewpoints
-

With a partner, read the sentences or passages from the novel and discuss the guided questions together. Record your response (in point for or complete sentences) on separate paper.

- A. “In the old days, in the years that have gone before us, the land and sea felt a great emptiness, a yearning. The mountains were like a stairway to heaven, and the lush green rainforest was a *rippling* cloak of many colors.” (p.3).
- By using the word “rippling,” what does the author imply about the rainforest? What images do you visualize?
 - If the word rippling was changed to foreboding, what effect would it have on the meaning of the sentence? What color(s) could be associated with the rainforest now?
- B. “He was wondrous to look upon, the whale rider. The water streamed away from him and he opened his mouth to gasp in the cold air. His eyes were shining with splendour. His body dazzled with diamond spray” (p.6).
- What picture is created by the use of the word diamond? What do you imagine the whale rider looks like?
 - Discuss how your perception of the whale rider would change if the last sentence read “His body dazzled with salt spray.”
- C. “So the Whale Rider uttered a prayer over the wooden spear, saying, “Let this spear be planted in years to come, for there are sufficient spear already implanted. Let this be the one to flower when the people are troubled, and it is most needed” (p.6).
- What does the author mean by the phrase “in the years to come?” Give two synonyms for the phrase.
- D. “The sound was plangent and sad as he tried to communicate his oneness with the young whale’s mourning. Quite without the musician knowing it, the melodic patterns of the

flute's phrases imitated the whale song of comfort. The young whale drew nearer to the human, who cradled him and pressed noses with the orphan in greeting" (p.11).

- In what ways is it possible to communicate oneness with another person?
 - Why do you think the whale and the human press noses?
 - Why do you think Ihimaera does not use the Māori word *hongi* in this chapter despite its use later in the novel?
- E. What do you think the use of *italics* signifies? Why do you think Chapter 2 and 5 are written entirely in *italics*? What words are *italicized* in the novel? What evidence can you use to support your prediction about the use of *italics*?
- F. "As the years had burgeoned, the happiness of those days was like a siren call to the ancient bull whale" (p.12).
- A simile is the comparison of two unlike things using the words like or as. What two things are being compared? What does the author's use of the term siren call convey?

BLM 6 – Symbolic Meaning of Flowers

Part 1: Use the graphic organizer to record your character's name, the 3 flowers you are choosing to put in a bouquet for that character, your reasoning, and text evidence (in the form of a quote) to support your reasoning.

A Three-Flower Bouquet For _____

The name of the flower and its meaning.	Your reason for choosing this flower to represent your character.	Text evidence (quote) that supports why this flower is an appropriate choice for your character's bouquet. Using your own words, explain your quote and how it fits with your flower and character.

Part 2: Create a visual bouquet using an application such as Google Docs, Glogster, Smore, or Biteslide. Upload 3 visual images of the flowers you selected, ensuring the images are Creative Commons licensed.

1. Open a document and title it “3 Flower Bouquet for _____ (insert character’s name)”
2. Use google images to search for pictures of your 3 flowers.
3. Copy and paste the images into your document. Make sure you include the http or web address of your picture’s source.
4. Transfer the handwritten information from the above chart into your document beside each photo/image.
5. Ensure that you are properly quoting the author using the format demonstrated in class.

BLM 7 – Rubric for a Visual Project

Use the following rubric as a guide to ensure that the following requirements are met when creating your poster. You can create your visual project on paper, using an app (e.g., Glogster, Lino, Google Docs), or another method of visual representation.

	4 - Extending	3 - Proficient	2 - Developing	1 - Emerging
Title	Title is creative and unique while describing content and character.	Title clearly describes the content and character.	Title is present and describes the content and character.	Title needs to be developed or clarified.
Content	Evidence from the text is relevant, connected and shows a depth of understanding about character development.	Supporting evidence is adequate and connected to the character. Explanations for selected flowers are clear.	Supporting evidence is present but may need further clarification.	Evidence is present but needs explanation.
Graphics	Graphics are clearly, related to the topic and make it easier to understand the information displayed. Borrowed graphics have a source citation.	Graphics are adequate and connected to the character. Borrowed graphics have a source citation.	Graphics are related to the topic and/or character but borrowed graphics need citation.	Relation between the graphics and the topic or character needs development. Borrowed graphics need a source citation.
Quotes	Quotes are clearly identified and connected to the character. Quotes selected show a deep understanding of the character. Qualities expressed by the flower are clearly connected to the selected flower. Correct citation methods are used.	Quotes are identified and connected to the character. Qualities expressed by the flower are connected to the selected flower. Text citation is present, and any errors do not distract from the meaning.	Quotes are connected to the character but may need to more relevant sentiment expressed by the chosen flower.	Quotes need to be included or need to be further connected to the character. Citations are needed.

BLM 8 – *The Whale Rider Chapter 9 Questions*

If you have not already done so, **you must read Chapter 9** before completing this activity. It is a short chapter that documents the time the old bull whale saves his pod from radioactive material that spews from a crack on the ocean's floor. Answer the following questions based on Chapter 9 on loose-leaf paper, in full sentences. Remember to use formal, written language (no slang or text talk).

- What is the life cycle of Paikea according to the first paragraph of this chapter?

First he was a _____ . Then he landed at _____ where he became _____ and married the daughter of chief _____. Now he is a _____ at the top of the _____ in Whangara.

- Why is the ancient bull whale mourning? What happened in Tuamoto Archipelago?
- Paragraph answer: What does the author, Witi Ihimaera, mean when he writes, “in this place that had once, ironically, been the womb of the world?” What place is he talking about? What happens there? What is happening there now? How is it ironic? What comparison can you make between Chapter 9 and the previous chapters that document life in the Archipelago?

You may wish to use one of the following writing prompts to start your paragraph:

- When Witi Ihimaera writes “in this place that had once, ironically, been the womb of the world,” he is referring to...
 - Ironically, _____ is no longer “the womb of the world” in Chapter 9 of *Whale Rider* because...
- How is the whale rider able to sit atop the bull whale? What happens to ensure that he is safe while riding the whale?

BLM 9 – *What is Irony? Video Notes*

As you watch the two YouTube videos about the differing types of irony (verbal, situational, and dramatic), write point-form notes identifying what it is, and give examples. You will also need to visually represent each form – you can use examples or images from prior experiences, the novel *The Whale Rider*, or the YouTube videos.

Verbal Irony	Situational Irony	Dramatic Irony
What is it?	What is it?	What is it?
When is it used? Provide examples.	When is it used? Provide examples.	When is it used? Provide examples.
My visual representation of verbal irony:	My visual representation of verbal irony:	My visual representation of verbal irony:

BLM 10 – *Prejudice, Discrimination, and Stereotypes*

Prejudice – a certain attitude, usually negative, toward a particular group or member of that group. Prejudice is usually toward strangers, who may have a certain appearance. The word comes from Latin words meaning prejudge.

Prejudice happens whenever we prejudge others because of race, religion, age, gender, physical size or appearance, occupation, social class, sexual orientation etc. We decide how we feel about them before we know them.

Discrimination – different, usually unfair, treatment of a group or member of that group, because of prejudiced feelings about them. The word comes from the Latin word for “divide.”

Discrimination happens whenever we divide or separate people into groups (physically or in our minds) and treat one group unfairly or unequally because of our prejudices about their ethnicity, religion, age, gender, physical size or appearance, occupation, social class, sexual orientation etc..

Stereotypes – the idea or belief that all members of a certain group are very similar, leaving no room for individual differences. Stereotypes are standardized and simplified conceptions of groups based on some prior assumptions. The word comes from the Greek words (stereos), "firm, solid" and (typos), "impression", hence "solid impression".

Stereotyping occurs whenever we lump people into a common category and do not see their individuality. Stereotyping is when we have generalized beliefs about a person or persons based on their age, ethnicity, religion, gender, etc., and those categories have generalized beliefs. An example would be, “Old men with hats are the worst Sunday drivers.”

BLM 11 – *The Whale Rider* Chapters 10 and 11 Questions

Read Chapters 10 and 11 and provide examples of prejudice, discrimination and stereotyping in the novel. Check out the following quotes from the novel, and in each case decide if it is an example of prejudice, discrimination, or stereotyping. You will need to:

- write down the name of the person who is speaking and what is the context
- state whether this is an example of prejudice, discrimination, or stereotyping.
- explain your reasoning to support your decision.

-
1. “You’ve got the whole world right here. Nothing you can get anywhere else that you can’t get here. You must be in *trouble*.”
 2. “I hadn’t realized that there were so many other Maoris over there (I thought I’d be the first), and after awhile I realized why it was nicknamed “Kiwi Valley.”
 3. “I couldn’t understand Kingi’s attitude at all; he was always trying to cross the street whenever he saw a couis he didn’t want to be seen with.”
 4. “He’s had a run of rotten luck with the workers this year, and you know what the natives are like, always drinking.”
 5. “What!” she said. “You’ll get eaten up by all them cannibals. What’s at Papua New Guinea that you can’t get at Whangara?”
 6. “As soon as I stepped off the plane, I could almost hear her wondering, Oh my goodness, how am I going to explain this to the women at the Bridge Club?”
 7. “He wants to find a young boy,” Pourourangi jested, “to pull the sword out of the stone, someone who has been marked by the Gods for the task.”
 8. “He’s a friend of Jeff’s. You know our Jeff, always bringing home dogs and strays. But at least he’s not a native.”
 9. “Oh, no. No. His tribe could be on us any second. Payback, it could be payback for us. It’s only a native.”
 10. “I don’t blame you,” I said to Jeff. “You can’t help being who you are.”

BLM 12 – *The Character Kahu*

After reading or listening to *The Whale Rider* Chapters 12 to 15, describe the character Kahu using these six qualifiers cited in the six charts below. Write Kahu’s major characteristics and defend your answers, citing specifics from the novel. Be sure to include page numbers from your novel when citing. Characteristics are descriptive words that identify a quality of the character or describe how another character responds. See the example provided in the final chart for how Rawiri responds/feels towards Kahu.

Kahu’s Actions

Major Characteristics	Evidence

Kahu’s Language

Major Characteristics	Evidence

Belonging

Kahu's Thoughts

Major Characteristics	Evidence

Kahu's Body Language

Major Characteristics	Evidence

Kahu's Physical Appearance

Major Characteristics	Evidence

How Kahu Relates to Others

Major Characteristics	Evidence
Full of pride but tinged with sadness	Kahu's uncle Rawiri is extremely proud of Kahu when she recited her genealogy and "conveyed how grateful she was to live in Whangara and that her main in life was to fulfill the wishes of her grandfather and of the tribe" (p.87). Rawiri is sad for Kahu because he knows that Koro Apirana is the one person his niece really wanted to have attend the school ceremony.

Grades 11-12

What Creates Family?

Unit Guiding Questions

- What does “family” mean?
 - How is the sense of family created?
 - How is family depicted in First Peoples texts?
-

Preparatory Notes

This unit explores the idea of family – what creates family and how family can be defined. Students will use literature circles to read at least one novel that is connected to the idea of family. The literature circle model provides opportunities for students with differing strengths in reading to engage with texts that they can access. Strong readers may be able to read more than one novel. The literature circle format provides opportunities for students with varying strengths in reading to access written literature and still discuss complex ideas.

The literature circle groups should meet about once a week. In between the group meetings, students will need some time for reading or preparing for their meetings. In addition, there are several other lesson ideas the teacher can choose from (using a play, poetry, graphic text, and a film) to help students explore the question, “what creates family?” These lessons can be interspersed in between literature circle meetings.

Students finish the unit with choice of writing activities to reflect on the texts they have read and consider how the texts have dealt with the question, “what is family?”

Lesson Plans in this Unit:

- Lesson 1 – Family as Explored in First Peoples Texts
- Lesson 2 – It’s Both Complicated and Simple: Exploring Family with *Hank Williams First Nation*
- Lesson 3 – *Only Drunks and Children Tell the Truth*
- Lesson 4 – What Does the Kitchen Table Mean to You?
- Lesson 5 – “I Am My Grandmother”
- Unit Summative Assessment Options

Primary Texts

- Cherie Dimaline, *The Marrow Thieves*
- Katharena Vermet, *The Break*
- Eden Robinson, *Son of a Trickster*
- Richard Wagamese, *Medicine Walk*
- Richard Van Kamp, *The Lesser Blessed*
- Dawn Dumont, *Nobody Cries at Bingo*
- Drew Hayden Taylor, *Motorcycles & Sweetgrass*
- *Hank Williams First Nation*
- Drew Hayden Taylor, *Only Drunks and Children Tell the Truth*
- Joy Harjo, “Perhaps the World Ends Here” (www.poetryfoundation.org/poems-and-poets/poems/detail/49622)
- “I Am My Grandmother” graphic journal in *Strength and Struggle: Perspectives from First Nations, Inuit, and Métis peoples in Canada*

Note

Two of the resources cited here deserve special comment:

- *The Break* (by Katharena Vermet) contains a description of a sexual assault.
- *Son of a Trickster* (by Eden Robinson) contains language and content that make this text more suitable for mature or adult students.

Blackline Masters

1. One-Page Response to Reading
2. Literature Circle Discussion Questions

Lesson 1 – Family as Explored in First Peoples Texts

This lesson uses literature circles and focuses on a variety of First Peoples novels with a theme of family.

Suitable texts include:

- *The Marrow Thieves* (Dimaline)
- *The Break* (Vermet)
- *Son of a Trickster* (Robinson)
- *Medicine Walk* (Wagamese)
- *The Lesser Blessed* (Van Kamp)
- *Nobody Cries at Bingo* (Dumont)
- *Motorcycles & Sweetgrass* (Taylor)

Applicable BLMs

1. One-Page Response to Reading
2. Literature Circle Discussion Questions

There are a variety of ways to conduct literature circles. The approach outlined in this unit is just one suggestion.

Introduce the novels to the class, explaining what each is about. Some of the novels in the suggested list have content that may be challenging for some students, so some cautions should be included.

Students should choose a novel to read. They should then be grouped together with other students who read at about the same rate and have chosen the same novel. Ideal group size is four or five people.

Groups are to set their own expectations for length of reading section. Their meetings should be once a week or so. In between the literature circle group meetings, students will need some time for reading or preparing for their meetings. The other lessons in this unit take much less time to complete, so they can be used for classes held between meetings. Some groups will finish their novel in a couple of weeks, while others will take longer. As groups finish their novel, they should select another one to read together.

Before each literature circle group meeting, students should fill out a fresh copy of BLM 1 – One-Page Response to Reading. When they meet as groups, they should:

- review what has happened in the section they just read
- share the quotations that they found meaningful and discuss their personal responses
- go through the discussion questions, talking about each one

- discuss how the theme of family has been further developed in the section
- set a goal for reading before the next meeting.

Groups that finish their discussions quickly can be given a copy of BLM 2 – Literature Circle Discussion Questions, which contains prompts to help them extend their discussions. Because the focus for this unit is “what creates family?” students could also simulate a family gathering during their literature circle group meetings, taking turns bringing snacks, having tea or coffee, and meeting in a comfortable space.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Monitor and provide feedback on students work in relation to completion of the BLM and participation in their small-group discussion.

Lesson 2 – It’s Both Complicated and Simple: Exploring Family with *Hank Williams First Nation*

This lesson focuses on the film, *Hank Williams First Nation*, which is no longer distributed but may be available in school or public libraries. To begin, play just the opening scene of the film, stopping at the end of the first song (where Adelard goes back into the house). This scene introduces most of the main characters in the movie. As a class, brainstorm or web students’ initial impressions of each character. Revisit the brainstorm after viewing the film in its entirety, and compare their impressions, asking why the filmmaker might have chosen to introduce each character the way that he did?

Jacob writes three letters home during his trip with his uncle. The first letter is shared partly as read by Sarah, and partly as a voiceover by Jacob. The second letter is entirely a voiceover by Jacob. The third letter (fax) is read entirely by Sarah. Discuss the different effects of each of these treatments. What does each approach allow the viewer to see and feel?

At the end of the scene between the social worker and Adelard, the following exchange takes place:

Social worker: These are complicated issues, Mr. Fox.

Adelard: No, they’re not, really.

Post these two statements on opposite sides of the room, and have students “vote with their legs,” indicating which one they agree with the most. Have them discuss in their groups why they feel this way. Each group should then present their key arguments to the other group. Debrief as a class: Can an issue be both complicated and simple at the same time?

Some of the underlying issues in this film are only touched on very briefly, but still play a significant role in the story and the characters’ lives. One such issue is the absence of Sarah’s and Jacob’s parents. Discuss: Why might the filmmaker have chosen to treat this so subtly, rather than make the story “about” this?

Have students listen to the director’s commentary, particularly where he talks about the history of the film and how it was produced with a very small budget. Ask students to consider how this film might have been

different if it had been produced as a big-budget, Hollywood film. How have Hollywood movies depicted First Peoples’ cultures in the past? Would any of the subtleties and authenticities of this film have been lost in a Hollywood treatment of the story?

Have students search online to find and read a variety of reviews for this film. Have them use their learning journals to reflect on whether or not reading others’ reviews changed their opinion of the film. Finally, have them write their own review of the film. (If students need guidance in writing their reviews, share the BLM – How to Write a Film Review from the unit In Search of Authentic First Peoples’ voice, earlier in this teacher guide).

Have students work individually or in groups to imagine, write, and present (either acted out or as a storyboard) a “deleted scene” for this film. Students may choose to illustrate a point of the story referred to but not depicted, or they may choose to write a backstory to fill out one of the characters. Discuss with students what an effective presentation or storyboard will include. Use the criteria for students to peer or self-assess.

Formative Assessment Strategies

Provide feedback on students’ participation in the class discussions and during the development of their “deleted scene” activity.

Lesson 3 – Only Drunks and Children Tell the Truth

This lesson focuses on the Drew Hayden Taylor play, *Only Drunks and Children Tell the Truth*.

Pre-Reading Activity

Before reading the full play, have three student volunteers present the following passage for the rest of the class (from pages 18-19 of the script):

RODNEY: Hey, Barb. Take a look at this.

BARB: What now?

(Rodney is standing in front of a photograph on a desk.)

RODNEY: See. She didn’t forget.

BARB: She still has it.

TONTO: Still has what?

BARB: The picture Mom gave her last Christmas. Of Dad holding her.

TONTO: I’d forgotten how big your father was. How old was Grace there?

BARB: About three months. The C.A.S. took her a couple months later.

RODNEY: See Barb. It may not be a wasted trip.

Discuss as a class: based on this short scene, what themes do you think will be presented in this play?

Reading the Play

Divide students into groups of four. Have them read the play aloud within their groups, with each student taking on one character for the entire play. After reading, have them take a few moments to create a brief character sketch of their assigned character, including elements such as:

- emotions depicted during the play
- motivations

- interactions with other characters
- how the character changed or what the character learned through the story.

Next have students re-form groups with all the other students who took on the same character (i.e., all the Barbs together, all the Tontos together, etc.). Have them discuss their individual impressions, then work together to create a “body biography” of the character (a visual representation annotated with key lines of dialogue, descriptions of significant characteristics, and other insights about the character). Have them present their body biographies to the rest of the class for peer assessment.

Post-Reading Activities

- Prepare slips of paper with the following lines from the play:
 - I found it can help if you have a sound understanding of where you come from, then you'll have a better understanding of where you're going to.
 - So much for the saying, “Blood is thicker than water.”
 - Everybody has a choice.
 - Her whole life had been built on hope; even after you left she still hoped.
 - This is who we are. Family, friends, we stick together.
 - Some people are happy being where they are.
 - Families were created for weaknesses.
 - I wonder what I would have been like if I had grown up here.
 - Trust me, you know everything you need to know. People may learn a few facts or stories over the years, but all the real important things in life we know at birth.
 - Some are taken away but never leave. You had a whole family waiting to accept you and you ran. You took yourself away.

Distribute the lines to students, and have them write a 2-3 paragraph response, indicating how the line in question relates to the overall themes of the play. Review with students the criteria for effective written responses.

- Tonto says, “The whole difference between Native people and White people can be summed up in that one, single three letter word, Why.” Discuss with students: Do you agree? Is it possible to sum up two entire cultures in this way? Is doing so an adept philosophical theory or a blunt stereotype? Is this a useful comparison to make? Why or why not?
- The play includes a minor storyline dealing with Amelia Earhart living in Otter Lake. Discuss with students: Is this storyline included solely for the purposes of humour, or does it contribute something more meaningful to the overall themes of the story?
- This play introduces the topic of the “scoop up” (or “Sixties Scoop”) of First Peoples children for foster placement or adoption in non-First Peoples homes. Have students research and prepare a report on this topic, focusing on the history, the policies, the statistics, the effects on the children and on First Peoples societies, and parallels to other policies and laws of social injustice (e.g., the Indian Residential School system).
- Have students work in groups of 2-4 to prepare a selected scene from the play for presentation to the rest of the class. If time allows, encourage them to workshop their scenes for other groups, and to explore different ways to interpret. Students should memorize their scenes for the presentation so that they are able to internalize the character, to engage more freely in the scene, and to demonstrate fluency with oral language.
- Have students work independently to create a single stagecraft artifact (e.g., prop, costume, set model) for the play. Their item should illustrate a significant theme or motif from the play. Have them present their work for the class, explaining why they created what they did.

Extension Possibilities

- Work with a drama class to prepare the full play for a formal performance. EFP students can act as directors and producers, and performers as appropriate. After the production, have them write a reflection about the process, focusing on how the performance altered or added to their understanding and interpretation of the text.
- This play is “a sequel of sorts,” in Drew Hayden Taylor’s words, to his earlier play, *Someday*. Have students read *Someday*. How does this add to the story of *Only Drunks and Children*?

Formative Assessment Strategies

Provide feedback on students’ participation in class discussions. Have students carry out a peer assessment of the various groups’ body biographies. Provide feedback to written responses to lines from the play to help students clarify and enhance their work.

Lesson 4 – What Does the Kitchen Table Mean to You?

This lesson focuses on Joy Harjo’s poem, “Perhaps the World Ends Here.” Begin the class by discussing important objects that are in homes and how they may have meaning beyond the actual use of the object.

Using a printed copy of the poem, conduct a class reading by cutting the poem into 11 strips (one for each line), numbering the strips, and handing them out to 11 students. Have the students each read out their line to the class.

Provide copies of the poem for each student or have them access the poem online. Read through the poem again in its entirety and discuss what the following lines might mean:

- “It is here that children are given instructions on what it means to be human.”
- “Our dreams drink coffee with us as they put their arms around our children. They laugh with us at our poor falling-down selves and as we put ourselves back together once again at the table.”
- “We have given birth on this table, and have prepared our parents for burial here.”

Ask students to identify how Harjo’s use of personification influences the mood or tone of the poem when she writes, “Our dreams drink coffee with us as they put their arms around our children. They laugh with us at our poor falling-down selves and as we put ourselves back together once again at the table.”

Have students write their own poem about a significant item in their home or the home of someone they know. Co-develop criteria to assess their poetry.

Formative Assessment Strategies

Ask students to use their generated criteria to self-assess their poems.

Lesson 5 – “I Am My Grandmother”

Ask students to think about family members (or people who feel like family members) who are very significant in their lives. Ask them to either write down, or share orally who these people are, and why are so significant.

Introduce “I Am My Grandmother” to the class, explaining that the author, Nadia McLaren, put together this journal as a reflection after she finished creating a film called *Muffins for Granny*. Ask students to think about how the title connects to the text.

Split the class into small groups. Have them look through and read the graphic journal together. They should discuss the following questions:

- How does the author use simplistic language to convey a very complex topic?
- How does the title connect to the text and images?
- How does the author use figurative language in the text?
- What do you think the author means by “the restlessness of ancient sadness”?
- What do you think the author means by “It is difficult to explain how my skin remembers something that hasn’t happened yet”?
- What would you ask the grandmother if she were here with you right now?

Have students report back to the class on their discussion.

Formative Assessment Strategies

Have students produce their own graphic text with images and words that represents a connection with a close family member or someone who feels as if they are part of their family. Provide feedback to the graphic text.

Unit Summative Assessment Options

Students choose one of the following as a unit assignment:

Letter to a Friend

Students are to write a letter to someone they know about one of the literature circle novels they have read, explaining why the recipient needs to read the novel. The letter should include:

- a paragraph that gives an outline of the novel – including details about the characters, setting, and important ideas in the novel, but without giving away the ending or too much detail
- at least two paragraphs that discuss aspects of the novel that will resound with the person to whom the student is writing – giving specific examples and making connections between the recipient’s life and the aspects being discussed.

Students should also develop at least three detailed and insightful discussion questions that the student would like to talk about after the recipient has read the book. Discuss with students the criteria to be used to assess their letters. Ask students to actually send the letter, if possible.

Blog Post

Students create a blog post to advocate for readers to read the novels the students have read. The blog post needs to include:

- a paragraph that gives an outline of the novel without giving away the ending or too much detail (the paragraph should include details about the characters, setting, and important ideas in the novel)
- at least two paragraphs that discuss aspects of the novel that will really resound with the anticipated audience for the blog post (the paragraphs should give specific examples, and make connections between the potential audience's lives and the aspects being discussed).

Students should also develop at least three detailed and insightful discussion questions that student would like to the blog post audience to think about. Discuss with students the criteria for an effective blog post. Ask students to post the entry if possible.

Literary Essay

At the end of the unit, students should write an essay on one or two of their novels. The essay should be focused on the question, “what creates family?”. It could compare the messages in the various texts explored in the unit or focus more closely on one of their literature circle novels.

Criteria for what constitutes an effective essay should be established prior to the assessment.

BLM 1 – One-Page Response to Reading

I just finished reading pages _____ of the novel _____.

Fill out the following chart with reflections from your reading. In the “**Plot Summary**” section, explain what happened in the section you just read. In the “**Phrases that Resounded**” section, include a few quotations from your reading that were particularly meaningful or significant to you, and explain why.

In the “**Portrayal of Family**” section, explain insight into how our unit’s theme of family has been developed in your reading so far. In the “**Discussion Questions**” section, come up with three or four deep-thinking questions that your literature circle group can discuss when you meet.

Plot Summary:	Phrases that Resounded:
Portrayal of “Family”:	Discussion Questions:

BLM 2 – Literature Circle Discussion Questions

To extend the discussion during your literature circle group meeting, here are some additional questions you can use:

1. What is the significance of the title? Would you have given the book a different title? If yes, what is your title?
2. What were the themes of the book? Do you feel they were adequately explored? How were they brought to life?
3. Describe the structure and style of the writing.
4. What scene was the most pivotal for the book? How do you think the story would have changed had that scene not taken place?
5. What scene resonated most with you personally in either a positive or negative way? Why?
6. What surprised you the most about the book?
7. Were there any notable racial, cultural, traditions, gender, sexuality or socioeconomic factors at play in the book? If so, what? How did they affect the characters? Do you think they were realistically portrayed?
8. What is motivating the actions of the characters in the story? What do the other characters want from the main character and what does the main character want with them?
9. What were the dynamics of "power" between the characters? How did that play a factor in their interactions?
10. How does the way the characters see themselves differ from how others see them? How do you see the various characters?
11. Were there any moments where you disagreed with the choices of any of the characters? What would you have done differently?
12. What past influences are shaping the actions of the characters in the story?
13. Did you think the ending was appropriate? How would you have liked to have seen the ending go?
14. How have the characters changed by the end of the book?
15. Have any of your views or thoughts changed after reading this book?

Grade 10
First Steps
**Exploring Residential Schools and Reconciliation through
Children’s Literature**

Unit Guiding Questions

- Why is it important to learn about the Indian Residential School system?
 - How is the Residential School system depicted in literature?
-

Preparatory Notes

Indian Residential Schools have impacted First Peoples in Canada in significant and enduring ways, and the experience – for both survivors and descendants of survivors – continues to be powerfully reflected in First Peoples texts today. Canada’s Truth and Reconciliation Commission (TRC) has indicated that both the history and current legacy of the system need to be understood by all Canadians in order to move toward a more just Canadian society and healed relationships between First Peoples and Canada today.

In this unit, students will begin to examine the residential schools experiences through children’s books. Where possible, these children’s books will be shared with younger students who are also learning about residential schools. The “Where Are the Children” online museum exhibit has multimedia resources that students can experience. The Chanie Wenjack story has attracted significant national attention. Students will have the opportunity to read Gord Downie’s *Secret Path*, hear Joseph Boyden’s *Wenjack* read aloud, and explore the Truth and Reconciliation Commission’s work on residential school runaways.

Teachers should be familiar with the backgrounds of the students in their class, and should be prepared for some possible emotional reaction to the subject matter. The subject of residential schooling is a difficult one for many school survivors and their descendants. It is also important to be prepared for the varied and potential emotional reactions from all students (both Indigenous and non- Indigenous). Teachers are advised to prepare for teaching this unit by becoming familiar with the section in the Introduction of this guide that refers to “Dealing with Sensitive Topics.”

One of the Calls to Action from the TRC is that all students in Canada learn about the Indian Residential School system as part of the process of reconciliation. An understanding of the nature and impact of residential schooling on people is important if students are to be able to engage in reconciliation in Canada. In the same way that Downie’s *Secret Path* is his reconciliation action project, students end this unit by creating their own reconciliation action project.

Lesson Plans in this Unit:

Lesson 1 – What Was the Indian Residential School System? (optional – depending on students’ prior knowledge)

Lesson 2 – Depictions of the Residential School System for Children

Lesson 3 – Where Are the Children?

Lesson 4 – The Story of Chanie Wenjack

Unit Summative Assessment Options

Primary Texts

- FNESC, *Indian Residential Schools & Reconciliation Teacher Resource Guide for Grade 10* (www.fnesc.ca/irsr/)
- Where Are the Children? – video (wherearethechildren.ca/en/resources/#507)
- Where Are the Children: Healing the Legacy of the Residential Schools – virtual exhibit (wherearethechildren.ca/en)
- Joseph Boyden, “The Hurting” (www.macleans.ca/news/canada/the-hurting/)
- several copies of each of the following books (other picture books that depict the Indian Residential School experience would also be appropriate):
 - Nicola Campbell, *Shi-shi-etko* and *Shin-Chi’s Canoe*
 - Michael Kusugak, *Arctic Stories*
 - Peter Eyvindson, *Kookum’s Red Shoes*
 - Christy Jordan-Fenton and Margaret Pokiak-Fenton, *When I was Eight*
 - David A. Robertson and Julie Flett, *When We Were Alone*
- Heritage Minutes: Chanie Wenjack (www.historicacanada.ca/content/heritage-minutes/chanie-wenjack)
- The lonely death of Chanie Wenjack (www.macleans.ca/society/the-lonely-death-of-chanie-wenjack/)
- Gord Downie’s The Secret Path (www.youtube.com/watch?v=yGd764YU9yc)
- What Is Reconciliation? (vimeo.com/25389165)
- Gord Downie’s *Secret Path* (class set)

Note

Secret Path is not considered an authentic First Peoples text.

- Teacher copy of Joseph Boyden’s *Wenjack*

Note

Joseph Boyden’s works are not necessarily considered authentic First Peoples resources. For more information about the controversy surrounding Boyden, please see the Politics of Identity unit in this teacher guide.

Blackline Masters

1. What Do You Know about Indian Residential Schools?
2. British Columbia Indian Residential Schools
3. Double-Entry Journal

Lesson 1 – What Was the Indian Residential School System?

In order to more fully appreciate the texts in this unit, it is essential that students have some historical background about the Indian Residential School system. Students may come to the class with vastly differing degrees of familiarity with the topic of Indian Residential Schools. If students have strong background knowledge already (e.g., because this topic is also being studied in a social studies class), it may be possible to omit or move quickly through some of this introductory lesson. This lesson involves the use of the FNESC *Indian Residential Schools & Reconciliation Teacher Resource Guide for Grade 10*.

Applicable BLMs

1. What Do You Know about Indian Residential Schools?
2. British Columbia Indian Residential Schools

Begin with a discussion about what students know about the Indian Residential School system in Canada to assess their level of background knowledge. Use BLM 1 — What Do You Know about Indian Residential Schools? to have students record their knowledge, or conduct a class discussion based on the questions in the handout.

Discuss with students where their information came from (e.g., prior school classes, stories from family members). To fill in any knowledge gaps, have students:

- view the Legacy of Hope Foundation video, “Where Are the Children? Healing the Legacy of the Residential Schools” (note that this video was made before the Indian Residential School Settlement Agreement in 2006 and the creation of the Truth and Reconciliation Commission in 2008)
- use BLM 2 – British Columbia Indian Residential Schools to learn the locations of the schools in BC.

Follow up by discussing some of the legacies of the Indian Residential Schools and the resulting intergenerational impacts. For information on this, use Joseph Boyden’s article “The Hurting.”

Lesson 2 – Depictions of the Residential School System for Children

This lesson involves the use of a range of picture books that depict the residential school system:

- Nicola Campbell, *Shi-shi-etko* and *Shin-Chi’s Canoe*
- Michael Kusugak, *Arctic Stories* (note: the author’s website includes audio recordings of selected Inuktitut language words – www.michaelkusugak.com/the-stories/arctic-stories)
- Peter Eyvindson, *Kookum’s Red Shoes*
- Christy Jordan-Fenton and Margaret Pokiak-Fenton, *When I Was Eight*
- David A. Robertson and Julie Flett, *When We Were Alone*

Have students choose the book they feel most connected with, and divide the class into small groups based on their choices. Let students know that over the course of this unit, they will be reading and learning about the Residential School System. Students in younger grades also learn about this content in Social Studies. At the end of the unit, the small groups can visit a younger class (probably grade 4) to use the book to introduce residential schools to the children. If there is only group per book, their presentations could be made to the whole class. If there are multiple groups per book, stations could be set up.

In their groups, they should brainstorm what younger students would need to know before hearing the book, and what activity they could do with them.

Alternatively, these books could be experienced as part of a gallery walk. Arrange the books around the room in stations. Split students into small groups. Have students circulate, giving them some time at each station to read and discuss the content of the books. Encourage them to pay particular attention to the pictures. Some of the following questions may be used to guide discussion:

- How is residential school portrayed in the books?
- What attitudes do the authors hold about residential schools?
- If each book is a mini-lesson on life, what does the author want you to know?

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Over the course of this unit, students should be writing a reflection journal. Sample questions for reflection could include:

- What have I learned about the Indian Residential School system and experience in class today?
- How have the texts I've read or viewed informed my understanding?
- What insights have I gained as a result of our learning experiences today?

Provide feedback to students' reflections to help them clarify and enhance their understandings.

Lesson 3 – Where Are the Children?

Show students the video “Where Are the Children”. After watching the video, debrief with the class. The discussion could be around some of the following questions:

- What was the most surprising thing that stood out to you about the film?
- What did you find most difficult to watch/hear?
- After seeing this film, do you think that most Canadians really know about what went on in residential schools? Why or why not?
- How did what was being taught in the residential schools affect the students' sense of identity?
- Residential schools have been called “Canada's Holocaust.” Do you agree? Why or why not?

Applicable BLMs

- 3. Double-Entry Journal

There is an online museum exhibit for Where are the Children. The online exhibit combines text, photos, video, and audio. Students should spend some time looking through the exhibit. They should identify several pieces that resonated with them and write a double-entry journal (per BLM 3 – Double-Entry Journal). Alternatively, students could print out some of the photos and create an art piece with found poetry based on words or images they experienced while looking at the exhibit.

Lesson 4 – The Story of Chanie Wenjack

Many students resisted the residential school system. One way students resisted was to run away. There has been quite a bit of attention brought to the life of Chanie Wenjack, a young boy who ran away from residential school, not knowing that home was 600 kilometres away.

Watch the Heritage Minute that has Chanie Wenjack's sister telling the story.

Begin a read-aloud of the novella *Wenjack* by Joseph Boyden. Read the novella over several classes.

Discuss the novella using the following discussion questions:

- Why do you think Boyden chose to tell Chanie's story?
- Who are the other boys in the story?
- How is the story narrated? Why do you think Boyden chose to have multiple voices narrating the story?
- How does Boyden weave the stories of the Manitou throughout the story?

Have students read “The lonely death of Chanie Wenjack,” the *Macleans* article that tells Chanie’s story in 1967. Students should also read *Secret Path*, the graphic novel created by Gord Downie in co-operation with Chanie Wenjack’s family. The graphic novel is only images and song lyrics, not dialogue or other text. Students should use a double entry journal to record their reading experience. Reading the graphic novel could be a cooperative experience too, as the actual text is quite large.

Watch “Gord Downie’s The Secret Path,” the one-hour video that starts with Gord Downie’s journey toward co-creating *Secret Path*. The whole story is animated with the songs voiced over. There is a post-show discussion included with this video as well.

The Truth and Reconciliation Commission learned that many students ran away from residential school and died as a result. Their stories have largely not been told. Have students research the lives of some of these children and what happened to them, and write/share what they have learned through a written, oral, or visual piece of text (a list of children is available at www.macleans.ca/news/canada/the-runaways-project-help-us-tell-these-stories/).

Formative Assessment Strategies

Monitor students’ responses to what they are learning, and provide supportive feedback as needed regarding the importance of understanding the current legacies of Indian Residential Schools.

Unit Summative Assessment Options

Explain that Gord Downie’s *Secret Path*, the fund, and the fundraising are all part of his action plan for Reconciliation. Ask student what kind of action plan could they create? To underline the need for an action plan, have students watch Murray Sinclair’s “What is Reconciliation?”

Have students research what individuals, students, and other groups have done, or are planning to do, to take action for reconciliation. Is anything happening in the local community? Make a class list of different activities. Discuss how each activity hopes to help with reconciliation? Discuss with students some types of activities they could be involved in.

Action Project

Ask students to plan an activity that can help educate younger students about the truth about Indian Residential Schools and encourage others to understand what reconciliation means. Decide on how the project will be carried out. Will it be a whole-class project, such as a tile project? Will it be decided and carried out in small groups? Will it be an individual or partnered activity? Encourage students to be creative; some ideas might include an art installation, lesson, video, poetry installation, collection of stories.

As a class or group establish the goals for the project, who the audience will be (e.g., grade 4 students), and how success will be measured.

Following completion of the project, ask students to reflect on why this project was a part of an English First Peoples course. Ask them to think about what skills they developed or refined in the planning and implementation of the project. In addition to applying the previously discussed criteria to assess the actual project, this final reflection can be used as a basis for assessment.

BLM 1 – *What Do You Know about Indian Residential Schools?*

See what you know about Indian Residential Schools before we learn more about them.

1. What were Indian Residential Schools?

2. Why were First Nations children sent to Indian Residential Schools?

3. Who paid for the schools?

4. Who ran the schools?

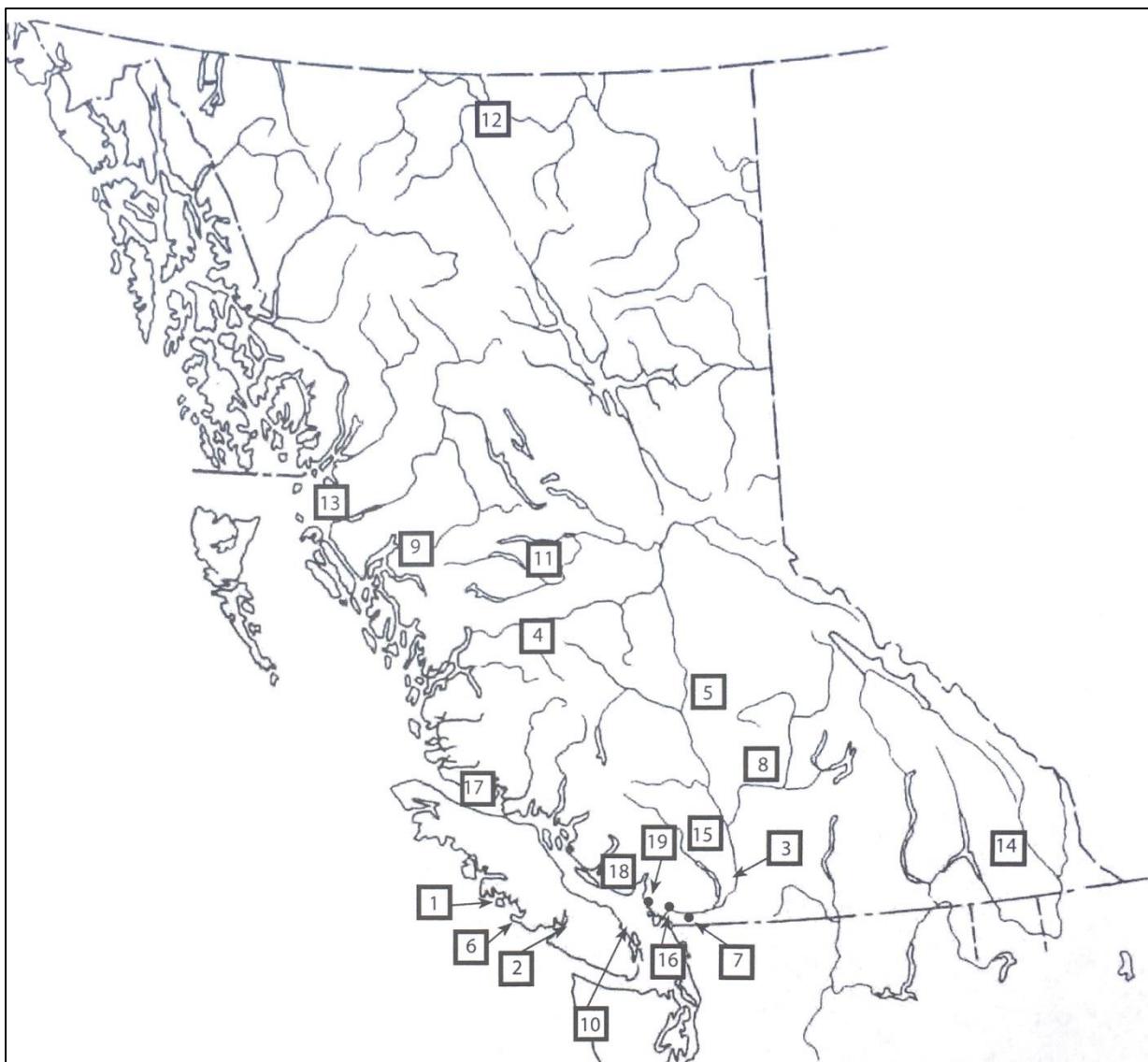
5. What were some of the experiences of children at these schools?

6. When did the last Indian Residential School close?

7. What were some of the effects of Indian Residential Schools on First Nations people?

8. Why do you think it might be important to learn about Indian Residential Schools?

BLM 2 – British Columbia Indian Residential Schools



- | | |
|--|--|
| 1 Ahousat / Flores Island (P/UC 1901-1939) | 11 Lejac (RC 1910-1976) |
| 2 Alberni (M/UC 1891-1973) | 12 Lower Post (RC 1940-1975) |
| 3 All Hallows, Yale (A 1900-1918) | 13 Port Simpson / Crosby Home for Girls (M/UC 1874-1948) |
| 4 Anahim Lake Dormitory (1968-1977) | 14 St. Eugene's / Kootenay (RC 1898-1970) |
| 5 Cariboo / St. Joseph's / William's Lake (RC 1886-1981) | 15 St. George's, Lytton (A 1901-1979) |
| 6 Christie / Clayquot / Kakawis (RC 1900-1983) | 16 St. Mary's, Mission (RC 1863-1985) |
| 7 Coqualeetza (M/UC 1888-1940) | 17 St. Michael's, Alert Bay (A) |
| 8 Kamloops (RC 1890-1978) | 18 Sechelt (RC 1912-1975) |
| 9 Elizabeth Long Memorial, Kitimaat (M/UC 1893-1941) | 19 St. Paul's, North Vancouver (RC 1889-1958) |
| 10 Kuper Island (RC 1890-1975) | |

A = Anglican Church M/UC = Methodist, later United Church
 P/UC = Presbyterian, later United Church RC = Roman Catholic Church

BLM 3 – Double-Entry Journal

Use the following chart to respond to a text you have just read or viewed. On the left-hand side, record an idea, quotation, or description that resonated with you. On the right-hand side, record your reaction, connection, thoughts, or feelings.

Idea, Quotation, or Description	Reaction, Connection, Thoughts, Feelings

Grades 11-12

Further Steps toward Reconciliation

Understanding Residential Schools through Text

Unit Guiding Questions

- How have Indian Residential Schools affected First Peoples in Canada, and how does their legacy continue to affect Canada today?
 - Why is it important for all Canadians to be a part of reconciliation?
 - How can all Canadians be part of the process of reconciliation?
-

Preparatory Notes

Indian Residential Schools have impacted First Peoples in Canada in significant and enduring ways, and the experience – for both survivors and descendants of survivors – continues to be powerfully reflected in First Peoples texts today. Canada’s Truth and Reconciliation Commission (TRC) indicates that both the history and current legacy of the system need to be understood by all Canadians in order to move toward a more just Canadian society and healed relationships between First Peoples and Canada today.

This unit is designed to deepen students’ understanding of the system of Indian Residential schools in Canada and their ongoing legacy. To help achieve this, students will:

- participate in shared reading experiences with adults in their lives
- engage in a reader’s theatre examination of the play *Where the Blood Mixes*
- study the film *Rabbit-Proof Fence*
- interpret various primary source documents and works of poetry, short fiction, and informational text
- create a personal witness blanket.

If students have little or no knowledge about residential schools, it is advisable to work through the Lesson 1 in the previous unit in this guide (First Steps – Exploring Residential Schools and Reconciliation through Children’s Literature).

When approaching this unit, it helps to be familiar with the backgrounds of the students in the class and prepared for some possible emotional reaction to the subject matter. Residential schooling is a difficult subject for many school survivors and their descendants. It also has the potential to elicit various powerful emotions among other students (Indigenous and non-Indigenous alike). When preparing to teach this unit, it is important to become familiar with the section in the Introduction of this guide that refers to Dealing with Sensitive Topics.

One of the “calls to action” from the TRC is for all students in Canada to learn about the Indian Residential School system as part of the process of reconciliation. An understanding of the nature and impact of residential schooling on people is important if students are to participate in reconciliation in Canada. A major focus in this unit is helping students accomplish this in two possible ways. First, the shared novel reading provides the opportunity for them to discuss a novel (and the Indian Residential School system) with adults in the community. Second, learning about Carey Newman’s Witness Blanket gives them a possible model for action of their own and a chance to represent their learning about reconciliation at the end of the unit.

Lesson Plans in this Unit:

- Lesson 1 – The Context of Residential School Policy
- Lesson 2 – Learning Beyond the Classroom: Shared Reading and Discussion
- Lesson 3 – Indian Residential Schools: Voices of Historical Supporters
- Lesson 4 – Indian Residential Schools: A Voice of a Survivor
- Lesson 5 – Indian Residential Schools: A Historical Voice of Opposition
- Lesson 6 – Residential Schools Internationally: The Australian Experience
- Lesson 7 – Propaganda and Public Opinion
- Lesson 8 – Apology for the Indian Residential Schools: A Survivor’s Voice
- Lesson 9 – The Official Apology for the Indian Residential Schools
- Lesson 10 – Intergenerational Trauma: Where the Blood Mixes
- Lesson 11 – Intergenerational Legacy: Multiple Perspectives
- Lesson 12 – What Is Reconciliation in Canada?
- Lesson 13 – How Do We Witness?
- Unit Summative Assessment Options

Primary Texts

- Kevin Loring, *Where the Blood Mixes* (class set)
- *Rabbit-Proof Fence* (film)
- from *Native Poetry in Canada: A Contemporary Anthology*:
 - Louise Bernice Halfe, Sky Dancer, “I’m So Sorry”
 - Rita Joe, “I Lost My Talk,” (this poem is also available in *An Anthology of Canadian Native Literature in English*, 3rd edition)
- several copies of each of the following texts:
 - Richard Wagamese, *Indian Horse*
 - Tomson Highway, *Kiss of the Fur Queen*
 - Lee Maracle, *Celia’s Song*
 - Doris Pilkington, *Follow the Rabbit-Proof Fence*
 - Joseph Bruchac, *Code Talker: A Novel About the Navajo Marines of World War II*
 - Robert Alexie, *Porcupines and China Dolls*. 2009
 - David Alexander Robertson and Scott Henderson, *Sugar Falls*
 - McGraw Hill Ryerson, *Moving Forward*
- Dr. Peter Henderson Bryce, *The Story of a National Crime* (archive.org/details/storyofnationalc00brycuoft)
- Finding Dr. Peter Henderson Bryce (vimeo.com/189577852)
- Canadian Residential School Propaganda video (www.youtube.com/watch?v=s_V4d7sXoqU)
- Indian Residential School Settlement Agreement ([www.aadnc-aandc.gc.ca/eng/1100100015576/1100100015577](https://aadnc-aandc.gc.ca/eng/1100100015576/1100100015577))
- Statement of apology to former students of Indian Residential Schools ([www.aadnc-aandc.gc.ca/eng/1100100015644/1100100015649](https://aadnc-aandc.gc.ca/eng/1100100015644/1100100015649))
- A long-awaited apology for residential schools (www.cbc.ca/archives/entry/a-long-awaited-apology-for-residential-schools)
- Residential school timelines
 - Aboriginal Healing Foundation (www.ahf.ca/downloads/condensed-timeline.pdf)
 - Historica Canada (education.historicacanada.ca/files/32/ResidentialSchools_English.pdf)
 - FNESC (www.fnesc.ca/wp/wp-content/uploads/2015/07/IRSR10-BM11-background.pdf)

- What Is Reconciliation? (www.trc.ca/websites/reconciliation/index.php?p=312)
- Truth and Reconciliation Final Report: Honouring Truth, Reconciliation for the Future (www.trc.ca)
- Truth and Reconciliation Commission Conclusion, *They Came for the Children*, ([www.myrobust.com/websites/trcinstitution/File/2039_T&R_eng_web\[1\].pdf](http://www.myrobust.com/websites/trcinstitution/File/2039_T&R_eng_web[1].pdf))
- 100 Years of Loss (www.legacyofhope.ca/downloads/100-years-of-loss-booklet.pdf)
- Witness Blanket weaves residential school memories together (www.cbc.ca/news/canada/manitoba/witness-blanket-cmhr-winnipeg-1.3363889)
- Witness Blanket trailer (www.youtube.com/watch?v=eNJ0a5P9YDo)

Supplementary Text

- Where the Blood Mixes: Study Guide (www.wctlive.ca/docs/where_the_blood_mixes_study_guide_121002.pdf)

Blackline Masters

1. Stages in the Relationship
2. Novel Discussion Guide – Possible Discussion Prompts
3. Post-Novel Discussion Reflection
4. Historical Voices on Indian Residential Schools (Duncan Campbell Scott and P. G. Anderson)
5. Historical Voices on Indian Residential Schools (Dr. Peter Henderson Bryce)
6. Reflection on Historical Voices
7. Propaganda Comparison Chart
8. The Official Apology
9. Script Excerpts

Lesson 1 – The Context of Residential School Policy

In order to more fully appreciate the texts in this unit, it is essential that students have some historical background about the Indian Residential School system. Students may come to the class with vastly differing degrees of familiarity with the topic of Indian Residential Schools. If students have strong background knowledge already (e.g., because this topic is also being studied in a Social Studies class), it is possible to begin with this lesson. If students have little previous knowledge, it is advisable to begin with Lesson 1 in the previous unit (First Steps – Exploring Residential Schools and Reconciliation through Children’s Literature).

Applicable BLMs

1. Stages in the Relationship

Students can examine the changing relationship between Canada and First Peoples by reviewing and discussing informational text in historical documents. The Royal Commission on Aboriginal People identified four stages in the relationship:

- Stage 1: Separate Worlds
- Stage 2: Contact and Cooperation
- Stage 3: Displacement and Assimilation
- Stage 4: Negotiation and Renewal

Use BLM 1 – Stages in the Relationship to examine the stages. To spur discussion, ask students:

- Are we still in stage 4, or are we in a new stage?
- If and when we arrive at a new stage, what might it be called?

Lesson 2 – Learning Beyond the Classroom: Shared Reading and Discussion

The subject of residential schooling has been addressed in several literary works, including:

- Richard Wagamese, *Indian Horse*
- Tomson Highway, *Kiss of the Fur Queen*
- Lee Maracle, *Celia's Song*
- Doris Pilkington, *Follow the Rabbit-Proof Fence*
- Joseph Bruchac, *Code Talker: A Novel About the Navajo Marines of World War II*
- Robert Alexie, *Porcupines and China Dolls*
- David Alexander Robertson and Scott Henderson *Sugar Falls* (note that this graphic text is an excellent resource for differentiation with students who have reading challenges)

Students in this course have the opportunity to read current literature dealing with the residential school experience, but other adults in their lives may not be familiar with these works. This lesson allows adults to read the same books as students, engage in discussions about literature and reading, and learn about the Indian Residential School system. This learning experience provides the opportunity for students to extend their learning beyond the walls of a school or classroom in ways that can also support their relationships with other adults in their lives.

The activity requires enough adults to pair up with all of the students in the class. These adults could be other teachers or staff members in the school, members of the community, parents, or Elders. Some of these adults could have two or three students paired with them.

Applicable BLMs

2. Novel Discussion Guide – Possible Discussion Prompts
3. Post-Novel Discussion Reflection

As students read, they should be keeping a reading journal, based on the discussion prompts in BLM 2 – Novel Discussion Guide. The adults who are partnered with the students should receive the same discussion prompts.

When both the partnered student and adult are finished reading the novel, they should find a time to meet to discuss their reading. If a few students are partnered with the same adult, they could all meet at the same time or separately. They can use the discussion prompts if they wish; these are provided to give the students direction as they read and to give shape to the student/adult discussion if necessary.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

After students have had their discussions with adult partners, have students reflect using BLM 3 – Post-Novel Discussion Reflection. This reflection could also occur as part of a whole-class discussion. Provide feedback to students' reflections.

Lesson 3 – Indian Residential Schools: Voices of Historical Supporters

Distribute and have students read the BLM 4. BLM 6 – Reflection on Historical Voices could be photocopied on the reverse of BLM 6. Alternatively, BLM 6 could be projected.

Students should read the quotations on BLM 4. Once students have had a chance to complete the reading, ask the question: Why did the government enact law requiring residential schooling for First Peoples children?

Have a class discussion around this question. Discuss the terms “colonization” and “paternalism,” and how these concepts are reflected in the historical voices. Discuss what “racism” is, and how the quotations from Duncan Campbell Scott could be considered to be racist.

Applicable BLMs

4. Historical Voices on Indian Residential Schools (Duncan Campbell Scott and P. G. Anderson)
6. Reflection on Historical Voices

On the BLM, there is a double-photo of Thomas Moore. Have students talk about the before and after photo of Thomas Moore: How does this photo link with the mission of Duncan Campbell Scott?

Formative Assessment Strategies

Have students fill out a copy of BLM 6 – Reflection on Historical Voices. Provide feedback.

Lesson 4 – Indian Residential Schools: A Voice of a Survivor

Introduce the poem, “I Lost My Talk” by Rita Joe. Ensure that each student has a copy of the poem. Explain that Rita Joe is a widely recognized Mi’kmaq poet. In the poem, there is a reference to Shubenacadie School, which was a residential school that operated in Nova Scotia from 1922 to 1968. Rita Joe attended this school when she was a child.

Have students read the poem silently. Then read it (or have a student read it) aloud. Conduct a whole-class discussion about the poem, guiding the conversation with prompts such as the following:

- Who is the “you” referred to in the poem?
- What is the “talk” referred to in the poem? (Mi’kmaq language, but also by extension the poet’s sense of identity – the last line of the poem suggests that awareness and knowledge of First Peoples identity is at issue)
- Elicit observations from the students concerning the form of the poem: the non-conventional punctuation (e.g., sentence fragments punctuated as sentences; stand-alone principal clauses not punctuated at all) and the reference to “the scrambled ballad, about my word.” Is this really a ballad? What conclusions might be drawn from these observations? Does the form actually reflect the theme in any way?
- What tone does the speaker in the poem adopt? (e.g., lines 1-9, with short declarative statements, feels accusatory; in lines 10-12 the tone shifts toward the closing request/plea, expressed in relatively gentle terms) What other types of emotion might one expect from someone who has had her talk “snatched away”?

- Do you think that Shubenacadie Residential School has achieved Duncan Campbell Scott's intent with respect to this speaker? Why or why not? Have students refer back to BLM 4 – Historical Voices on Indian Residential Schools, as needed.
- What do you think is the purpose of this poem? (relate this question to the general questions about First Peoples' voice posed in Lesson 1; look for students to recognize how this poem might contribute to teaching, to processing of difficult emotions – catharsis, to affirmation)

Formative Assessment Strategies

Provide feedback to student participation in the discussion, considering the extent to which they contribute thoughtfully and/or provide examples or elaborations to make meaningful connections with prior discussions from this unit.

Lesson 5 – Indian Residential Schools: A Historical Voice of Opposition

This lesson focuses on an examination of the work of Dr. Peter Bryce. Some quotations and background information are supplied in BLM 5.

While it may seem that people in the past were all in support of residential schools, it is important to recognize that some government officials actually actively opposed the schools. One person who was instrumental in being a voice of opposition was Dr. Peter Henderson Bryce.

Show students the video “Finding Dr. Peter Henderson Bryce” and discuss how difficult it would have been for him to speak out against the Indian Residential School system.

Distribute copies of BLM 5. BLM 6 – Reflection on Historical Voices could be photocopied on the reverse of BLM 5. Alternatively, BLM 6 could be projected. Students should read the quotations on the BLM. Once students have had a chance to do so, ask

- Why do you think that Duncan Campbell Scott and other government officials worked against Dr. Bryce?
- What legacy has Dr. Bryce left for us today?

As an extension, students could research other voices of opposition to Indian Residential Schools and share those with the class.

Formative Assessment Strategies

Have students fill out a copy of BLM 6 – Reflection on Historical Voices and discuss the evolution in their thinking from Lesson 4. Provide feedback to students.

Applicable BLMs

5. Historical Voices on Indian Residential Schools (Dr. Peter Henderson Bryce)
6. Reflection on Historical Voices

Lesson 6 – Residential Schools Internationally: The Australian Experience

This lesson may take place over two to three classes. Introduce the film, *Rabbit-Proof Fence*. Let the students know that some of the scenes may be disturbing. Because of its length (94 minutes), the film may be shown at one, two, or three viewings. You could also show selected snippets for a specific purpose.

After each viewing, debrief the film with discussion questions such as the following:

- How did this make you feel?
- What scenes did you find disturbing? Why?
- What did you learn about the function and characteristics of this First Peoples' story?

At the completion of the film, pose the following questions for students to individually or collaboratively address. (Jigsaw activity possibility: assign specific questions to small groups to discuss and report on.)

- How did you react to the film? Discuss your views with a partner.
- How would you describe the genre of the film?
- Very early in the film, we see the eagle, Molly's totem, her spirit bird. Her mother tells her the eagle will look after her. When does the bird appear again in the film and why?
- In your own words, describe the scene when the children are taken and how the tension is built up.
- Comment on your feelings, the music, the reactions of the women and the children.
- Write a description of the scene through the eyes of Molly, one of the mothers, or Riggs, the police officer.
- What did you learn from *Rabbit-Proof Fence* that you did not know before?
- How does this information help you understand Australian First Peoples today?

Have students complete a journal entry in response to one of the following challenges:

- Australia's Chief Protector, A.O. Neville states: "... our human duty by the outcast is to take the children young and bring them up in a way that will establish their self-respect, make them useful units in the community, and fit to live in it according to its standards." Why would people today say that Neville's policies were racist? Provide evidence from the film. What evidence is there that Neville is a product of Australian society and its values at that time? Compare the Australian policy of "breeding out" aboriginality with Canada's assimilation policy through residential schooling? What kinds of activities were the children involved in to "civilize" them according to the portrayals in *Rabbit-Proof Fence*?
- How does the use of Indigenous language in *Rabbit-Proof Fence* enhance the story?

Formative Assessment Strategies

Provide feedback to students' journal entries.

Lesson 7 – Propaganda and Public Opinion

Propaganda is frequently used by governments to convince their citizens to believe certain things, to influence them in certain directions. Sometimes, the government propaganda helps to change attitudes of the citizens to the point that they allow human rights infractions to occur, thus becoming complicit.

The following are examples of propaganda. Show each example to the class and discuss using the questions provided.

- *Rabbit-Proof Fence* – “Unwanted Third Race” scene:
 - Why does he refer to the mixed offspring as the “unwanted third race”?
 - Why is it the presenter’s responsibility to prevent more children of mixed ancestry?
 - What is the purpose of his presentation? What does he want the audience to believe?
- Canadian Residential School Propaganda video from 1955:
 - What is the purpose of the residential school public service announcement?
 - Who is the intended audience of the announcement?
 - What impression of residential schools do you have after seeing the announcement, assuming that you know nothing about residential schools?
 - What do you think life was really like inside the schools?

Formative Assessment Strategies

After watching and discussing the propaganda texts, have students complete BLM 7 – Propaganda Comparison Chart. Provide feedback to students’ charts.

Applicable BLMs

7. Propaganda Comparison Chart

Lesson 8 – Apology for the Indian Residential Schools: A Survivor’s Voice

Have students sit in a circle. Introduce the poem, “I’m So Sorry,” explaining that Louise Bernice Halfe, Sky Dancer is a Cree poet from Alberta. Have one student to read the first line of the poem. The next student will read the next line of the poem, the next will read another line, and so on until the entire poem has been read out.

While in the circle, have students answer in a word or phrase what they think other First Peoples would think of this apology and how they themselves feel about this apology. Extend the discussion about apologies by introducing the Settlement Agreement, whereby the Government of Canada and the various Christian denominations that operated the residential schools have agreed to address the legacy of harm perpetrated by the schools. Visit the Indian Residential School Settlement Agreement website to learn about the settlement.

Within the class, informally debate the pros and cons of this settlement for residential school survivors, taking account of:

- the legacy of harm (the intergenerational impact of the abuse perpetrated in residential schools)
- the financial compensation for individuals
- the provision for a Truth and Reconciliation Commission
- the provisions with respect to the Aboriginal Healing Foundation.

Formative Assessment Strategies

Provide feedback to class discussion as necessary to help students clarify and enhance their learning.

Lesson 9 – The Official Apology for the Indian Residential Schools

In addition to the material supplied on BLM 8 – The Official Apology, this lesson requires students to have access to:

- the full text of Prime Minister Harper’s apology
- a video of the apology and acceptance of the apology
- timelines of the Indian Residential Schools system

Begin by having students examine a timeline of Indian Residential Schools (e.g., from the Aboriginal Healing Foundation website or the Historica Canada educator guide). Discuss why so many churches (the United Church, the Anglican Church, and the Presbyterian Church) apologized before the Canadian Federal Government did. Ask students why they think the official apology was finally made in 2008.

Before watching the apology, students may need more background to the Indian Residential School experience and the lead-up to the official apology. If that is the case, a significant amount of information is available in the Historica Canada guide or can be found in the FNESC timeline and background.

Show students a video of the apology. There are various versions available online. The one referred to in the resources section is almost one and a half hours long and includes all the responses to the apology.

Alternatively, or in addition, read the text of the apology with the class. It is more powerful to see the delivery of the apology along with the responses.

Formative Assessment Strategies

Have students complete the BLM 8 – The Official Apology and provide feedback to students’ responses.

Applicable BLMs

8. The Official Apology

Lesson 10 – Intergenerational Trauma: Where the Blood Mixes

This lesson focuses on Kevin Loring’s play, *Where the Blood Mixes*.

Have students to brainstorm a list of emotions on small pieces of paper and place these in a jar. In another jar, have strips of the lines from the *Where the Blood Mixes* script as supplied on BLM 9 – Script Excerpts. Choose a small group of students to present to the rest of the class, standing shoulder to shoulder. Each student presenting chooses an emotion for themselves. The student who will

Applicable BLMs

9. Script Excerpts

begin then also chooses a line from the jar. They immediately say the line given in the emotion they had drawn. They pass that same line to the person next to them, who presents the line in the emotion that they drew, and so on down the line. A follow up discussion could occur, with audience members guessing the various emotions.

Review the background for the title of the play. According to the study guide for the play:

The title comes from the name of the town, Kumsheen, the place where the Thompson and Fraser Rivers meet. A more accurate translation is, “the place inside the heart where the blood mixes.” Kumsheen, now known as Lytton, was the heart of the N’lakap’nux nation. The title also refers to a story about Coyote – the well-known Trickster character in Native mythology. Another reason for this title is that as the salmon come home, up the river each year, their bodies change to a brilliant blood red. It used to be said that you could walk across the river on the salmon, as their numbers were so abundant.

Begin a reader’s theatre for the play. The reader’s theatre will take a couple of full classes. In the Teacher Guide, descriptions of the characters are provided, which will help students know how to deliver their lines. Students should be warned that some characters swear or use coarse language and discuss sensitive subject matter, so if they are participating in the reader’s theatre, they should be prepared for that. Reader’s theatre is a dramatic presentation of a script with students taking turns reading.

After reading *Where the Blood Mixes*, have a class discussion using the following questions:

- If theatre can both educate and entertain, what was the intention of *Where the Blood Mixes*? In what ways did the show effectively serve this purpose?
- Unlike most stories, where the rising action often includes moments of characters’ realizations, this play’s characters conflicts all peak at a variety of points in the play. Discuss what part of the play this happened for each character and the effect of this unique format.
- What should today’s government be doing to address these issues that exist in our province’s history?

Formative Assessment Strategies

There are some significant symbols in the play – discuss the relevance of following:

- The sturgeon as a monster and a connection to the past
- The Fraser River is warm like Mooch
- The Thompson River is cold and clean, like Floyd
- June is the bridge between Floyd and Christine
- The osprey as Anna’s soul
- Christine and her baby as renewal and the future
- The pull tab machine as the temptation.

Have students create a visual representation of these symbols on a large sheet of paper or poster board. They should find lines from the play that help to illustrate the symbols, and beside each of the lines, explain how the symbol is developed in the play.

Lesson 11 – Intergenerational Legacy: Multiple Perspectives

This lesson focuses on the following texts, all found in *Moving Forward*:

- “Returning to Harmony” (Richard Wagamese)
- “The Right to Be Cold” (Sheila Watt-Cloutier)
- “The Same as Trees” (Nicola Campbell)
- “On the Front Lines with a Mi’kmaq Language Warrior” (Savannah Simon)
- “Apology Day” (Isabelle Knockwood)

Divide the class into either five groups (one text per group) or ten groups (two groups study the same text). The groups should each be assigned one of the texts from the list above. Students should read the text independently, and then come together as a group to discuss it.

Applicable BLMs

**2. Novel Discussion Guide –
Possible Discussion Prompts**

This is a good opportunity for students to practise using the novel discussion guide prompts that they have been or will be using with their adult partners (see BLM 2 – Novel Discussion Guide). Wherever it says “novel” in the prompts, students should simply replace it with the word “text.”

In their groups, students should prepare a short presentation for the class about how the text informed their understanding of the Indian Residential School experience and the intergenerational trauma that is ongoing as a result.

Lesson 12 – What Is Reconciliation in Canada?

Discuss the meaning of the words “*reconcile*” and “*reconciliation*. ” (There are several meanings for reconcile, but the important one here is the re-establishment of relationships.)

View the video “What Is Reconciliation?” Review or explain who Justice Murray Sinclair is (chair of the Truth and Reconciliation Commission). Discuss what students think the main idea of the video is. (One main idea is that it took a long time – seven generations – to create the damage of today, and it will take several generations to truly heal.)

Discuss ways that the relationship between Indigenous and non-Indigenous people in Canada has been broken. This discussion of reconciliation can be supported by examining material associated with the *Truth and Reconciliation Final Report: Honouring Truth, Reconciliation for the Future*:

- Honouring the Truth, Reconciling for the Future – the Executive Summary of the Final Report
- What We Have Learned: Principles of Truth and Reconciliation, pp 3-4
- the Truth and Reconciliation Commission Conclusion

Ask students: What signs does the report suggest will indicate effective reconciliation has been achieved? Point out to students that the reconciliation called for by the Truth and Reconciliation Commission is not just about Indian Residential Schools. It is about the whole relationship that has been fractured by colonialism and racism.

Refer back to the TRC Interim Report Conclusions, number 6. Use the discussion of this conclusion as a starting point. Ask students to write a written response to the question: How have Canadians been denied an understanding of the history of the relationship between Indigenous and non-Indigenous peoples?

Ask students why it matters that all Canadians become actively involved in the reconciliation process. Have students read the section “Why it Matters” in the “100 Years of Loss” booklet. Discuss each statement to make sure students understand its intent. Ask students to write a personal statement telling why it matters to them. Students may want to see what people have written on the Truth and Reconciliation website page, “It Matters to Me”. After discussing it in class, some students may want to post their statement to the website (if it is appropriate).

Lesson 13 – How Do We Witness?

Explain the First Peoples concept of “witnessing,” a protocol common to many First Nations. According to the TRC website:

“The term witness is in reference to the Aboriginal principle of witnessing, which varies among First Nations, Métis and Inuit peoples. Generally speaking, witnesses are called to be the keepers of history when an event of historic significance occurs – partly because of the oral traditions of Aboriginal peoples, but also to recognize the importance of conducting business, building and maintaining relationships in person and face to face. Through witnessing, the event or work that is undertaken is validated and provided legitimacy. The work could not take place without honoured and respected guests to witness it.

Share with students the two videos about the witness blanket.

Discuss how the witness blanket was created and for what purpose.

Determine where the nearest residential school was to your school or community. BLM 2 – British Columbia Indian Residential Schools may prove helpful in this regard.

Explore 7-10 panels from the witness blanket – listen to the story of each of these panels. Students should discuss, with a partner or in a small group, how the witness blanket represents reconciliation, and how the stories affected them.

Unit Summative Assessment Options

Option 1

Have students create a witness blanket panel that demonstrates their understanding of Indian Residential Schools and reconciliation. The panel could be developed through a variety of media (2D or 3D, physically or digitally). Co-develop criteria with students. The panel could include references to the following:

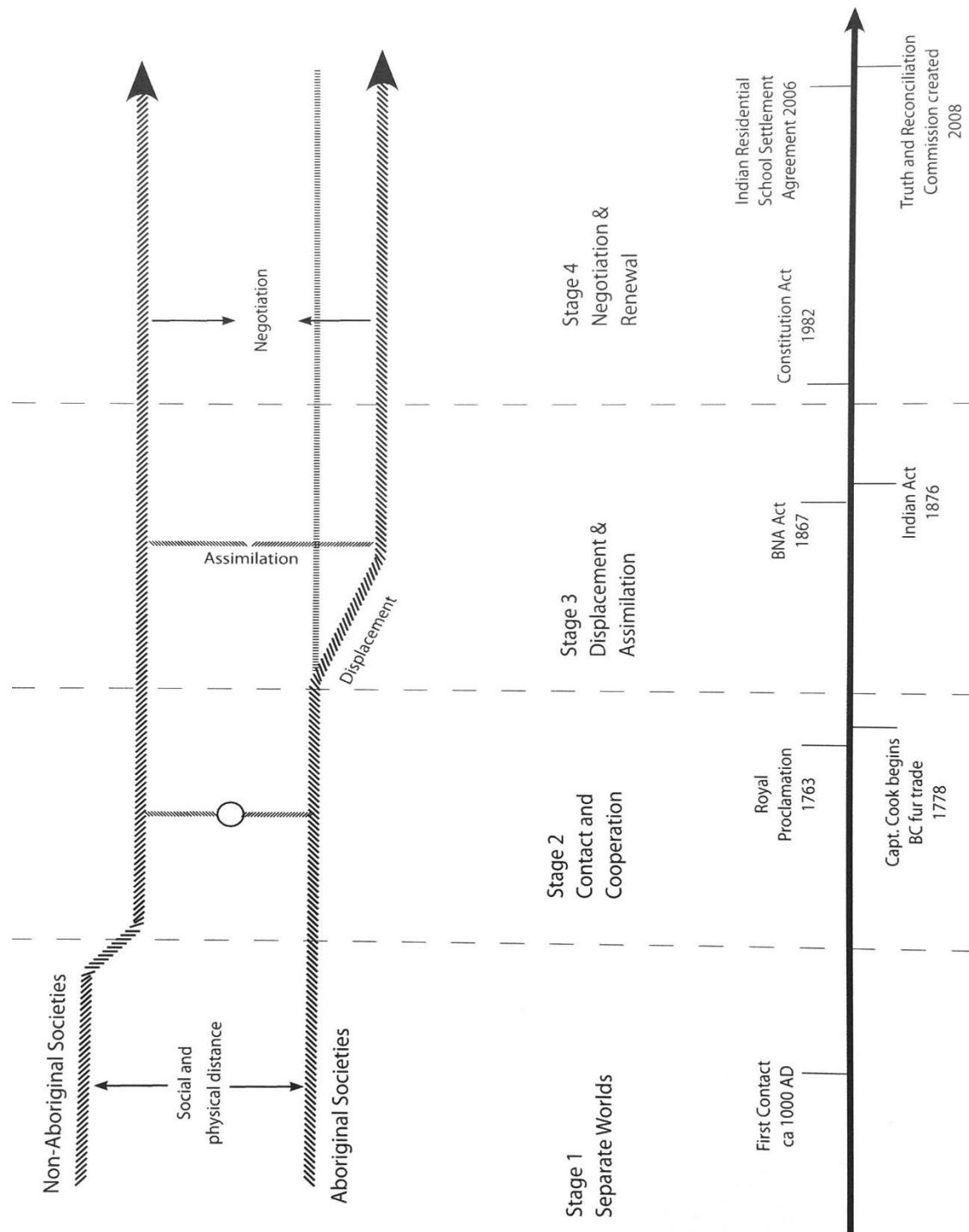
- First Peoples’ culture, language, history and local contexts
- Element(s) of texts that students have explored through the unit
- Evidence of what students have learned

As part of reconciliation, students’ witness blankets should be displayed and shared with the larger community (other students, parents, school staff, community).

Option 2

Design a project for reconciliation. Ask students to plan an activity that they can implement to help educate others about the truth about Indian Residential Schools and encourage others to understand what reconciliation means. The project could be done individually, in pairs, or in small groups. Co-develop criteria for assessment (taking into account whether the project is individual or collaborative). Students should find a way to embed the learning they did throughout the unit.

BLM 1 – Stages in the Relationship



BLM 2 – Novel Discussion Guide – Possible Discussion Prompts

1. Is this novel an authentic First Peoples text? Explain.
2. Who is the central character(s)? What motivates the central character's actions?
3. What are the central character's most important traits? Why are these traits important?
4. How is the main character changing? What is the character learning about life? About and the role the character plays in it? Who controls the character's actions? How does this make the character feel or react?
5. What would be “out of character” for the main character? (In other words, what would this character most likely never do?)
6. What is the central idea (theme) in the novel? What evidence from the novel supports this central idea as being significant?
7. Has the author included any words or phrases in Indigenous languages in the novel? Provide some examples. How does the inclusion of these words or phrases contribute to the story?
8. What is your view or opinion around this central idea? What would you be willing to do to defend your views? What problems may arise because of these views?
9. What is the most important mood so far? What techniques does the writer use to create this mood?
10. What have you learned about the time period while reading (e.g., names of people, laws, unusual situations, settings)? What historical information does the writer include? How is it supported?
11. What is the most interesting scene in the novel? What did the writer do to catch your interest?
12. What did you learn about the actual experience of Indian Residential Schools while reading the novel?
13. What did you learn about the after-effects of the trauma of Indian Residential School for survivors while reading the novel?
14. What did you learn about the effects of inter-generational trauma while reading the novel?
15. How are the characters who were impacted by Indian Residential Schools able or not able to move on with their lives?
16. After reading this novel, how have your opinions, views, or understandings about the Indian Residential School system been impacted?

BLM 3 – Post-Discussion Reflection

Describe the discussion with your partner.	What surprised you the most during your discussion?
What views about the novel did you share with your partner? How were your views divergent?	What messages about reconciliation did your partner take away from the novel?

BLM 4 – Historical Voices on Indian Residential Schools (Duncan Campbell Scott and P. G. Anderson)

The following quotations are from Duncan Campbell Scott, appointed Deputy Superintendent of Indian Affairs by the government of Canada from 1913 to 1932, and one of Scott's successors at the Federal Department of Indian Affairs, P.G Anderson. Scott was responsible for making it compulsory for Indian children to attend residential schools and was determined to "take the Indian out of the Indian" through residential schools.



Thomas Moore before and after his entrance into the Regina Indian Residential School in Saskatchewan in 1874.
Library and Archives Canada / NL-022474

I want to get rid of the Indian problem. Our object is to continue until there is not a single Indian in Canada that has not been absorbed into the body politic and there is no Indian question and no Indian Department." ... "They are a weird and wanng race...ready to break out at any moment in savage dances; in wild and desperate orgies.

statement by Duncan Campbell Scott, 1920, cited at
www.shannonthunderbird.com/residential_schools.htm

It is observed with alarm that the holding of dances by the Indians on their reserves is on the increase, and that these practices tend to disorganize the efforts which the Department of Indian Affairs is putting forth to make them self-supporting. I have, therefore, to direct you to use your utmost endeavours to dissuade the Indians from excessive indulgence in the practice of dancing.

excerpt from a letter written December 15, 1921
by Duncan Campbell Scott as a circular to staff

You will not give up your idle, roving habits to enable your children to receive instruction. It has therefore been determined that your children shall be sent to schools where they will forget their Indian habits and be instructed in all the necessary arts of the civilized life and become one with your white brethren.

Indian Superintendent, P.G. Anderson, 1946 cited at
www.shannonthunderbird.com/residential_schools.htm

BLM 5 – Historical Voices on Indian Residential Schools – Dr. Peter Henderson Bryce

The following quotations are from Dr. Peter Henderson Bryce, who was the Chief Medical Inspector for the Federal Government around the turn of the 20th century. He wrote the first Public Health Code for the province of Ontario. One of Dr. Bryce's roles was inspecting the health conditions at Indian Residential Schools. He visited 35 residential schools and found that the schools were overcrowded and poorly ventilated, conditions known at the time to facilitate the spread of tuberculosis and other diseases among students. In 1907, Dr. Bryce wrote his "Report on the Indian Schools of Manitoba and the Northwest Territories" which is commonly known as "The Bryce Report."

It suffices for us to know... that of a total of 1,537 pupils reported upon, nearly 25 per cent are dead, of one school with an absolutely accurate statement, 69 per cent of ex-pupils are dead, and that everywhere the almost invariable cause of death given is tuberculosis.

It is apparent that...[it is] the old-fashioned buildings, their very varied and imperfect methods of heating, and an almost complete lack of knowledge of the meaning of ventilation and of methods for accomplishing it in the different schools, that are responsible for this most serious condition which has been demonstrated and which demands for immediate remedy.

We have created a situation so dangerous to health that I was often surprised that the results were not even worse than they have been shown statistically to be.

The Bryce Report 1907

[In the schools, a] trail of disease and death has gone almost unchecked by any serious efforts on the part of the Department of Indian Affairs.

"The Story of a National Crime: An Appeal for Justice to the Indians of Canada" 1922

For years, Dr. Peter Henderson Bryce urged the government and the public to pay attention to this pressing issue. However, Dr. Bryce's recommendations for improvements to residential schools came into direct conflict with Duncan Campbell Scott's work to reduce the spending of the Department of Indian Affairs. In 1913, Duncan Campbell Scott suspended the funding for Bryce's research on child deaths in residential schools and blocked Dr. Bryce's presentations of his research findings at academic conferences. The federal government forced Dr. Bryce out of public service and into retirement in 1921. In 1922, he published his book, *The Story of a National Crime: An Appeal for Justice to the Indians of Canada*. This book can be viewed in its entirety at archive.org/details/storyofnationalc00brycuoft.

BLM 6 – Reflection on Historical Voices

What did you know about this subject before the discussion?	What have you learned about this subject as a result of the discussion?
What surprised you most during the discussion? Why was this most surprising?	How has this discussion informed your understanding of Indian Residential Schools?

BLM 7 – Propaganda Comparison Chart

Propaganda is _____.

Companies, governments, and groups use propaganda to create bias and prejudice in citizens.

Describe the propaganda techniques used in each of the texts to influence peoples' beliefs:	
Rabbit-Proof Fence	Public service announcement
How are the techniques similar?	
How are the techniques different?	
Reflection:	

BLM 8 – *The Official Apology*

After watching and reading the text of the apology, look at the following quotations taken from Prime Minister Stephen Harper. Answer the reflection questions following each quote.

“In the 1870s, the federal government, partly in order to meet its obligation to educate Aboriginal children, began to play a role in the development and administration of these schools.”

- Why did the government feel it was their obligation to educate First Peoples children?
- Why was the government unaccepting of traditional ways of teaching First Peoples children?

“...to kill the Indian in the child”

- What does this quotation mean to you?
- Were residential schools successful in doing so?

“The government of Canada recognizes that the absence of an apology has been an impediment to healing and reconciliation.”

- Why is an apology an important part of reconciliation?
- Why does an apology hold so much power?
- How did hearing “we are sorry” make you feel?

“...it was wrong to forcibly remove children from their homes and we apologize for having done this. We now recognize that it was wrong to separate children from rich and vibrant cultures and traditions...”

- Why didn’t the government have these views in the 1800s?
- Why did the government continue to remove children from their homes for more than one hundred years?

“The burden of this experience has been on your shoulders for far too long.”

- How can the government carry some of this burden?
- Does an apology help lessen the burden on both sides?

“The Commission presents a unique opportunity to educate all Canadians on the Indian Residential School system.” (Truth and Reconciliation Commission)

- Why do you think many Canadians are still unaware of the 100-year legacy of the Indian Residential School system?
- Why do all Canadians need to be educated about this “dark chapter in our history”?
- What can be done to increase public understanding and sensitivity to the effects of the residential schools’ former students, families and communities?

“...a relationship based on the knowledge of our shared history, a respect for each other and a desire to move forward...”

- Do you think it’s possible for former abused students to “respect” their oppressors such as the government, their former teachers, etc.?
- How do we reconcile with our past experiences?
- How do we reconcile with others?

BLM 9 – Script Excerpts

This BLM should be cut into strips to accompany the activity for *Where the Blood Mixes*.

MOOCH: Hey, remember that time we were out road hunting and drinking all day, you picked a fight with... what's his name ... he's dead now ... anyways, you got licked, remember?

FLOYD: Didn't you make yourself a lunch? I told you to make a lunch.

MOOCH: Tonight might be my last night on earth anyways.

CHRISTINE: I thought you would be curious about me. I thought you would want to know what happened to me.

JUNE: You look just like her, you know. You look just like your mom.

FLOYD: Nobody died. My kid is coming to town today so I wanted to look good.

FLOYD: I don't want to talk about this. Today is supposed to be a good day.

JUNE: You know I don't have much. I don't have a lot to give. I feed you. What am I supposed to buy groceries with now?

Grades 10-11

Relationships

Families, Friendships, Communities, and the Land

Unit Guiding Questions

- How do the relationships we have with others impact us?
 - How do our relationships with our family, friends, and community strengthen us?
 - What are our relationships to the land?
-

Preparatory Notes

In this unit, students explore the central theme of relationships with family, community, friends, and the land. They consider the unit guiding questions and use them as a springboard for extending their own inquiry into relationship issues in texts and society. As a main text, students each choose a novel from a supplied list.

The process of textual analysis involves collaborating with peers through participation in literature circles. The use of literature circles supports the philosophy that students should have some choice in their learning. Having different novels to choose from also allows for students with varied reading strengths to still be able to access texts related to the unit theme(s). To prepare for their literature circle meetings, students are assigned to write reader responses. In addition, because students will need time to read their novels, extra classroom activities are suggested for in-between the novel study days. These activities are meant to complement the ideas students are being exposed to in their novels. The additional suggested activities include:

- interviewing a family member or member of the community
- reading a graphic text
- completing some personal writing about positive and negative relationships
- reading some informational texts about protecting the land.

Lesson Plans in this Unit:

- Lesson 1 – A Local Focus: Quotations
- Lesson 2 – Relationship to the Land
- Lesson 3 – Literature Circles
- Lesson 4 – Literature Circles: Reading Activity
- Lesson 5 – Literature Circles: Character Write
- Lesson 6 – Protecting Our Land
- Lesson 7 – Interviewing a Family/Community Member
- Lesson 8 – Writing about Relationships
- Unit Summative Assessment Options

Primary Texts

- Student texts for literature circles:
 - Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*
 - Thomas King, *Medicine River*
 - Drew Hayden Taylor, *The Night Wanderer*
 - Richard Wagamese, *Dream Wheels*

- from *Strength and Struggle: Perspectives from First Nations, Inuit, and Métis Peoples in Canada*:
 - Darryl Sainnawap, “Protect Our Land: A Youth Perspective”
 - Joyce Atcheson, “Protect Our Land: A Chief’s Perspective”
- “On the Front Lines of a Mi’kmaq Language Warrior,” from *Moving Forward: A Collection About Truth and Reconciliation*

Blackline Masters

1. A Local Focus – Quotations
2. RAFT Writing Templates
3. Reader Response Planning and Assessment
4. Reader Response Questions for *Medicine River*
4. Reader Response Questions for *The Night Wanderer*
4. Reader Response Questions for *The Absolutely True Diary of a Part-Time Indian*
4. Reader Response Questions for *Dream Wheels*
5. Body Biography
6. Concept Map Assignment
7. Making Connections with Questions
8. Character Write
9. Protecting Our Land

Lesson 1 – A Local Focus: Quotations

Students begin this unit by reflecting on the unit’s guiding questions:

- How do the relationships we have with others impact us?
- How do our relationships with our family, friends, and community strengthen us?
- What are our relationships to the land?

In this first activity, students will explore, the third question, “How are we connected to the land?” To elaborate, have students:

- explore the importance of their natural surroundings and its relationship to them, including their sense of self and education
- read the quotations on the supplied BLM1 and respond in small groups to the guiding questions
- still in small groups, summarize their group’s thoughts and have a spokesperson present this to the entire class
- participate in a class discussion of the small group thoughts
- respond individually & through writing (freewriting) to the question, “How are we connected to the land?”

Applicable BLMs

1. A Local Focus - Quotations

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Observe and provide feedback during students’ discussions. Provide feedback to students’ free-writes.

Lesson 2 – Relationship to the Land

This optional activity can be used prior to the literature circles. The intention is to activate students' thinking and awareness about their relationships with the land.

Have students think about a place in their natural surrounding that is important to them and then discuss its importance with their peers. Provide students with choice of one of the following sets of activities to respond to:

Option 1

- Think of a place in the natural world that is important to you. What is this place and where is it? Explain why it is meaningful to you.
- Find a classmate(s) and share with that person the place that is special to you and what it means to you. After you have shared, listen to them talk about their place. As you listen, record their description and thoughts.

Option 2

- Draw or take a picture of something in your natural surroundings that is important to you. Write a sentence or two describing your picture.
- Why is this part of your environment important to you?
- Ask a member of your community what that part of your natural surroundings means to them. Record their responses. What ideas do you have for protecting your natural environment and helping others understand its value?

Students are to submit their written records to help inform the class's next steps.

Formative Assessment Strategies

Observe and provide feedback to students' discussions and activities.

Lesson 3 – Literature Circles

Introduce each of the novels to the class by explaining what they are about, reading the first couple of paragraphs, making relevant comparisons to other texts students have read, etc. Let the students look at the novels, reading the first couple of pages and the cover notes, before they make their selections. Then form the class into heterogeneous groups of three or four, depending on their choices. Where possible, include a range of reading abilities within each group.

Using Literature Circles

Distribute the appropriate Reader Response Questions BLM to each group. Explain the process for reading the novels: each novel has four sections, and each section has three reader response questions. Students must read sections by set dates and choose or negotiate the reader response question they would like to answer. Each of the questions should be covered by one group member, and if there is a group of four, one question will be

Applicable BLMs

3. Reader Response Planning and Assessment
4. Reader Response Questions x4

answered by more than one group member. Students should also be prepared to discuss all the other questions and should keep point-form notes as they read.

At the beginning of each assigned reading class, students begin by writing their responses. Depending on the length of class periods, it might take about half a class for students to write a reader response and point-form notes for the other responses; they should have completed the reading ahead of time. The remainder of the class should be devoted to discussion of the section, using the reader responses to guide their talking.

Work with the class to develop a timeline for completion of the successive reading sections. Students must complete their reading assignment by the assigned day, as they will be expected to discuss the section with their group members and complete a reader response question.

Assessment of reader responses should focus on students' expression of comprehension of the novel and thoughtfulness of the response. Students should avoid plot summary and focus instead on answering the question by using examples from the novels to support their responses. Discuss criteria for students' reader responses, such as the extent to which they:

- offer a logical interpretation of literary works that features complex ideas and language
- include text-to-text, text-to-self, and text-to-world connections
- go beyond retelling to offer some analysis and well-developed personal connections
- demonstrate evidence of being able to interact with the text confidently.

Use the remainder of the first class for students to meet in their literature circle groups to choose topics. Once students are in their groups, they should decide which questions each of them will respond to, so that they have those questions in mind as they read.

Novel Study Days

The first half of each class on novel study days should be time for students to write their reader responses and notes on the other topics. The second half of the class is for the students to discuss reader response questions for the current section of their novels.

Note: The remaining activities in this unit should be conducted in between novel study days, which will allow students time to read their selected novels at a reasonable pace.

Formative Assessment Strategies

Provide anecdotal feedback and suggestions to the first reader response to help students with their future responses.

After assessing students' initial written responses, share any exemplary work so that students can use it as a guide or inspiration for their own subsequent responses.

Lesson 4 – Literature Circles: Reading Activity

As students are reading a section of their Literature Circle texts, they are to respond using the model outlined in Part One of BLM 7. Students choose pertinent quotations and respond to each of these quotations by sharing why they found it important and by creating a question.

After reading the section, students complete the tasks described in parts two, three, and four of BLM 7 – Making Connections with Questions.

Applicable BLMs

7. Making Connections with Questions

Formative Assessment Strategies

Provide feedback to students' work on BLM 7

Lesson 5 – Literature Circles: Character Write

Students will choose one of the characters from their literature circle texts and write from the perspective of that character.

Applicable BLMs

8. Character Write

They will need to consider who their audience is, what they will write about, and the format (letter, email, journal, etc.). BLM 8 – Character Write will help guide them.

Formative Assessment Strategies

Provide feedback on students' character writes.

Lesson 6 – Protecting Our Land

For this lesson, students will read “Protect Our Land: A Youth Perspective,” by Darryl Sainnawap, and “Protect Our Land: A Chief’s Perspective,” by Joyce Atcheson. Both of these texts are found in *Strength and Struggle: Perspectives from First Nations, Inuit, and Métis peoples in Canada*. To introduce the reading, ask students to think about their relationship with the land they live on and consider the following questions while they are reading:

- How are we connected to the land?
- How does the land shape who we are?
- How does the land share stories of who people/communities are?

Have students create a Venn diagram to compare and contrast the relationship and understanding that Kitchenuhmaykoosib Inninuwug and Platinex have to the land.

After completing the Venn diagram, students will engage in a similar activity to the previous character write, by choosing the role of a person or group involved in this issue. From the perspective of the role they choose, students will then decide on a format (e.g., letter, video) to persuade someone else to their point of view. The BLM 9 – Protecting Our Land will support students with this task.

Applicable BLMs

9. Protecting Our Land

Have students make a new entry in their Making Connections with Questions log (as described in BLM 7) from Lesson 4. This new entry should relate to the Sainnawap and Atcheson texts examined in this lesson.

Formative Assessment Strategies

Provide feedback to students' Venn Diagrams and entries in their Making Connections with Questions log.

Lesson 7 – Interviewing a Family/Community Member

This sequence of lessons takes place over several classes. Students will need some time between generating the interview questions and conducting their interviews outside of class.

Class 1

Divide the class into partners and have them spend five minutes discussing their idea of definitions of family. After the five minutes, go around the class and ask each pair to give their definition. Write them on the board. Discuss and expanding the definitions. If students have not already done so, point out that family isn't restricted to "people you are related to" or "people you live with." Not all people live with people that they are related to, some people are adopted or share a special relationship with people with whom they are not related, and that some people live by themselves. Also bring up the idea of extended family. Share a short vignette of someone to whom you are not related by blood but whom you feel is part of your extended family. Come up with a classroom definition of family that is inclusive of all of these ideas and others that your class find valuable. Let students know that they will be interviewing a family member about the importance of family and then writing an article from the interview.

Ask students to use their journals to reflect on the following topic: "Think of a person who you would like to interview for this assignment and write about that person in your journal today. Describe that person in detail, physically, emotionally, and intellectually. Explain why you want to choose this person to interview, and what you think you might learn from this person."

Preparation for the Interview

Students will need to have some guidelines for the interview, which will be created through both large group and small group activities. As a large group, brainstorm guidelines for being considerate of the people they will be interviewing. These considerations could include but are not limited to the following instructions for students:

- Email, call, or approach the interviewee in advance and ask for permission to interview that person. Explain that the interview is for a class assignment and that you will be writing an article about the importance of family. If permission is given, set up a time that is convenient for the interviewee.
- Provide the question to interviewees in advance, so they have time to think about the answers.
- Come prepared with paper, pen or pencil, camera, tape recorder, or video camera, depending on how you choose to keep track of the answers. If you want to use a video camera or audio recorder, be sure to ask permission from the interviewee beforehand. Also ask the interviewees what they want done with the recording when the assignment is finished.
- Respect the interviewee's decision to not answer a question.
- If the interviewee wants to tell a story that is divergent from the questions, let the interviewee take the lead – the story may be an important learning experience.
- When you are done the interview, thank the interviewee. Make arrangements to share the completed article with your subject.

Divide the class into five groups, and assign each group a category for creating interview question ideas:

- basic questions (name, birthplace, age, etc.)
- family history questions (who is in their family, what they remember about early family, what family means to them)
- lifetime change questions (how family has changed over time, other changes)

- current family questions (who family is now, stories about current family)
- personal questions (important influences, most happy times, biggest regrets).

At the end of the class, collect all of the questions to be collated. Let students know that they should choose a person to interview and attempt to contact that person before the next class.

Class 2

Hand out the collated questions for creating interview questions. Have students personalize the questions according to whom they will be interviewing and to create a set of questions to give to the interviewee ahead of time. Also, give some time during this class for students to contact their interviewees if they have not done so, either by phone or e-mail. By the end of this class, students should have a set of questions to be reviewed with the teacher. Have a brief meeting with all students to check that they are on track. Establish a date for completion of the interviews and for records of the interviews to be brought to class.

Classes 3 and 4

Have students read an article such as “On the Front Lines of a Mi’kmaq Language Warrior.” As a class, discuss how the article is structured, and how they can apply that same structure to their own articles that they write from their interviews. Features of the article form include: an engaging opening, providing necessary background information on the topic for the reader, choosing a narrowed topic from the interview answers and focusing on that, many short paragraphs of two to three sentences, subheadings for topic changes instead of transitions, observations about the setting and physical attributes of the interviewee, and using quotations from the interviewee.

Stress that writing an article after completing an interview is distinct from reporting on an interview. When they write an article, they take the information from the interview and turn that information into a story, such as the author did in the article about Sherman Alexie. When they are reporting on an interview, the structure is question and answer, which requires very little thought to write.

Have students plan and draft their articles during the rest of the class. Advise students whether they will be expected to write and format their articles on their own time, or whether class time will be provided (depending on computer resources available etc.). Discuss standards for formatting an article either for print or online (e.g., use of columns, images).

Formative Assessment Strategies

Check with students as they write to help ensure that they understand the structure of writing an article. As students complete their drafts, assemble them in small groups to workshop the pieces. If time allows, sit in on the workshops to provide verbal feedback.

Lesson 8 – Writing about Relationships

The RAFT writing strategy helps students to focus their writing and to develop voice. It engages students by allowing them to have great choice and variety. They pick one choice from each of the categories – Role of the Writer, Audience, Format, and Topic – and develop a writing task based on those choices. See BLM 2.

Applicable BLMs

2. RAFT Writing Templates

This lesson could be approached as a personal writing task that allows students to reflect on the relationships in their own lives, or it could be based on their literature circle novels.

When students use the RAFT strategy, they build their own topic by choosing picking one box from each category. Brainstorm items that fill the boxes as a class or prepare the boxes in advance. As students become more proficient with this strategy, they can brainstorm their own choices.

Formative Assessment Strategies

Have students complete a few draft pieces using the RAFT strategy and provide feedback to help them further develop their writing proficiency. Have students choose one piece to revise for summative assessment.

Unit Summative Assessment Options

Body Biography Collaborative Task

A character body biography is a life-sized visual representation of a fictional character. Students will work in their literature circle groups to complete the body biography, choosing a major character from their novels, and focusing on that character's personality, appearance, actions, and relationships. They will represent the character physically, emotionally, spiritually, and symbolically.

Applicable BLMs

5. Body Biography

Distribute the Body Biography BLM for the specific details of the assignment. Provide large rolls of paper and art supplies such as markers, pencil crayons, and paint for students to complete the assignment. Allow approximately two to three hours for completion of the activity.

Concept Map

Concept maps are a way of visually mapping the connections between ideas or events occurring in literature. Concept maps are also a tool that students can use to plan writing assignments or to study for tests. They can be prepared for one piece of literature or as a way of showing the connections between many pieces of literature.

Applicable BLMs

6. Concept Map Assignment

On the first day of the assignment, distribute the Concept Map BLM and go over instructions. Allow approximately two to three hours for completion of the activity.

BLM 1 A Local Focus: Quotations

With a partner, read the attached quotations from people around British Columbia on their thoughts about the importance of local places and their relevance especially to our education system. As you are reading these quotations, consider and respond to the following questions:

- Which quotation resonates with you most? Why?
- Are there any quotations that you disagree with? Why?
- Is there a quotation that makes you think differently? Explain.

In 2015, a dialogue was held in four regions of British Columbia about Aboriginal worldviews and perspectives in the classroom. The following quotations are from participants. They are comments about the importance of schools having a local focus.

"If we start from the point of view of where we stand, we are able to immediately and comfortably bring Aboriginal worldviews and perspectives to the classroom. We all share the history of place on which we stand, but education needs to recognize the language and people that came originally from this place."
- participant, Burnaby

"The focus needs to be on the local experience, culture, history (the language, etc.) and on being able to connect that with the experience of the non-Aboriginal students' families." – participant, Williams Lake

"Place Based Education: We could do a better job of teaching a balanced local history and encourage our education partners to expand the use of local Aboriginal place names. These names have been there for generations and reflect our sense of connectedness to the environment. The Ktunaxa name for Sparwood, for example, means "special place on the river" and evokes our links and connections to the river. Just as its waters came from the surrounding creeks and streams and flows on to eventually feed into the Columbia River, so they connect people to one another." – participant, ?Aq'am

"Learning is in the land –history and story are in the land; land should be the starting place." – participant, Tsaxis

"There is a feeling of sacredness within all Aboriginal ways of learning, particularly focused on relationship to the land." – participant, Tsaxis

(from *Aboriginal Worldviews and Perspectives in the Classroom: Moving Forward, 2015*)

BLM 2 RAFT Writing Templates

The RAFT writing strategy helps students to focus their writing and to develop voice. It engages students by allowing them to have choice and variety. They pick one choice from each of the categories – Role of the Writer, Audience, Format, and Topic – and develop a writing task based on those choices. Three RAFT charts are included – a generic one focused on personal writing, one focused on the novels from this unit, and a blank one that you can use develop for other purposes.

Personal Writing RAFT Chart

Role of the Writer	Audience	Format	Topic
What persona are you using to write the piece?	Who or what is your intended audience?	How should you structure your piece of writing?	What are you writing about?
Myself	Parent	Diary entry	A positive relationship
Myself as a child	Sibling	Short story	A negative Relationship
Myself as an adult	Government	Poem	Letting someone go
A sibling	Friend	Article	Taking a risk
A parent	School	Fairy tale	Something needs to change

Literary Response Writing RAFT Chart

Role of the Writer	Audience	Format	Topic
What persona are you using to write the piece?	Who or what is your intended audience?	How should you structure your piece of writing?	What are you writing about?
Protagonist	Family member	Diary entry	Losing Someone
Family Member of Protagonist	Another character	Short story	A New Friend
Antagonist	A missing character	Poem	A problem
Narrator	Government	Article	A choice
Missing Character	Someone from the past	Fairy Tale	What if?

Blank RAFT Chart

Role of the Writer What persona are you using to write the piece?	Audience Who or what is your intended audience?	Format How should you structure your piece of writing?	Topic What are you writing about?

BLM 3 Reader Response Planning and Assessment

Reader responses are a form of journaling in which you, as the reader, interact with the text. You have a choice of three reader response topics for the four sections of each novel. In your literature circle groups, each member of the group should choose one of the topics as a focus, with each of the group members completing a response to a different question. If there are four group members, two of the members may complete the same question independently.

Your reader response should involve text criticism and commentary about the novel. You should avoid plot summary and focus instead on answering the question by using examples from the novels to support your responses.

After you have discussed your question in your literature circle, go back to your response and add relevant details or revise ideas that came up during the discussion.

Assessment Criteria

Exceeding Expectations	Fully Meeting Expectations	Minimally Meeting Expectations	Working Toward Expectations
<ul style="list-style-type: none">• detailed analysis and thorough interpretation of work• response is thorough, insightful, and often speculative• may take risks to include unusual interpretations and personal connections	<ul style="list-style-type: none">• fully developed interpretation of literary work• goes beyond retelling, to offer analysis and supporting evidence• makes personal connections with the text	<ul style="list-style-type: none">• narrow or superficial interpretation of literary work• focus is on retelling, with limited analysis and supporting evidence• responses tend to be broad or undeveloped generalizations	<ul style="list-style-type: none">• no interpretation of literary work• response is too brief, with little supporting evidence or development• may misinterpret key features of the text• appears to struggle to understand the text

Reader Response Planning Sheet

In the first section of the planning chart, use the space to make notes that directly respond to your chosen reader response question. In the second section of the planning chart, use the space to ensure that you are making connections to yourself, other texts, and the world. Remember that “texts” refers to novels, short stories, poems, websites, artwork, oral texts, movies, television programs, songs, etc. Also remember that “the world” refers to history, news, other subjects in school, etc.

Reader Response Topic:		
Text to Self: How did this section of the novel relate to our life?	Text to Text: How did this section of the novel remind you of another text?	Text to World: How did this section of the text relate to something in the world?

BLM 4 Reader Response Questions: Medicine River

Section One: Chapter One to end of Chapter Four

1. The first two chapters of the novel give some background to the character of Will. Describe him, based on what you have seen so far in the novel. What kind of person is he? What do you think of him? Compare him to another person you know, or another character you have seen in a book or a movie.
2. Chapter Three is all about the birth of Wilma, also known as South Wing. The doctors and nurses at the hospital all make a mistake about Will. What is that mistake? Why do you think Will doesn't correct their mistake for them?
3. Chapter Four is short but tells two very sad stories. Briefly retell those stories. Why do you think King placed those two stories together, and what do you think he wanted you to learn from reading them?

Section Two: Chapter Five to end of Chapter Eight

4. Throughout the novel, we learn more and more about Will's mother, who died just before he moved back to Medicine River. What does the story about Erleen tell us about Will's mother? Does she approve or disapprove of Erleen, and how can we tell?
5. Chapter Seven shows the beginning and the progress of Will and Harlen's friendship. How did they become friends? Why do you think Harlen wanted Will to move to Medicine River so badly? What does Harlen's sickness tell us about how their friendship has progressed?
6. The story of Susan reveals why Will is alone. How do you think the relationship with Susan affected Will? How does his relationship with Harlen help Will?

Section Three: Chapter Nine to end of Chapter Fourteen

7. Chapter Ten tells the story of Will searching for a present for South Wing's first birthday. Discuss the journey he and Harlen take, as well as the significance of the choice of gift.
8. Describe Harlen's relationship with his brother. Why don't Harlen and Will jump off the trestle? What do you think actually happened in the story told by Joe?
9. Discuss the matchmaking process between Harlen and Bertha. Why is there resistance from both of them? What ultimately happens? Why is it so significant that someone is interfering in Harlen's life?

Section Four: Chapter Fifteen to the End

10. Chapter 15 goes back and forth between Will's childhood family photo and the one he is orchestrating at the river. Discuss the similarities and differences between the two family photos. What is the significance of Will's inclusion in the recent one?
11. How much has Will's life changed since he moved back home to Medicine River? How has it stayed the same?
12. This novel is told as a series of intersecting vignettes. How effective do you think this style is for telling the story? Use examples from the novel to support your response.

BLM 4 Reader Response Questions: *The Night Wanderer*

Section One: Prologue to end of Chapter 7

1. Partway through Chapter 2, Tiffany mentions the wendigo, stories from her Anishinabe background. Research the wendigo, ensuring that you are using reliable sources, and find some information on the wendigo for sharing with your group. What relevance does the wendigo have for this novel?
2. Many positive aspects of the Anishinabe are presented throughout the first few chapters of the novel. What are some of these positive aspects? Describe these using examples from the novel. Be sure to explain why you see these aspects as positive.
3. Chapter 7 describes Pierre L'Errant in detail. What are some of the strange aspects of his personality? Describe him using examples from the novel. Be sure to explain why you see these aspects as strange.

Section Two: Chapter 8 to end of Chapter 14

4. Tiffany and Tony's relationship is like many teenage relationships, except for a few issues. Using examples from this section as well as the first seven chapters of the novel, describe their relationship.
5. The tension begins to rise in Chapter 11. Describe the events of this chapter, explaining how these events help the mood of the novel to change. Make some predictions about the connections between these events and the mysterious guest.
6. Tiffany is struggling in school, as we discover at the end of Chapter 11. Using examples from the novel, discuss some of the challenges she faces in life and their impact on her.

Section Three: Chapter 15 to end of Chapter 20

7. Tiffany's grandmother serves many essential roles in Tiffany's life. Describe some of those roles, using examples from the novel to support your response.
8. Throughout the novel, there are excerpts in italics that describe a young man named Owl. What do we know about Owl? Why do you think these excerpts are included? Support your response, using examples from the novel.
9. Chapter 20 gives us a good impression of Tiffany's relationship with both her parents. How does she get along with her father? How does she get along with her mother? Discuss fully, using examples from the novel to support your response.

Section Four: Chapter 21 to end of novel

10. As the novel comes to a close, the connection between Owl and Pierre L'Errant becomes clear. Describe this connection, using examples from the novel to support your response.
11. Using research from the Section One questions, as well as examples from the novel, compare the wendigo and vampires.
12. Pierre's healing is assisted by his relationship with Tiffany. Using examples from the novel, discuss how Tiffany helps him to heal.

BLM 4 Reader Response Questions: *The Absolutely True Diary of a Part-Time Indian*

Section One: Beginning to end of “Rowdy Sings the Blues”

1. Junior spends a lot of time describing himself. Based on your reading so far, what do you think he feels about himself and why? Support your response using examples from the novel.
2. Look closely at the cartoon of Junior’s parents on page 12, entitled “Who My Parents Would Have Been if Someone Had Paid Attention to Their Dreams.” Using examples from the novel, compare the cartoon to Junior’s reality.
3. Does Mr. P.’s reaction to Junior smashing him in the face make sense? Why or why not? Support your response using examples from the novel.

Section Two: “How to Fight Monsters” (p.54) to end of “My Sister Sends Me an E-Mail”

4. Junior faces racism from the people on the reservation, at Reardan, and probably from himself as well. How does Junior deal with this racism? Using examples from the novel, describe some of the challenges he faces.
5. Junior does not spend much time describing how he gets back and forth to school, but the cartoon on page 88, entitled “Junior Gets to School” gives us a pretty good impression. Give a brief synopsis of Junior’s transportation challenges, and discuss how this compares to your own life. How do you think it feels to face this every day?
6. Gordy tells Junior, regarding the cartoons, that “if you’re good at it, and you love it, and it helps you to navigate the river of the world, then it can’t be wrong” (page 95). How does Junior use his cartoons to make sense of his world?

Section Three: “Thanksgiving” (p.102) to end of “Red Versus White”

7. Describe Penelope and Junior’s relationship as you see it, using examples from the novel to support your response. Gordy and Rowdy both have opinions about the relationship as well. Describe and compare those opinions, using examples from the novel.
8. After the dance, “Roger, being of kind heart and generous pocket, and also a little bit racist” (page 129), drove Junior home. Why do you think that Junior feels Roger is racist? How does Junior hide his poverty? Support your response using examples.
9. On page 142, there is a self-portrait of Junior playing basketball. Describe this drawing, explaining which parts are ironic. What challenges does Junior face by playing basketball and how does he deal with those challenges?

Section Four: “Wake” (p.159) to the End

10. The whole novel contains very dark subject matter yet is frequently very humorous. Using examples from the novel, discuss how Alexie achieves this balance.
11. Junior comes to several realizations about how he fits into the world; for example, on page 217, he lists his membership in several “tribes,” most of which would not be described as traditional. Describe events that help him to reach these realizations.
12. On page 218 there is a sketch of Rowdy and Junior as nine-year-olds, holding hands and jumping into the lake. Based on this sketch and the tone at the end of the novel, how much hope does Junior feel about his future?

BLM 4 Reader Response Questions: Dream Wheels

Section One: Prologue and Book One, “The Arena”

1. “The world exploded” is a phrase used to describe events in the lives of both Claire Hartley and Joe Willie Wolfchild. Compare these events, using examples from the novel to support your response.
2. Aiden Hartley gets involved with a group of other youth who use drugs and commit crimes. What challenges does Aiden face in his life, and how do those challenges contribute to his choices?
3. Throughout the Prologue and Book One there are aspects of First Peoples belief systems. Discuss examples of these aspects and connect them to the relationships evolving in the novel.

Section Two: Book Two, “The Road”

4. One major theme emerging in the novel is the relationships between mothers and their children. Discuss some examples of this theme as well as what you think Wagamese is trying to say about this relationship.
5. Why do you think Joe Willie loses Darlene? What else has he lost? How do you think all of these losses will impact him?
6. Marcel Golec goes well beyond the call of duty as a police officer for Claire and Aiden. Why do you think he does this? Using examples from the novel to support your response, discuss his character.

Section Three: Book Three, “The Challenge”

7. Joe Willie mentions that “the old people regarded the land as a relative”. How are the Wolfchilds, and Joe Willie in particular, connected to the land?
8. The time in the juvenile detention centre has a lot of impact on Aiden’s spirit. Discuss, using examples from the novel to support your response.
9. Joe Willie and Aiden struggle to come together. What do they give to each other by developing a relationship? Discuss, using examples from the novel to support your response.

Section Four: Book Four, “Dream Wheels,” and Epilogue

10. The truck has a lot of symbolic meaning for the Wolfchild family, and later for Aiden as well. Discuss, using examples from the novel to support your response.
11. “A dream wheel is the sum total of a peoples’ story. All its dreams, all its visions, all its experiences gathered together. Looped together. Woven together in a big wheel of dreaming.” Discuss this quotation and the significance of the title, using examples from the novel to support your response.
12. The term “all my relations” is the strongest set of words Joe Willie knows. Why do you think he believes this? Discuss, using examples from the novel to support your response.

BLM 5 Body Biography

A body biography is a life-sized visual representation of a fictional character. When completing your group's body biography, keep in mind that a representation can be physical, emotional, spiritual, philosophical, and symbolic – in ways that represent significant aspects of a character's personality, appearance, actions, and relationships.

1. Begin by drawing a full-sized body outline on the piece of paper – you may wish to do this by tracing one of your group members. Illustrate the character the physical appearance of the character (as closely as you can, using hints from the text). Find a quotation describing the physical appearance of the character and include it somewhere that makes sense on the paper.
2. Consider placement of important traits (not related to physical appearance) – for instance, if your character is kind, you might place a quotation that indicates this quality over the character's heart, or if your character wants to hide emotions, you might add sunglasses with the quotation indicating this desire in the lenses of the glasses. Include a minimum of five quotations.
3. Your character has relationships with people, the land, family, and community. Choose five relationships your character has, and represent those relationships symbolically. Include a minimum of five quotations. Consider the placement of each quotation (e.g., a quotation related to relationship to the land might go near the feet).
4. A character's spine is representative of the character's objective/motivation. Along the spine, place a quotation that displays the character's motivation(s) and provide an explanation for your choice.
5. Think about the character's virtues (most admirable qualities) and vices (worst qualities). Make visual representations of the virtues and vices and explain the representations.

BLM 6 Concept Map Assignment

A concept map is a detailed, concentrated visual picture of the intricacies of the novel you have just finished studying. Go through the following steps and use a poster board or large piece of paper to complete the assignment.

- Step One** Decide for yourself the 10 most crucial events in the novel, and list them on a separate piece of paper. Then look back through the novel, find the best quotation to represent each of these events. This provides the sequence of events.
- Step Two** How does each event lead to the next, and how is each event significant and important? Make some notes on your own thoughts and go deep.
- Step Three** How does each event and connection give us, as viewers or readers, insight into the relationships within the novel – with family, community, the land, and self? Make some notes on these aspects (each event should connect to at least one of these relationships).
- Step Four** Using your poster board or large piece of paper, draw a circle or an oval, and space out the events (your notes from Step One) in chronological order along the line of your circle or oval. For each of the ten spaces, write a phrase that briefly details what happens at that point, and include the quotation below the phrase being sure to state the speaker.
- Step Five** Between each of the events, use your notes from Step Two to show the connections between the events (draw arrows or make a different shape to demonstrate that this commentary shows the connections). Now that you can see this in circular form, identify the connections between events that are not necessarily in chronological order. Add at least ten more connections, with commentary, between non-chronological events.
- Step Six** On the blank spaces at each corner of your map, write the four relationships – relationship with family, relationship with the community, relationship with the land, and relationship with self – and use your notes from Step Three to make connections between the events and what insights they give us (draw arrows with commentary to the appropriate events).
- Step Seven** Add the title of the novel and the author's name to the poster.
- Step Eight** The concept map should be as visually appealing as possible. Use colour, figurative language, interesting arrows and other signs, diagrams, art, cartoons, doodles, etc. to help make it visually appealing and easy to understand.

BLM 7 Making Connections with Questions

Part One: As you are reading the texts in this unit and discussing them with others, consider your personal responses to the following guiding questions (i.e., taking account of your own life and what you have learned from the characters and events in the texts):

- How do the relationships we have with others impact us?
- How do our relationships with family, friends, and community strengthen us?
- How are we connected to the land?

Use the following model to create a log of connections between the texts you have read and these guiding questions:

This is Important!	Record a quotation or paraphrase something from the text that connects to our guiding questions. Remember to include the page number.
This is Important Because ...	Share how this connects to one of the guiding questions and why you feel it is important.
I Wonder	Create a question based on your quotation and thinking, keeping in mind that strong questions <ul style="list-style-type: none">• matter to you and others• often allow for more than one possible answer

Part Two: Put a star next to the question is most interesting to you. Explain why you think it is interesting

Part Three: Find classmates to share your question with and explain to them why you found it interesting.

Part Four: Choose a question (either one of your classmates' questions or your own) to respond to.

BLM 8 Character Write

Writers often imagine themselves as someone else and write about how this person would respond to different life situations.

- Choose one of the **characters** from this text that you would like pretend to be.
- Choose an **audience** for your story. Your audience could be another character in the text or a “real” person (e.g., the Premier of British Columbia, the mayor, a local business person).
- Choose a **topic** for your write. This is likely something that really matters to your character (e.g., an injustice they have faced, an unrequited love, a personal goal).
- Choose a **format** for your write. Your format may depend on your choice of character and topic (e.g., if you are writing to the premier about a social injustice, your format might be a formal letter; if you are writing about something personal, like an unrequited love, it might be a personal diary).

Use this graphic organizer to help organize your thinking.

Character	Audience
Topic	Format

Reflection: Explain why you chose this character, audience, topic, and/or format:

What do you want others to notice about your thinking or writing? Why?

BLM 9 Protecting Our Land

The people of Kitchenuhmaykoosib Inninuwug are still determined to that no drilling should happen on their traditional territory. To help others think more deeply and/or change their thinking on complex issues such as this, concerned people need to share their message in a way that is persuasive.

- Choose **someone** imagined or from the texts that you would like to pretend to be.
- Choose an **audience** for your story. Your audience could be a person / group mentioned in the texts (e.g., the judge, the mining company, the premier, and so on) or another person / group not mentioned.
- Choose a **focused topic** for your write. To do this, you will have to be clear as to where you stand on this issue and why.
- Choose a **format** for your write. Your format may depend on who you are writing and what your topic is. For example, if you are writing to the premier, your format might be a formal letter; or, if it is to young people throughout Canada or around the world, you might choose a social media platform or other digital application.

Use this graphic organizer to help organize your thinking.

Role	Audience
Topic	Format

Grades 11-12

Lost People

Unit Guiding Questions

- In what ways can people be “lost”?
 - In what ways can be people be “found”?
 - What does it mean to be the one left behind?
 - Why is “lost people” a significant theme in First Peoples texts?
-

Preparatory Notes

Using Eden Robinson’s novel *Monkey Beach* or Richard Wagamese’s *Indian Horse* as a primary text, students will explore the issue of lost people that is so resonant in First Peoples’ communities. Beyond the novels, students will have the opportunity to examine other texts such as short stories, poetry, and essays that bear upon this theme.

When studying the novel, the recommended instructional approach is to use literature circle (a small-group, student-centred approach to the novel that allows all students in the class to have a voice) and reader response (writing to learn, not always as a finished, polished draft). The procedure for doing this is presented as “Lesson 1 – Literature Circles with Novels.” This one lesson is expected to occur over several classes.

The remaining lessons (Lesson 2 through Lesson 5) are suggestions for the classes that fall in between the literature circle meetings. When studying the texts that are the focus of these lessons, the instructional methods will be a mixture of large-group and small-group activities that invite student voice for interpretation. They are meant to complement the ideas students are learning about in the novel(s).

Lesson Plans in this Unit:

- Lesson 1 – Literature Circles with Novels
- Lesson 2 – Feeling Lost, and then Found
- Lesson 3 – Feeling Lost within One’s Community
- Lesson 4 – Lost People in Poetry
- Lesson 5 – Lost and Found
- Unit Summative Assessment Options

Primary Texts

- from *Native Poetry in Canada: A Contemporary Anthology*:
 - Marie Annharte Baker, “His Kitchen”
 - Connie Fife, “Communications Class”
 - Duncan Mercredi, “racing across the land”
- from *An Anthology of Canadian Native Literature in English*:
 - Jeannette C. Armstrong, “Blue Against White”
 - Beth Brant, “A Long Story”
 - Drew Hayden Taylor, “Pretty Like a White Boy”
 - Richard Wagamese, excerpt from *Keeper'n Me*
- Eden Robinson, *Monkey Beach*
- Richard Wagamese, *Indian Horse*

Note

The novels *Monkey Beach* and *Indian Horse* both contain numerous occurrences of potentially offensive language and sensitive subject matter. While it can be assumed that grade 11 and 12 students will be mature enough to be exposed to the language and subject matter in this book, you are encouraged to communicate directly with parents and students prior to undertaking the unit so that they understand you will be using a text with mature content.

Blackline Masters

1. Writing Reader Responses
2. Monkey Beach: Reader Response Questions
3. Indian Horse: Reader Response Questions

Lesson 1 – Literature Circles with Novels

Students should choose reading either *Monkey Beach* by Eden Robinson or *Indian Horse* by Richard Wagamese. (Other possibilities for novels include *Keeper 'n Me* by Richard Wagamese or *On the Back of the Turtle* by Thomas King; but reader response questions are not included here for those novels.)

Based on student novel choice, divide the class into groups of three to five students. The novels are divided into five sections. Students will meet in their groups or collaborate electronically based on these five sections; these are the literature circle meetings. Space the meetings far enough apart to allow students to complete the reading for each section. For each section of the novels, there are three reading response questions. Within each group, all of the questions should be responded to.

Applicable BLMs

1. Writing Reader Responses
2. Monkey Beach: Reader Response Questions
3. Indian Horse: Reader Response Questions

For each literature circle meeting, students should prepare by completing the assigned reading and the accompanying reader response. Reader response is a process of writing to learn, rather than showing what students have learned through writing. Reader responses are useful because they give readers an opportunity to approach the novel in a very informal way that allows them to examine their own thoughts, feelings, connections, and interactions. The response may ask students to read a passage and relate it back to their own lives, or it may be an examination of the irony in the section they last read. Ultimately, because reader responses are a process of writing to learn, they should be assessed as such – more an assessment of risk-taking than polished writing. In addition, after the discussion time, students may add to their reading responses with new insights or understandings gained from their discussions.

Students should bring their reader responses to the session to help fuel the discussion. Literature circles in the senior grades can assume a book club atmosphere – students could discuss:

- the plot
- characters (who is the protagonist/antagonist, supporting characters, development)
- setting
- point of view
- emerging themes

- likes and dislikes
- discussion questions (big and small picture)
- predictions
- lessons
- vocabulary
- facts, history and background of the people
- outside information
- connections to their lives or other things they know
- passages that are particularly interesting, compelling, or eye-opening
- figurative language.

Reader responses could be completed in a shared google doc or another collaborative tool, and students could chat electronically as an alternative to meeting in person. When setting up the literature circle process, share with students the evaluation criteria provided on BLM 1 – Writing Reader Responses. Note that a sample reading response is included in this BLM.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

After each literature circle meeting, provide feedback to a select number of each students' responses. Check in with each group periodically to see what additional supports might be needed.

Extension Possibility

As students begin reading their novels, they could do some research about various topics included within those novels. After completing the research, students in groups would prepare short presentation about these topics to share with the class or with their literature circle groups or other students also reading the same novel. Presentation methods include videos, posters, slide shows, or museum exhibits.

Possible topics for each group reading *Monkey Beach* to explore are:

- geography of the area – Kitamaat/Kitimat, Northern Coast of British Columbia
- Haisla people – brief history, cultural background
- Sasquatch story in British Columbia
- Haisla language used in the novel (with translation)
- oolichan – making grease, catching the fish
- American Indian Movement history
- literary criticism of the novel.

Possible topics for each group reading *Indian Horse* to explore are:

- geography of the area – Northern Ontario
- Ojibway people – brief history, cultural background
- residential school experiences
- First Peoples hockey players in the NHL
- First Peoples treatment centres.
- literary criticism of, and awards won by, the novel.

Lesson 2 – Feeling Lost, and then Found

This lesson focuses on the theme of lost people in Jeannette Armstrong's story "Blue against White" (from *An Anthology of Canadian Native Literature in English*). To begin, hook the students by discussing the concept of imagery. Have them come up with a few phrases that depict very strong images, such as those used in poems they covered recently. Then have students read Jeannette Armstrong's story, "Blue against White," or read the story as a class. Discuss briefly the title – what kind of image is suggested by that title?

Using BLM 1 – Writing Reader Responses, go over the criteria for reader responses with students. Reader responses should include a response to the question posed, examples from the story or novel to support the response, connections to self/text/world, and questions to ask the group in the discussion following the response.

Applicable BLMs

1. Writing Reader Responses

Use the questions suggested in the Sample Reader Response portion of BLM 1 – Writing Reader Responses to initiate discussion and brainstorming with the whole group. At the end of brainstorming, model writing a reader response based on the students' ideas, or share the sample reader response included with this unit (second page of BLM 1 – Writing Reader Responses).

The following are some suggested reader response questions for the story "Blue against White." Divide students into small groups of 3-5, and have them respond individually to one of the questions below. Students could discuss, within their groups, which question they would like to respond to, as long as all of the questions are being answered by the group:

- Lena mentions that "she had always thought of it as her mother's house rather than her father's house, though it had been his idea to paint the door a bright blue." Why do you think she feels this way? Use evidence from the story to support your response.
- There is significant animal imagery throughout the story, such as the crow and the coyote. For example, Lena sees a crow as she is walking toward the door. Why is she so moved by the image of the crow? How is the crow symbolic to her? Lena hears a coyote as she is walking toward the door. She remembers another story about coyotes. What is the significance of mentioning coyotes in this story? Why do you think she develops these images so thoroughly?
- Describe the dream Lena has. How are doors important in this story? Why do you think that there is nothing behind the doors other than a patch of sky in her dream?

Formative Assessment Strategies

Within each group, have students provide feedback to each other's responses with the goal of each student having the opportunity to further develop their responses before submitting them for assessment.

Possible Extension

Hand out the poem by Marie Annharte Baker, "In His Kitchen" (from *Native Poetry in Canada: A Contemporary Anthology*). Read the poem to the class and discuss it briefly (the absence of the mother and its small impact – only the effect of the father taking over, image of the paint scraper among the kitchen utensils—very masculine) as a reminder that it is his kitchen – traditionally feminine, questioning why they went out for dinner for a short time, welcoming her friends to the kitchen, role reversal.

Assign students into A/B/C roles in groups of three. "A" roles will create a list of ways in which Lena, from "Blue against White" is literally lost. "B" roles will create a list of ways in which Lena is

figuratively/symbolically lost. “C” roles will examine the concept of lost people in the poem. Give students some time to share their responses with each other and to develop an answer to the following question:

- In Jeannette Armstrong’s story, “Blue against White,” how is Lena both literally and figuratively lost? Use specific examples from the story to help develop your answer. Compare and contrast the story with Marie Annharte Baker’s poem.

Groups could share back to the whole class.

Lesson 3 – Feeling Lost within One’s Community

This lesson focuses on the theme of lost people in Drew Hayden Taylor’s “Pretty Like a White Boy” (from *An Anthology of Canadian Native Literature in English*). To begin, hook the students by having a short discussion of stereotypes surrounding First Peoples. Discuss how damaging stereotypes can be in the context of racism. Then, as a class, read “Pretty Like a White Boy.” Split the class up into small groups and hand out a different discussion question (from the following list) to each group. In their groups, they should answer their question using evidence from the essay to support their responses. At the end of the class, they will be presenting their responses to the rest of the class. This jigsaw method is useful in covering a piece of literature in great depth, by having the students come up with the answers and discuss them with the class. Questions that could be used in the jigsaw include:

- Look up the definition of *stereotype*. How does the speaker in “Pretty like a White Boy” face problems caused by stereotypes about First Peoples when he is in the presence of Indigenous people?
- Look up the definition of *stereotype*. How does the speaker in “Pretty Like a White Boy” face problems caused by stereotypes about First Peoples when he is in the presence of non-Indigenous people?
- Look up the definition of *satire*. How does the speaker in “Pretty Like a White Boy” use satire to poke fun at the overt racism he frequently experiences? How does he use satire to poke fun at his own search for identity?
- Drew Hayden Taylor manipulates language frequently in this piece to be humorous in a dark way. Find two examples of how he manipulates language in this way and discuss.
- How does the speaker use the title of the essay as one of the themes he develops?
- How is the speaker in the essay “lost” in the figurative sense of the word?

Applicable BLMs

1. Writing Reader Responses

Formative Assessment Strategies

Observe and provide feedback to jigsaw discussions. Provide feedback to students’ reader responses, guided by criteria provided in BLM 1 – Writing Reader Responses.

Possible Extensions

Put up the following topic for reader response on the board:

Discuss how Drew Hayden Taylor struggles with his identity. Focus specifically on the passage in which the narrator takes out his Status card and shows it to a Status Indian girl who is only nine years old and doesn’t even know what the card is. Use additional evidence from the rest of the essay to help develop your points.

Give students some time to write their responses. Then have them re-form into their groups to discuss their responses to the question, using the text. Post discussion, they should revise and extend their reader response, adding to it before handing it in.

Lesson 4 – Lost People in Poetry

This lesson focuses on two poems, Connie Fife’s “Communications Class” and Duncan Mercredi’s “racing across the land” (both from *Native Poetry in Canada: A Contemporary Anthology*). Begin the class by reading Connie Fife’s “Communications Class” to the students.

Then, hand out the poem and read it again. Discuss as a whole class the following issues:

- One of the major themes explored in this poem is ownership of language. Discuss how the language can be an instrument of power.
- Who are the “lost people” in this poem? Who sees them as lost? Where do you think they have gone, and why?
- As presented in this poem, what is the outcome of the lost people?
- Discuss the symbolic use of “white squares” – what are the multiple meanings of these words?
- Discuss the disparity between using struggling to use language effectively in the classroom and using that same language as a tool outside the classroom.
- Why do you think that Fife uses only lower-case letters and almost no punctuation in this poem?
- The technique of juxtaposition is used throughout this poem in order to show contrast. Discuss how Connie Fife achieves this contrast through the use of juxtaposition in “Communications Class.”

Hand out Duncan Mercredi’s “racing across the land” and read it as a class. Discuss the following as a whole class:

- The use of symbolism is essential to this poem. Discuss how the following images are used as symbols: spruce and muskeg, dust of white civilization, four directions, buffalo, dancing, pounding, prairie grass/wind, everything natural lasting while man-made legacies fall through time.
- Duncan Mercredi has also decided to use all lower-case letters and almost no punctuation, similar to Connie Fife in “Communications Class”. Why have they both decided to structure their poems this way?
- The lost people in this poem are the oppressors. Why is this significant?
- How is the issue of identity explored in this poem?

Finally, compare the poems using the following points:

- Both poems are quite empowering; how do the poets achieve this?
- Discuss connotations of words chosen by the poets.

Have students submit an exit slip with the following points:

- 3 ways in which language is equal to power in the poems
- 2 aspects they really enjoyed in the poems
- 1 really strong connection between the poems

Formative Assessment Strategies

Provide feedback to students on their exits slips.

Lesson 5 – Lost and Found

This lesson focuses on an excerpt from Richard Wagamese's novel, *Keeper 'n Me* (available in *An Anthology of Native Literature in English*).

Provide a brief synopsis of Richard Wagamese's novel, *Keeper 'n Me*: the protagonist is removed from his home and grows up in a series of foster homes, identity is explored, and the protagonist is lost to the foster home system then found again by his brother and returns to his home community to reclaim his culture. Then have student read the excerpt from the novel found in *An Anthology of Native Literature in English*. Have students spend the rest of the class reading the excerpt silently or read it together. After they are done reading, discuss the following literary terms: diction, dialect, tone, and mood. Define these terms, and then discuss, as a whole class, how the author uses diction and dialect of the two narrators (Garnet and Keeper) in the excerpt to create tone and mood with language.

Put the two following questions on the board:

- Garnet, the protagonist and one of the narrators, has gone through a process of seeking his racial identity. Keeping in mind that this is just an excerpt from the novel as a whole, discuss how this issue is explored in the passage we have just read. Comment on how being lost contributed to his loss of identity. How do you think it felt to be found? Be sure to use details from this reading as well as from outside readings or sources.
- Keeper, the other narrator in the novel (his words are indicated by the use of italics), has his own theory on how identity is developed or lost. Discuss this theory using specific references from the passage, and comment on your opinions about this theory. How, according to Keeper, can this loss of identity be healed? Why is it necessary for the healing to occur this way?

Number off the students in the class (1 and 2). Assign the students who are number one to complete the first question, and the students who are number two to complete the second question. Give students half the class to complete their responses, and then tell them to find a partner who is the opposite number (a number one would have to find a number two). Then, they should spend about twenty minutes discussing their responses. After the partner discussions, have a whole-class discussion on the questions.

Formative Assessment Strategies

Observe and provide feedback to students during the group activity.

Unit Summative Assessment Options

Please refer to the unit in this teacher guide (“You Want Me to Write What?” The Literary Essay) for writing tools, graphic organizers, and assessment tools to support the two literary essay options proposed here.

Literary Essay on Monkey Beach

Possible essay topics for *Monkey Beach* may include but are not limited to the following:

- The protagonist, Lisamarie, experiences flashbacks as she struggles with the possible loss of her brother, Jimmy. Discuss three events from Lisamarie's past that help her to deal with her present.

Lost People

- Jimmy is not the only lost character in this novel; however, he becomes symbolic of all the other figuratively or literally lost characters, such as Uncle Mick, Ma-ma-oo, Ba-ba-oo, Aunt Trudy, etc. Agree or disagree with this statement and develop an argument to support your thesis.
- “Lost people” is a frequently used theme in First Peoples literature. Discuss this theme, using *Monkey Beach* and at least two other sources we have studied during this unit to support your thesis.
- “Search for identity” is a frequently used theme in First Peoples literature. Discuss this theme, using *Monkey Beach* and at least two other sources we have studied during this unit to support your thesis.

Literary Essay on Indian Horse

Possible essay topics for *Indian Horse* may include but are not limited to the following:

- The protagonist, Saul, is wounded deeply by some of his experiences. Discuss at least three examples of experiences that were traumatizing to him.
- “Lost people” is a frequently used theme in First Peoples literature. Discuss this theme, using *Indian Horse* and at least two other sources we have studied during this unit to support your thesis.
- The impact of residential school is explored extensively in this novel. How does residential school impact Saul and other characters?
- Healing is an important aspect of this novel. Discuss how Saul comes to a point in his life when he is ready to heal and how he begins the process.
- Being connected to other people or having a sense of family is very important to Saul. Discuss at least three examples of ways that he both searches for a connection and also fights against it.

Opportunities for Extension

- If you live near the Kitimat area, plan field trips to the local museum or other sites mentioned in *Monkey Beach*.
- Have a community member visit the class to discuss stories of visitors who portend the future.
- Visit a residential school that has been turned into a museum such as the Kamloops Residential School or the Interpretive Centre at St. Eugene’s in Cranbrook.

BLM 1 – Writing Reader Responses

Reader response is a process of writing to learn, rather than proving what you have learned through writing. It gives you an opportunity to approach the novel in a very informal way that allows you to examine your own thoughts, feelings, connections, and interactions. Because reader responses are a process of writing to learn, the focus of assessment is more on the quality of your exploration than on the quality of your writing itself.

Reading Journal Response Rubric	
Outstanding	<ul style="list-style-type: none"> • personalized, innovative, and thoughtful responses that make connections with previous knowledge and experience and other texts • provides specific evidence that demonstrates close familiarity with and understanding of reading selection • interprets and analyses genre, technique, and purpose of selection • shows evidence of reflecting on and revising initial responses
Very Good	<ul style="list-style-type: none"> • personal and thoughtful responses that make connections with previous knowledge and experience as well as other texts • provides specific evidence that demonstrates familiarity with and understanding of reading selection • may interpret and analyse genre, technique, and purpose • usually shows evidence of reflecting on and revising initial responses
Good	<ul style="list-style-type: none"> • personal and generally thoughtful responses that often make connections with previous knowledge and experience and other texts • provides some specific evidence that demonstrates familiarity with and understanding of reading selection • sometimes interprets and analyses genre, technique, and purpose • may show evidence of reflecting on and revising initial responses
Satisfactory	<ul style="list-style-type: none"> • personal and sometimes thoughtful responses that may make connections with previous knowledge and experience and other texts • may provide some evidence that demonstrates familiarity with and understanding of reading selection • may attempt to interpret and analyse genre, technique, and purpose • may show evidence of reflecting on initial responses, no revision
Minimally Acceptable	<ul style="list-style-type: none"> • personal responses that may make connections with previous knowledge and experience as well as other texts • provides very limited evidence of familiarity with and understanding of text • little/no attempt to interpret/analyse genre, technique, and purpose • generally does not revisit initial responses
In Progress	<ul style="list-style-type: none"> • limited and unclear responses • no response attempted

Sample Reader Response

At the beginning of the story, the protagonist, Lena, remembers how she used to feel about the blue door on her parents' house. How did she feel when she was younger? Why did she feel that way? How is this significant to the rest of the story? At the end of the story, Lena feels differently about the blue door. How does she feel at the end? Why does she feel this way? How is this significant to the rest of the story?

When Lena sees the blue door she remembers how she used to feel about it when she was young. She hated the door. It was too different from the doors on the other houses. It seems that she was perhaps embarrassed of the door when she mentions that she "wished it had just been white like the rest of the house". Her father had painted the door blue because he wanted it to stand out and make their house recognizable. This is significant to the rest of the story because there are many examples of things that stand out. One example would be the coyote who was trapped in the building in the city, a place that he didn't belong. Lena recognizes though, that the door is symbolic to her; it represents a sense of safety. It is referred to as "a blue barrier against the cold north wind" and "a cool blue shield against the summer heat". By the end of the story, her maturity allows her to empathize with her father. She identifies the door as being blue to stand out in the stark whiteness of the landscape. She regards the blue as welcoming in a way that she had not felt while in the city. She sees the blue door as symbolic of a sense of home.

BLM 2 – Monkey Beach: Reader Response Questions

Reading Section One (pp. 1-73)

1. Read the following passage from page 44 of the novel. Relate its significance to what you have read so far. What do you know so far about the characters of Lisamarie, the narrator, and Jimmy, her brother, who is discussed in the passage? How does the passage develop the characters of Lisamarie and Jimmy?

I turned. Jimmy was waving to me from the breakwater logs, thirty feet from the dock. I could see him slick and shiny with water, and watched him help pull his friends up. They ran to the edge of the breakwater, leaping across the space between the logs, the space that opened and closed with the waves and the length of the chains that held the logs together. Every time they jumped, I imagined Jimmy falling. When they reached the end, they turned and ran all the way back. Jimmy saw me still watching him. While he and his friends dived in, he waved to me again. I waved back. He shouted something. Probably “Bonzai!”

2. Pick your favourite passage from what you have read so far. How does the passage you have chosen relate to the plot of the novel up to page 73? What themes do you see emerging? Discuss.
3. How do you relate to the character of Lisamarie? How do you relate to the character of Jimmy? Are there any other characters in the novel so far to whom you relate? Why? Discuss, using specific examples from the novel to illustrate your points.

Reading Section Two (pp. 73-138)

1. Read the following passage from page 131-132 and relate its significance to anything that has happened so far in the novel. Who do you think the little red man is? Why does he visit Lisamarie? What is his significance? Why does she wish he wouldn't appear? Why does she experience emotional pain in his presence?

The little man woke me before dawn, his eyes glittering and black. The Winnie the Pooh stories end with Christopher Robin saying he's too old to play with Pooh Bear. Little Jackie Piper leaves Puff the Magic Dragon. Childhood ends and you grow up and all your imaginary friends disappear. I'd convinced myself that the little man was a dream brought on by eating dinner too late – Mom had told me she always dreamed of earthquakes if she ate too much lasagna. Sometimes he came dressed like a leprechaun, but that night he had on his strange cedar tunic with little amulets dangling around his neck and waist. His hair was standing up like a troll doll's, a wild, electric red. He did a tap dance on my dresser. Then he slipped, fell into my laundry basket and pulled my sweaters and T-shirts over his head. The basket tipped over and rolled beneath the window. I watched it warily, my chest aching so hard I couldn't catch my breath.

2. Read the following passage from page 93 and relate its significance to the novel so far. How is the oolichan important to the Haisla people? Discuss the analogy made between Dom Perignon and oolichan grease.

Oolichans spawn in other rivers on the northwest coast like the Chilcat, Nass, Skeena, Kimsquit, Bella Coola, Oweenkeno, Kingcome, and Fraser rivers. Each place has its own way of spelling and pronouncing “oolichans,” so the fish are also known as eulachons, ooligans, ulicans, hollikans, and oulachens. Other people make oolichan grease too, but Mom always said, “Ours is the Dom Perignon of grease.”

When I was a kid, I always assumed Dom Perignon was another kind of fish oil. I was very disappointed when I found out it was just a champagne, like Baby Duck, which I’d snuck a sip of one New Year’s Eve and hated. I coughed, spitting and sneezing as the bubbles tingled sharply up my nose.

3. Pick your favourite passage from what you have read so far. How does the passage you have chosen relate to the plot of the novel up to page 138? What kinds of identity issues do you see emerging? Discuss.

Reading Section Three (pp. 139-232)

1. Read the following passage from pages 152-153 and respond, discussing what you now think of the little red man, and how Lisamarie must feel after having this discussion with Ma-ma-oo. Then, look at your copy of the novel, and read the couple of pages that follow. Why do you think that Gladys (Lisamarie’s mother) has been dismissive of Lisamarie’s visions? Why was her “gift” never discussed?

“What do the spirits look like?”

She paused, looking up into the top of the cedar tree. “I don’t know. Never seen one. The chief trees – the biggest, strongest, oldest ones – had a spirit, a little man with red hair. Olden days, they’d lead medicine men to the best trees to make canoes with.”

“Oh,” I said shaking. All the air left my lungs for a moment and it felt like I couldn’t catch my next breath. “Oh.”

Ma-ma-oo glanced at me curiously, then began walking again. She picked another tree and offered tobacco.

I made my voice very casual. “What would it mean if you saw a little man?”

2. Read the following passage from page 160, and discuss why passages like this are important to the novel as a whole:

“No, no, just these blueberries. See they have white stuff on them. Pipxs’m means ‘berries with mould on them.’ ”

“Mmm, tasty.”

“They are.” As if to prove it, she popped a few in her mouth and chewed with her eyes closed. I tried one, and it was so sweet that it was almost piercing. I had never noticed that there were different types of blueberry bushes. If it was blue and on a bush, you picked it. Ma-ma-oo pointed out the contrast in the leaves and stems, but it was easier to see the distinctions in the berries themselves. We found the other kind, sya’k^onalh, “the real blueberry,” shiny bluish-black berries, prettier, but not as sweet as pipxs’m. We drove around, going higher up the mountains until we found the third type, pear-shaped and plump and sweet. Their Haisla name is mimayus, which, loosely translated, means “pain in the ass,” because although they taste wonderful, they’re hard to find and pick.

- So far in the novel (up to page 232), Lisamarie and her family have had to deal with a lot of loss. Discuss how they do this, using specific references to the novel.

Reading Section Four (pp. 232-294)

- Read the following passage from page 255, and discuss whether or not you agree with Aunt Trudy's belief that the men would have "got off scot-free" for raping or killing Lisamarie, if it had happened. Be sure to support your position with connections to real life and the novel.

"Lisa," Aunt Trudy said, "you got to be more careful."

"About what?"

"Those guys could've killed you."

"It was broad daylight," I said. "And there were tons of witnesses. They wouldn't have done anything."

"Honey," she said, "if you were some little white girl, that would be true. But you're a mouthy Indian, and everyone thinks we're born sluts. Those guys would have said you were asking for it and got off scot-free."

- Read the following passage from pages 288-289 and discuss why Lisamarie is encouraging Jimmy to talk to Karaoke. How does she deal with her own "love" issues?

"She's so pretty," he said.

"You aren't dog food yourself," I said. "Look, this is silly. Go over to her. Say hi. As her if she wants a pop or something. Life is short, Jim."

"You think she'd go out with me?"

"You'll never know until you try."

He stayed beside me, taking deep breaths. He stood, gave me a nervous smile, made it to the bottom of the bleachers, paused and turned around, annoying the anxious fans who hissed at him as he pushed his way through them back to me. Maybe it was better this way, I thought as he sheepishly sat beside me. If you never fall in love, you never get your heart broken.

- At the end of this section, Ma-ma-oo dies. Discuss why Lisamarie has so much guilt connected to this. How does she deal with this loss?

Reading Section Five (pp. 295-374)

- Read the following passage from pages 295-296, and discuss the fusion of story and the modern world that Eden Robinson is exploring. How is this passage indicative of themes from this novel?

Weegit the raven has mellowed in his old age. He's still a confirmed bachelor, but he's not the womanizer he once was. Plying the stock market – instead of spending his time being a trickster – has paid off and he has a comfortable condo downtown. He plays up the angle about creating the world and humans, conveniently forgetting he did it out of boredom. Yes, he admits, he did steal the sun and the moon, but he insists he did it to bring light to humankind even though he did it so that it would be easier for him to find food. After doing some spin control on the crazy pranks of his youth, he's become respectable. As

he sips his low-fat mocha and reads yet another sanitized version of his earlier exploits, only his small, sly smile reveals how much he's enjoying pulling the wool over everyone else's eyes.

2. Read the following passage from pages 332-333. Compare the story of T'sonoqua to that of B'gwus. Why is this significant to the rest of the novel?

T'sonoqua is not as famous as B'gwus. She covers herself in a cloak and pretends to be an old woman. She will ask for your help, feigning a helpless shake in her hands as she leans on her cane. If you are moved to go close enough for her to see you with her poor vision, she will straighten to her true height, and the hands that grip you will be as strong as a man's. She is an ogress, and she won't let go because, to her, human flesh is the ultimate delicacy and young flesh is especially sweet. But discredited scientists and amateur sleuths aren't hunting her. There are no conferences debating her existence. She doesn't have her own beer commercials. She has a few amusing notes in some anthropology books. She is remembered in scattered campfire tales. But she is, by and large, a dim memory.

3. Read the following passage from pages 368-369 and discuss Lisamarie's experiences in "the land of the dead" – both literal and figurative. Why do you think Eden Robinson chose to end the novel in this way?

I wake. The moss is soft and wet against my back. There is a dull aching pain in my hand. I lift it, and the cut is raw, but it has stopped bleeding, and all the blood has been licked away. Its tongue was scratchy, like a cat's.

"You said you would help me!" I yell, but my voice cracks, and I don't know if they heard me, so I yell it again.

They snigger.

I push myself up with my right hand, cradling my left hand against my chest. The bushes rustle.

"More," a voice says from the shadows.

I stand. "You tell me where Jimmy is first."

4. This novel, like many novels by Indigenous authors, has an **unresolved conclusion**. Look up the definition of this literary term. Why do you think that Eden Robinson decided to have an unresolved conclusion? Predict what could happen after the author's conclusion. Why do you think this could have happened? Use specific details from the novel to support your response.

BLM 3 – Indian Horse: Reader Response Questions

Section 1 – Chapters 1-10 (pp. 1-42)

1. Read the following passage from page 11 and discuss how Saul’s mother becomes lost because of her children being taken away. How does this impact Saul?

She was lost to me then. I could see that. She was gaunt and drained from days of weeping, a tent of skin over her bones. When Benjamin disappeared he carried a part of her away with him, and there was nothing anyone could do to fill it. My father tried. He never left her side for weeks. But now that she had lost two children, she would not speak of anything except “the school”.

2. At the end of Chapter 10, Saul is left completely alone. Who has he lost? Why has this happened? How do you think all of these losses will impact him?
3. Pick your favourite passage from what you have read so far. How does the passage you have chosen relate to the plot of the novel up to this point? How is the passage you have chosen connected to the theme of “lost people”? Discuss.

Section 2 – Chapters 11-22 (pp. 43-86)

1. Discuss what the game of hockey means to Saul. How does it help him survive at residential school?
2. What does “Zhaunagush” mean? Why do the other children at the residential school call Saul a “Zhaunagush”? What impact does this name have on him?
3. Describe the relationship between Saul and Father Leboutelier. How does the priest help Saul?

Section 3 – Chapters 23-31 (pp. 87-136)

1. What does being on the Manitouwadge Moose hockey team mean to Saul? How does he become connected to the other players? Why do they make him prove himself?
2. Read the following passage from page 114 and discuss how Saul’s life changes living with Fred and Martha Kelly:

At home I was asked to help out with household chores. I’d been trained to work at St. Jerome’s. Anything the Kellys asked me to do, I did smartly and well. The first time they thanked me for my efforts I had no words.

3. Discuss the experience of the team in the café in Chapleau. How are the boys treated? Why does this happen? What do you think it would be like to experience this kind of racism?

Section 4 – Chapters 32-43 (pp. 137-178)

1. Compare the hockey game in Espanola with Saul’s experience in White River. How do the racist taunts affect the team?
2. In Chapter 39, Saul recounts a story of two sisters at the residential school. Describe the story. How is this story symbolic of Saul’s experience in Toronto?
3. Read the following passage from page 178 and discuss why Saul choose to become “lost” at this point in his life:

“I’m just moving on. Time for a change.”

He levelled a long look at me. “We’re supposed to be teammates. Wingers. You. Me.

Nobody wins alone, Saul.”

“I’m used to alone.”

“You’re used to thinking you’re alone. Big difference.”

“I’m not disappearing,” I said.

He shook his head sadly, “Seems like you already did.”

Section 5 – Chapters 44-55 (pp. 179-221)

1. Discuss the connection Saul makes with Erv Sift. How does this relationship help Saul? Why does he leave without saying goodbye?
2. Discuss Saul’s struggle with alcoholism. How does the drinking begin? How does he deal with it? Why do you think this is included in the novel?
3. Saul makes visits to St. Jerome’s and Gods Lake – two very significant places. What does he remember in each of these places? Why are these visits so important to Saul?
4. When Saul returns to Manitouwadge, he is welcomed. How is he welcomed? What does this welcome mean to him? How is returning to Manitouwadge a part of Saul’s healing process?

Grades 11-12
“You Want Me to Write a What?”
The Literary Essay

Unit Guiding Questions

- How can we use the exploration of texts to help us communicate more effectively in writing?
-

Preparatory Notes

Using Thomas King’s novel *The Back of the Turtle* as an exemplar, this unit presents tools for writing a literary analysis essay. Other literary texts suitable for students at the Grade 11 or 12 level could also be used.

Lesson Plans in this Unit:

- Lesson 1 – Preparing Students to Write Formally by Writing Informally
- Lesson 2 – Drafting the Essay
- Lesson 3 – Peer Editing
- Unit Summative Assessment Options

Primary Texts

- Thomas King, *The Back of the Turtle*

Blackline Masters

1. Student Guide for Literary Analysis Essays
2. Peer Feedback Form
3. Essay Assessment Rubric

Lesson 1 – Preparing Students to Write Formally by Writing Informally

When studying a literary text in class, students should engage with the text in a variety of ways. They should have the opportunity to write to explore and think rather than completing a finished product. Here are some suggestions:

- **Learning journal** – as students read, they could keep a learning journal. They should keep track of their thoughts as they read, note plot development in their novel, find interesting quotations and comment on them, ask questions and respond to them, make connections, examine the form and craft, and compare the novel to other texts, etc.
- **Read like a writer** – as students read, they could pick short passages and analyze them closely, looking at diction, syntax, how the plot is emerging, foreshadowing, character development, detail, description, and dialogue.
- **Reader response** – as students read, they could respond to prompts provided by the teacher, or students could brainstorm prompts and share them with each other.

"You Want Me to Write a What?" – The Literary Essay

When students have completed their reading, there should be a wealth of notes about their thoughts. They should look through all of their writing to find topics that they revisited throughout their reading. For *The Back of the Turtle*, some of these topics might include:

- The impact of environmental disasters
- Honesty and ethics
- The meaning of home
- Expression through art
- Corporate greed
- Christian references
- Rural versus urban landscapes

If students begin using the essay structure too soon, there is a tendency to complete organized essays without much substance. Instead, they should complete a quantity of informal writing to explore their thoughts around their topic. Once students have selected a topic, they should complete some informal prewriting in response to questions such as the following:

- What do I want to prove in my essay?
- Why do I want to explore this topic?
- What do I think others would find interesting about this topic?
- What information do I need to provide to my audience to help them understand the information I'm presenting?
- What evidence from the text supports my position?
- Why is this topic significant and important?
- If someone asked me "so what?" about my topic, how would I respond?

Lesson 2 – Drafting the Essay

Review BLM 1 – Student Guide for Literary Analysis Essays with students. Students can begin writing their essay by writing the body paragraphs. They should include text-based evidence in the form of quotations or examples in each paragraph. Students should be taught how to integrate quotations smoothly into their writing and how to show that their evidence supports their points. Students can have between two and five body paragraphs, depending on the scope of their topic. Once the body paragraphs are written, students can order them and learn how to use transitions between ideas.

After writing and editing their body paragraphs, students should look back at their prewriting. Much of the substance of their ideas for their introduction and conclusion can be found in their answers to the questions. Students should be taught strategies for engaging the reader.

Applicable BLMs

1. Student Guide for Literary Analysis Essays

The following questions from prewriting provide information for the introduction:

- What do I want to prove in my essay?
- What information do I need to provide to my audience to help them understand the information I'm presenting?

The following questions from prewriting provide information for the conclusion:

- Why is this topic significant and important?
- If someone asked me “so what?” about my topic, how would I respond?

Lesson 3 – Peer Editing

Working in small groups (three or four is ideal), students should read their essays aloud to the other group members. As they read, the others should prepare peer feedback using BLM 2 – Peer Feedback Form, using questions such as the following:

- Did the essay keep your attention all the way through? Why or why not?
- What is the writer trying to prove in the essay?
- What evidence in the essay is strongest? Why?
- What evidence in the essay is weakest? Why?
- Is there any information missing from the essay?
- Is there evidence that you think could be added?
- Are there points that you disagree with? Explain why.

Applicable BLMs

2. Peer Feedback Form

Unit Summative Assessment Options

Provide students with opportunities for self- and peer-assessment of early drafts using the BLM 3 – Essay Assessment Rubric. Provide additional feedback to students’ drafts to encourage revision and refining of their ideas and writing before submitting the essays for summative assessment using criteria in BLM 3.

Applicable BLMs

3. Essay Assessment Rubric

BLM 1 – Student Guide for Literary Analysis Essays

Structure

The purpose of literary essays is to argue and prove a point about literature (sometimes one piece, sometimes more than one). The argument itself is expressed in the form of a thesis statement, and the evidence lies throughout the body of the essay.

	What it should do
Introduction	<ul style="list-style-type: none">• engage the reader• give a context for your topic – state title(s) and author(s), some background to the literature and some background to the topic• express thesis statement
Body Paragraphs	<ul style="list-style-type: none">• transition sentence• develop the set of evidence; give background, state your point in a topic sentence, introduce example, integrate quotation from the piece, and relate back to the thesis statement• conclude paragraph
Conclusion	<ul style="list-style-type: none">• transition sentence• discuss the logical conclusion of the evidence you have presented in the body paragraphs• tie all loose ends together• come up with a really strong concluding sentence to end the essay

Transitions

Transitions are needed from sentence to sentence, and from paragraph to paragraph. Transitions make the flow of any written piece smooth and easy to follow, by avoiding abrupt changes in topic. Here is a list of linking words that are helpful in making transitions:

For...	Try these linking words:
Cause-effect	as a result, because, consequently, for this reason, however, since, therefore, thus
Compare	although, by contrast, compared with (to), even though, however, in the same way, likewise, on the other hand, similarly
Conclusion	finally, in short, in summary, then, therefore, to summarize
Emphasis	again, also, equally important, furthermore, in addition, in fact, moreover
Explanation	because, for example, for instance, for this reason, in other words, in particular, since, specifically
Importance	equally important, finally, first, second, third, lastly, most importantly, next
Time	after, afterward, as, at last, before, during, finally, just then, later, meanwhile, next, once, since, soon, suddenly, then, while

Developing Thesis Statements

Thesis statements are integral to the essay; the better they are, the better the essay is. The following is a guide to developing thesis statements. The examples come from Thomas King's *The Back of the Turtle*.

- A thesis statement summarizes briefly the argument that you will be proving in your essay.

Here is an example:

In Thomas King's novel The Back of the Turtle, we are taught that corporate greed is often accompanied by a lack of ethics.

This is a thesis statement because it names the topic, presents a provable argument, and lists the main points. The following is NOT a thesis statement:

In this essay I will write about greed and ethics in The Back of the Turtle.

This is not a thesis statement because it simply names a topic, the word "essay" is mentioned, and no argument is broached.

- Thesis statements explain the writer's purpose, answer questions, and provide solutions rather than posing questions.
- You may use "I" in a thesis statement, but you should not mention the word "essay."
- A good thesis statement is direct and straightforward – it may be a well-developed sentence, but it is easy to understand.
- Sometimes it is easier to begin a thesis sentence with a preposition (as, because, until, although, when, while, however, therefore) in an introductory clause. For example,

While The Back of the Turtle seems at first glance to be purely about Gabriel's search for redemption, the novel also explores our need, as human beings, to make reparations for the mistakes we have made.

- A particularly good thesis statement takes the topic given and narrows it, making it very specific and different from other papers written on the same topic.
- Generally, a thesis statement appears at the end of the first paragraph of an essay, so that readers will have a clear idea of what to expect as they read.
- It avoids vague language like "it seems."!
- It should pass the *So what? or Who cares? test* (Would your most honest friend respond with "But everyone knows that."?). For instance, "Gabriel is a character in the novel," would be unlikely to evoke any opposition.

BLM 2 – Peer Feedback Form

Peer feedback should focus on the essay as a whole – what needs more work, what is missing. So, you will each be reading your essay aloud in order to focus on the structure of the essay and the points you are making. For each member of your group, complete one of these peer feedback forms.

Did the essay keep your attention all the way through?
Why or why not?

What is the writer trying to prove in the essay?

What evidence in the essay is strongest?
Why?

What evidence in the essay is weakest? Why?

Are there points that you disagree with? Explain why.

Is there any information missing from the essay?

Is there evidence that you think could be added?

BLM 3 – *Essay Assessment Rubric*

	Extending	Proficient	Developing	Emerging
Meaning	<ul style="list-style-type: none"> • original and thought-provoking thesis • insightful understanding • authentic and mature voice and tone • effective use of evidence • argument is fully developed 	<ul style="list-style-type: none"> • focused and clear writing • challenging thesis • demonstrates thorough understanding through evidence • argument is developed 	<ul style="list-style-type: none"> • some focus is evident • appropriate thesis • demonstrates basic understanding through evidence • beginning development of argument 	<ul style="list-style-type: none"> • in need of focus • thesis needs more developing • evidence disconnected from ideas
Style	<ul style="list-style-type: none"> • mature, eloquent style • sentence structure and vocabulary create a sense of flow • may include use of figurative language 	<ul style="list-style-type: none"> • consistent voice and tone throughout • variety in sentence structure • mature use of vocabulary 	<ul style="list-style-type: none"> • voice and tone in need of consistency • sentence structure needs more variety • some variety in vocabulary 	<ul style="list-style-type: none"> • errors make ideas difficult to understand • informal voice • vocabulary needs more developing
Structure	<ul style="list-style-type: none"> • highly effective structure • careful and sophisticates use of transitions • conclusion is developed and eloquent 	<ul style="list-style-type: none"> • engaging introduction • effective transitions and paragraphing • conclusion is developed 	<ul style="list-style-type: none"> • formulaic structure • repeated transitions • conclusion is basic 	<ul style="list-style-type: none"> • attempt to use essay structure • simplistic transitions • conclusion needs developing
Conventions	<ul style="list-style-type: none"> • few, if any, errors 	<ul style="list-style-type: none"> • some errors that do not impede understanding 	<ul style="list-style-type: none"> • noticeable and distracting errors 	<ul style="list-style-type: none"> • frequent basic errors that impede meaning

Grades 11-12
Yes, There Is Funny Stuff
Humour in First Peoples Literature

Unit Guiding Questions

- When is it acceptable to laugh at ourselves?
 - Why do people use humour to explore challenging or controversial topics?
 - How can humour and irony make you more persuasive as a creator, writer, and speaker?
 - In what ways can humour be used to make important points about society and history?
-

Preparatory Notes

Humour is a significant part of First Peoples' communities and cultures. This unit includes opportunities for students to explore the use of humour to address sometimes challenging topics. This unit is designed as a series of sections loosely based on different literary forms; there are sections for drama, film, and written text. Lessons propose a variety of activities, including performance, essay writing, research projects, and small-group and large-group collaboration.

While this unit can be used as an integral whole, it is designed so that lessons can be implemented individually.

Lesson Plans in this Unit:

- Lesson 1 – Humour in Theatre
- Summative Assessment Options for the Theatre Component
- Lesson 2 – Humour in Film
- Lesson 3 – Humour in Short Story
- Lesson 4 – Humour in Poetic Form
- Lesson 5 – Humour in the Essay
- Summative Assessment Options for the Essay Component

Primary Texts

- Drew Hayden Taylor, *Only Drunks and Children Tell the Truth* (play)
- *Hank Williams First Nation* (film)
- from *Native Poetry in Canada: A Contemporary Anthology*:
 - Beth Brant, “Honour Song”
 - Marie Annharte Baker, “Granny Going”
 - Marie Annharte Baker, “Boobstretch”
 - Marie Annharte Baker, “Raced Out to Write This Up”
 - Marie Annharte Baker, “Tongue in Cheek, if not Tongue in Check”
 - Wayne Keon, “moosonee in august”
 - Wayne Keon, “i'm not in charge of this ritual”
 - Jeannette C. Armstrong, “History Lesson”
 - Beth Cuthand, “Zen Indian”
 - Lee Maracle, “Performing”
 - Lee Maracle, “Autumn Rose”
 - Louise Halfe, “Der Poop,”

- Marilyn Dumont, “Letter to John A. Macdonald”
- Armand Garnet Ruffo, “Surely Not Warriors”
- Gregory Scofield, “Not All Halfbreed Mothers”
- from *An Anthology of Canadian Native Literature in English*:
 - Beth, Cuthand, “Post-Oka Kinda Woman”
 - Marilyn Dumont, “Circle the Wagons”
 - Maracle, Lee. “Yin Chin”

Blackline Masters

1. Group Research Project Assignment
2. Collaborative Research Project Rubric
3. Oral Presentation Rubric
4. Group Performance Assignment
5. Concept Map Assignment
6. Hank Williams First Nation Jigsaw Activity
7. Reader Responses for “Yin Chin”
8. Poetry Graphic Organizer
9. Guide to Writing a Literary Essay
10. Scoring Guide for Synthesis of Texts

Lesson 1 – Humour in Theatre

This lesson focuses on the play, *Only Drunks and Children Tell the Truth* by Drew Hayden Taylor. It can be expected to take several classes.

Separate your class into eight groups (three to four people in each group). Students will prepare a brief presentation on their assigned or chosen topic. They will be using the library or the Internet to research their presentations and should have a couple of classes to prepare. Here is a list of possible topics:

- the life of Drew Hayden Taylor
- overview of the prequel to the play (entitled *Someday*)
- examination of the meaning of the title of the play
- addressing dark subject matter through humour
- history of the Sixties/Seventies Scoop
- Drew Hayden Taylor’s commentary on this play
- Amelia Earhart
- the art of Maxine Noel, Daphne Odjig, Roy Thomas

Applicable BLMs

1. Group Research Project Assignment
2. Collaborative Research Project Rubric
3. Oral Presentation Rubric
4. Group Performance Assignment

An outline for this project is provided in BLM 1 – Group Research Project. Groups should be prepared to present at the end of their library research process.

Readers’ Theatre

Explain to students the process of readers’ theatre: As a large group, read through the play using volunteers to read the parts – break it into sections (maybe volunteers for half an act of reading each) – before starting go through the descriptions of each character. Encourage students to be as animated as possible during the first reading. As they read, break in intermittently to help clarify motivations, setting, mentions of history,

etc. The purpose of pre-reading the play before the performance is to help students understand the plot, character motivations, themes, and tricky vocabulary before setting off on their own.

Group Assignment – Performance

Divide class into groups, four groups total. Some of the members of each group will be performers, and some will be commentators. Each group will be responsible for half an act (the play has two acts) and will be presenting their section in chronological order. The groups should decide who will be responsible for these jobs. Typically, in this play, there are four performers, but this varies depending on what part of the play is being presented. An outline for this project is provided in BLM 4 – Group Performance Assignment. It will likely take students three to four classes to prepare, and one or two classes to perform.

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Provide feedback during students' collaborative research, guided by BLM 2 – Collaborative Research Project Rubric. Provide feedback to students' oral presentations associated with reader's theatre, guided by BLM 3 – Oral Presentation Rubric. Provide feedback to students' drama performance, guided by assessment criteria co-constructed with students.

Summative Assessment Options for the Theatre Component

Sample Assessment of Drama Performance

For the performance, summative assessment can be based on the following:

- performance quality
- costumes/props
- creativity
- staging/presentation

For the commentary, which will be presented immediately after the performance, provide a summative assessment using criteria related to:

- group motivations
- character motivations
- significance of section
- commentary presentation quality.

Students' self-assessments can also be incorporated into the summative assessment.

Cumulative Play Assignment—Concept Map

Concept maps, or mind maps, can be a useful technique – the focus is on the process which is creative and involves critical thinking. Concept mapping is a transferable skill as it can be used for planning essays, studying, and enriching understanding of a new topic. In English classes, students must show that they understand what happened in the literary work but also the intricacies in the connections, plot, characterization, theme, and setting.

Applicable BLMs

- 5. Concept Map Assignment

On a large piece of paper (poster board size), have each student individually prepare a circular model of the events of the play (presented in a circular way because the plot is circular) with the connections between these events. An outline of this project, with step by step instructions and assessment information, is provided in BLM 5 – Concept Map Assignment.

Lesson 2 – Humour in Film

Let students know that they will be watching a film titled *Hank Williams First Nation*. Brainstorm some predictions for what the film will be about based on the title. Then give a brief synopsis of the film – set in a remote Cree community in northern Alberta, it follows dual narratives: one about Uncle Martin and Jacob Fox who set off on a pilgrimage to Nashville to see the grave of Hank Williams, the other about the family at home as they experience the trials and tribulations of everyday life in their community. The narratives begin together and diverge when Jacob and Martin leave on their trip, then come back together near the end of the movie, forming a circular structure.

Hand out the jigsaw questions (see BLM 6) and organize students into heterogeneous groups of four – these are the base groups. Give groups a little time (about five minutes) to divide the questions among themselves (there are four questions, so one question each). Students should also decide at this point on group roles:

discussion leader	responsible for leading the discussion and keeping everyone focused on task
monitor	keeps track of group roles, makes sure everyone is participating equally, assigns each participant a mark out of five for participation, ensures that task is completed, keeps track of the time so everyone gets a chance to share
recorder	takes notes from presenters, prepares any presentation materials
reporter	takes part in the discussions, chooses a few key points to share with the class at the end of the session.

If this group works together again, they should alternate these roles. Once the base groups have divided up the questions and decided on group roles the film can begin. Students should be instructed to take notes for their question as the film progresses, and these notes should be detailed, with examples to support points. After viewing the film, the students will form into their expert groups (all the students in the class who are answering the same jigsaw question) to discuss their question. After some discussion time, the students will return to their base groups as the “expert” on their question, and will teach the other group members about their question. Emphasize to the students that “teaching” means engaging in a discussion about the question, not parroting the points to the group members.

Choose four of the following question sets to use as the jigsaw prompts:

- What is the significance of the radio being played throughout the film? How does it add to the plot? How does it help to develop themes?
- Trace the exposition of the film. How do we as viewers meet the characters, learn about the setting, and arrive at the point where the dual narratives diverge? What is the sequence of events in the exposition? Why do you think the scriptwriter and director chose to present the exposition in this way?
- Trace the plot of Jacob Fox and Uncle Martin on their trip to Nashville. How is their trip revealed, how does the narrative switch back and forth, where do they go, what interesting things happen to them, and

Applicable BLMs

6. Hank Williams First Nation
Jigsaw Activity

why is it so important to Uncle Martin to make this pilgrimage? Describe in detail at least two of the far-fetched things that happen to them on their trip.

- Trace the plot of the family at home. How do their lives progress, what happens to them, what struggles do they face, and what are their values? Describe in detail at least two of the events in this narrative that reveal important aspects of characters. How does this narrative differ from the action of the other narrative?
- Discuss the role of Adelard Fox, the grandfather. How is he significant? What place does he have in the movie? How is he symbolic as a character? How does he help to develop themes in the film? How does he add to the plot? Describe at least two really strong examples of Adelard Fox from the film that reveal details about his personality and motivations.
- Discuss the role of Huey Bigstone. How is he significant? What place does he have in the movie? How is he symbolic as a character? How does he help to develop themes in the film? How does he add to the plot? Describe at least two really strong examples of Huey Bigstone from the film that reveal details about his personality and motivations.
- Discuss the idea of Hank Williams. How is he significant? What place does he have in the movie? How is he symbolic? How does he help to develop themes in the film? How does he add to the plot? Provide at least two really strong examples of how Hank Williams is integral to this film.

About halfway through the viewing of the film, stop it, and have students use their learning journals to respond to the following prompt:

Imagine that you are a character in this film. Pick one of the characters and write down that character's name at the top of your page. Think about the decisions you would make – how would the plot progress for you from this point on? How would you feel in this situation? What do you already have in common with the character? What is different in your life compared with this character?

This prompt forms part one of a personal response to the film. After the film is done, have students pull out their learning journals again to complete their response, adding to it a response to the following prompt as part two of their personal response:

Compare and contrast what actually happens in the film with your response to the previous prompt. What is the same, and what is different? Why do you think there are similarities? Why do you think there are differences?

Discuss your thoughts on the significance of the image of the running moose. Why do you think the director chose to include this image as a motif throughout the film? What have you gained as a person by watching this film? What have you learned?

After completing the second part of the personal response, students can assemble in their expert groups and discuss their jigsaw questions, then form with their base groups. At the end of the base group discussion, the reporter should share some really key observations with the class – deep insights into the film that came up during their discussion.

Formative Assessment Strategies

Provide feedback to students completed work on BLM 6.

Lesson 3 – Humour in Short Story

This lesson focuses on the story, “Yin Chin” by Lee Maracle (in *An Anthology of Canadian Native Literature in English*). Instruct students to listen carefully as it is read aloud to them. Ask them to think about what Maracle is trying to say about the human condition and human nature (leading students into forming a theme statement). Read the story aloud to the class as they follow along on their own copies. In the centre of the board, write down the following question, drawing a circle around it: What can the story “Yin Chin” tell us about human nature and the human condition?

Have the class brainstorm as a large group, writing down suggestions on the board. As the brainstorming draws to an end, start drawing circles around similar ideas, clustering them together. Pick a couple groups of ideas that are the biggest, and have the class sum up with theme statements. Theme statements should be complete ideas, should apply to more than just the text that has just been read, and should make a statement about human nature, the human condition, “the way things work,” or society. An example of this from “Yin Chin” is inspired by the last line of the story – when we view the world through naïve eyes, it is easier to learn the ways of ignorance rather than the ways of wisdom.

Applicable BLMs

7. Reader Responses for “Yin Chin”

Erase the board or use another board to draw an enormous circle. At one point on the circle, write “introduction” and at a point right beside this, write “conclusion” – tell students that this is representative of the plot of the narrative – circular: at the conclusion, we are brought back to the introduction, undergoing a journey in the middle. Tell students that Maracle takes us on this circular journey through her memories to arrive at a realization similar to one of the theme statements. Add a few details at the points placed on the board; for example, at the introduction point, note the crowded cafeteria, meeting the narrator as an Indigenous woman, and at the conclusion point, note the statement made by the narrator before she makes her way back to her car.

Working in pairs, students will be completing the rest of this plot outline, filling in the events of the story – they should have at least ten events between the introduction and the conclusion, with descriptions and quotations for each event. In addition, they should co-write a response to the following prompt: Develop a definition for circular plot structure. Comment on the use of circular structure in “Yin Chin” – how the structure is appropriate, the subtlety of the argument structure, and the use of flashbacks.

When this activity is complete, bring the class back together, and ask students for examples from the story of how Lee Maracle uses irony, satire, and images to create humour in the piece (students may require definitions of these terms, along with a reminder that humour is not necessarily “laugh-out-loud” funny). Students will likely pick some of the funnier passages from the story. Ask students why Maracle includes humour in the story – lead them toward the conclusion that the humour provides contrast with the seriousness of the message and makes it a more interesting read for the audience.

Formative Assessment Strategies

Use BLM 7 to review with students (or introduce them to) the process of writing reader responses. The handout includes assessment criteria that students can refer to before they start on the assignment. Use these criteria to offer feedback to students’ reader responses.

Lesson 4 – Humour in Poetry

This lesson examines humour in several poems. It can be expected to take two or three classes. Two texts anchor the exploration: Marilyn Dumont’s “Circle the Wagons” and Beth Cuthand’s “Post-Oka Kinda Woman” (both available in *An Anthology of Canadian Native Literature in English*).

Ask student why people might use different forms of humour to explore painful or contentious topics or themes. Discuss the type of humour that can be used for this purpose such as irony and satire.

“Circle the Wagons”

Beginning with “Circle the Wagons,” arrange for students to have copies of the poem. Read the poem together then split the class into ten groups (groups of two or three students). Assign one of the following questions to each group (each group should have a different question):

- How does the speaker in the poem both poke fun at and celebrate the idea of the circle?
- How does the speaker feel trapped and set free by the circle?
- What are examples of words that connect to First Peoples’ cultures and that represent the circle?
- Think about the title of the poem – to what does it refer? Discuss use of the title.
- How is this poem in itself circular?
- What is the meaning of the word “appropriation”? Describe the connotation the word has in the poem, based on context.
- What is the meaning of the word “canonizing”? How is its use significant in this poem? Discuss.
- What stereotypes does Dumont explore? Discuss.
- Come up with a theme statement for the poem.

Applicable BLMs

8. Poetry Graphic Organizer

Give students about ten minutes to discuss the poem in relation their question; they should select one group member to be the recorder, one to be the reporter, and if there is another member, one to be the encourager. Each group needs to come up with several strong points with examples from the poem to support their points. They should also come up with an open-ended question to ask the class and be prepared to lead a short discussion on this question. When students are prepared, go through the class (questions need not be addressed in chronological order), with the reporters presenting their points to the class, and finally, asking the class their open-ended questions. The whole group should lead the discussion, soliciting responses from the rest of the class. Post the list of open-ended questions.

At the end of the presentations, have students pull out their learning journals and choose one of the questions on the board to respond to in journal form.

“Post -Oka Kinda Woman” and Other Poems

Tell the students that they will be working with a partner to create a visual representation of aspects of the poem. BLM 8 – Poetry Graphic Organizer provides one possible model for the layout, but students can choose any graphic format they wish, as long as the visual includes the title and author of the poem, a copy of the poem, and a discussion of the following qualities as they pertain to the poem: theme, structure, irony, humour, and satire. Students will be presenting the finished poster to the class to make other students aware of the range of poetry that uses humour.

Read “Post-Oka Kinda Woman” with the class. Demonstrate how to complete the poster during the class with students contributing.

Then have students work with a partner to repeat the same poster activity with another poem of their choice. Any of the poems in the following list could work, and all are to be found in the collection, *Native Poetry in Canada: A Contemporary Anthology*:

- “Honour Song,” Beth Brant
- “Granny Going,” Marie Annharte Baker
- “Boobstretch,” Marie Annharte Baker
- “Raced Out to Write This Up,” Marie Annharte Baker
- “Tongue in Cheek, if not Tongue in Check,” Marie Annharte Baker
- “moosonee in august,” Wayne Keon
- “i’m not in charge of this ritual,” Wayne Keon
- “History Lesson,” Jeannette C. Armstrong
- “Zen Indian,” Beth Cuthand
- “Performing,” Lee Maracle
- “Autumn Rose,” Lee Maracle
- “Der Poop,” Louise Halfe
- “Letter to John A. Macdonald,” Marilyn Dumont
- “Surely Not Warriors,” Armand Garnet Ruffo
- “Not All Halfbreed Mothers,” Gregory Scofield

Assess students’ posters, based on criteria that align with the analysis conducted in this lesson (and include an examination of the humour). These criteria can be co-created with the students.

Formative Assessment Strategies

As part of that developmental discussion, encourage students to think about the commonalities and distinctions between humour, satire, and irony. These could be illustrated using a Venn diagram created as a whole class. Provide feedback based on the class discussion.

Lesson 5 – Humour in the Essay

Ask class to “vote with their bodies” – move to the left hand side of the class if they think essays are entertaining, and to the right hand side if they think essays are boring. It is likely that most of the class will go to the right hand side. Explain that essays can be entertaining, if they are well-written.

Have students return to their desks. On left side of the board, write: “Basic Essay Structure,” and on the right side of the board, write, “Drew Hayden Taylor’s Essay Structure”. With the help of the class, fill the basic essay structure side. This should be review, but there is an outline for a basic literary essay at the end of this section if necessary (BLM 9 – Guide to Writing a Literary Essay).

Arrange for students to have copies of “Pretty Like a White Boy” (in *An Anthology of Canadian Native Literature in English*) by Drew Hayden Taylor. Ask students to pay attention to the structure of the essay, as well as how Taylor uses humour to make a point. Read the essay

Applicable BLMs

9. Guide to Writing a Literary Essay

together and explain that the essay is a narrative essay (narrative essays can either tell a story, or use stories to prove the thesis). Spend a few minutes discussing the essay.

Group Analyses and Presentations

Divide the class into seven groups – each group will be discussing a different aspect of the structure of the essay and then presenting their findings to the class. The following is a list of the aspects:

- Examine the introduction – the first four paragraphs of the essay. Find the thesis statement. What is Drew Hayden Taylor attempting to prove over the course of the essay? How does he structure the introduction? How does he engage the reader? How is this structure different from that of the basic essay? How does Taylor use satire and irony to create humour in this section?
- Examine the first narrative strand – the next five paragraphs – starting with “My pinkness...” and ending at “... what is better.” What words are used as a transition to provide flow from the previous section? How are the examples used melded into his point for this section? How is the structure of this section different from and similar to that of the basic essay? How does Taylor use satire and irony to create humour in the first narrative strand?
- Examine the second narrative strand – the next three paragraphs, starting “It’s not just...” and ending at “... political organizations.” What words are used as a transition to provide flow from the previous section? How are the examples used melded into his point for this section? How is the structure of this section different from and similar to that of the basic essay? How does Taylor use satire and irony to create humour in the second narrative strand?
- Examine the third narrative strand – the next three paragraphs, starting “But then again” and ending at “... brighter moves.” What words are used as a transition to provide flow from the previous section? How are the examples used melded into his point for this section? How is the structure of this section different from and similar to that of the basic essay? How does Taylor use satire and irony to create humour in the third narrative strand?
- Examine the fourth narrative strand – the next four paragraphs, starting “But I must admit...” and ending at “... through the Reserve.” What words are used as a transition to provide flow from the previous section? How are the examples used melded into his point for this section? How is the structure of this section different from and similar to that of the basic essay? How does Taylor use satire and irony to create humour in the fourth narrative strand?
- Examine the fifth narrative strand – the next five paragraphs, starting “It’s not just...” and ending at “... political organizations.” What words are used as a transition to provide flow from the previous section? How are the examples used melded into his point for this section? How is the structure of this section different from and similar to that of the basic essay? How does Taylor use satire and irony to create humour in the fifth narrative strand?
- Examine the conclusion. How are all of the narrative strands brought together? How does Taylor use satire and irony to create humour in the conclusion? How does he refer back to the thesis statement? How is this conclusion different from and similar to a traditional conclusion?

Provide students some time to prepare to present their answers to the class. The presentation can be formal or informal, as long as they are sharing their responses to the questions.

Formative Assessment Strategies

Provide feedback to students as they develop their work, asking questions to help them clarify and extend their thinking.

Summative Assessment Options for the Essay Component

Tell students that they will be taking what they have learned from examining Drew Hayden Taylor’s “Pretty Like a White Boy” to create their own humorous narrative essay. In multi-paragraph compositions, students will choose to respond to one of the following topics:

- Take a news story and turn it into political commentary. Develop your argument using a blend of basic essay structure and humorous anecdotes to make a statement about the news story in question. Be sure to use satire and irony to add humour. Also consider puns, and a “tongue-in-cheek” approach.
- Take your own search for identity and turn it into a statement about search for identity in general. Develop your argument using a blend of basic essay structure and humorous anecdotes about your own life to create a narrative essay. Be sure to use satire and irony to add humour. Also consider puns, and a “tongue-in-cheek” approach.
- Take a historical account and turn it into social commentary. Develop your argument using a blend of basic essay structure and a humorous take on the historical account to retell the story. Be sure to use satire and irony to add humour. Also consider puns, and a “tongue-in-cheek” approach.
- Free choice – however, it must be an essay, and satire and irony must be used to make the essay humorous.

Students should have a few days in class to write their essays, and to go through the editing process with their peers. Essays should be assessed holistically, using a rubric similar to the rubric provided as part of BLM 9 – Guide to Writing a Literary Essay. Ensure students are aware of how they are being assessed and encourage them to use the rubric during the editing process.

BLM 1 – Group Research Project Assignment

The Background to *Only Drunks and Children Tell the Truth* by Drew Hayden Taylor

In your assigned groups, you will be researching a topic related to this play and presenting what you have learned. The possible topics are listed below. Spend a few minutes with your groups and decide which topic you would like to explore.

After each group has a topic, you will research your topic using online and library resources. Each group will be expected to teach what you have learned about the topic to the class, using speaking skills, visual aids, and interactive questions. The presentations should take 5-10 minutes each. You will have this class and next class to prepare for a presentation. Remember to cite your sources.

The following are possible topics for each group to explore:

- The life of Drew Hayden Taylor
- Overview of the prequel to this play (entitled Someday)
- Examination of the meaning of the title of the play
- Addressing dark subject matter through humour
- History of the Sixties/Seventies Scoop
- Drew Hayden Taylor's commentary on this play
- The art in the play – Maxine Noel, Daphne Odjig, Roy Thomas
- Amelia Earhart

You will self-assess using the Collaborative Research Rubric and your presentation will be assessed using the Oral Presentation Rubric.

BLM 2 – Collaborative Research Project Rubric

	Meeting	Developing	Emerging
Taking Responsibility for Oneself	<ul style="list-style-type: none"> • is prepared and ready to work; is well informed on the project topic and cites evidence to probe and reflect on ideas with the team • consistently uses technology tools as agreed upon by the team • always completes project tasks • always completes tasks on time • uses feedback from others to improve work 	<ul style="list-style-type: none"> • is usually prepared, informed, and ready to work with the team • usually uses technology tools as agreed upon by the team • usually does project tasks • completes most tasks on time • sometimes uses feedback from others to improve work 	<ul style="list-style-type: none"> • needs more preparation in order to work with the team • rarely uses technology tools as agreed upon by the team • rarely completes project tasks • rarely completes tasks on time • rarely uses feedback from others to improve work
Contributions to the Group	<ul style="list-style-type: none"> • helps the team solve problems and manage conflicts • makes discussions effective by clearly expressing ideas, asking probing questions, making sure everyone is heard, responding thoughtfully to new information and perspectives • provides specific, feasible, supportive feedback to others so they can improve their work • offers to help others do their work if needed • always encourages other members to contribute and participate 	<ul style="list-style-type: none"> • cooperates with the team • sometimes expresses ideas clearly, asks probing questions, and elaborates in response to questions in discussions • gives helpful feedback to others • sometimes offers to help others if they need it • encourages other members to contribute and participate 	<ul style="list-style-type: none"> • rarely helps the team solve problems; may cause problem • rarely asks probing questions, express ideas, or elaborate in response to questions in discussions • rarely gives helpful feedback to others • rarely offers to help others if they need it • rarely encourages other groups members to contribute or participate

BLM 3 – Oral Presentation Rubric

	Mastering	Meeting	Emerging	Attempting
Delivery/Voice	<ul style="list-style-type: none"> fluctuating voice and inflection maintains eye contact in order to keep audience interested seldom looks at notes 	<ul style="list-style-type: none"> variation of volume and inflection consistently makes eye contact reads from notes occasionally 	<ul style="list-style-type: none"> speaks with uneven tone some inflection minimal eye contact with audience reads mostly from notes 	<ul style="list-style-type: none"> monotone or low tone rarely makes eye contact with audience reads report completely from notes
Content/Organization	<ul style="list-style-type: none"> demonstrates full knowledge and answers questions with examples and elaborations organized information and stays on topic provides pertinent evidence and support 	<ul style="list-style-type: none"> comfortable with subject organized information and stays on topic at ease with answering questions about content clear purpose 	<ul style="list-style-type: none"> some comfort with the information generally organized but occasionally strays off topic provides some facts 	<ul style="list-style-type: none"> incomplete grasp of information needs more organization of information or strays from topic struggles to answer questions about content provides little support or evidence
Enthusiasm/Audience	<ul style="list-style-type: none"> demonstrates strong enthusiasm about topic during entire presentation significantly increases audience understanding and knowledge of topic; convinces an audience to recognize the validity and importance of the subject 	<ul style="list-style-type: none"> demonstrates enthusiasm about topic raises audience understanding and awareness of most points 	<ul style="list-style-type: none"> shows some enthusiasm about the topic being presented raises audience understanding and knowledge of some points 	<ul style="list-style-type: none"> shows little interest in topic is unable to increase audience understanding or knowledge of topic
Comments				

BLM 4 – Group Performance Assignment

for *Only Drunks and Children Tell the Truth*

In your groups you will be preparing a performance of your assigned section of the play – half an act. If there are not enough parts in the play for the number of people in your group, those not performing a part will be the commentators. However, the entire group will be part of the preparation for the performance and the commentary, and your group members will be assessed together.

Stage a realistic representation of your assigned part, complete with costumes and props. You are not required to memorize your part (although you are encouraged to do so if you want to). However, you should be familiar enough with the lines that you are not stumbling over the words as you read. Be creative with your interpretation of the characters' mannerisms and personalities.

Also prepare some commentary about your presentation and this section of the play. The commentary should take about five to ten minutes and include descriptions of the following areas:

- motivations of the group for how they decided to perform the assigned section
- feelings/motivations of each of the characters for that section
- how this section is significant in itself and in relation to the rest of the play.

BLM 5 – Concept Map Assignment

for *Only Drunks and Children Tell the Truth*

Individually you will be creating a concept map” a detailed, concentrated visual picture of the intricacies of the literature you have just finished studying. Go through the steps and use a poster-board or large piece of paper to complete the assignment.

Step One: Decide for yourself the 10 most crucial events in play – make a list on a piece of paper – then look back through the play – find a really good quotation that is representative of each of these events. This provides the sequence of events.

Step Two: How does each event lead to the next, and how is each event significant and important? Make some notes on your own thoughts here and go deep!

Step Three: How does each event and connection give us, as viewers or readers, insight into the plot development, characterization, theme, and setting of the literature? Make some notes on these aspects, being sure to define these terms (each event should connect to at least one of these terms).

Step Four: Using your big piece of paper, draw a circle or an oval and space out the events (your notes from Step One) in chronological order along the line of your circle/oval. For each of the ten spaces, write a phrase that briefly details what happens at that point, and include a pertinent, supporting quotation from the play below the phrase, being sure to identify the speaker.

Step Five: Between each of the events, use your notes from Step Two to show the connections between the events (draw arrows or make a different shape to demonstrate that this commentary shows the connections). Now that you can see this in circular form, what are the connections between events that are not necessarily in chronological order? Add at least ten more connections, with commentary, between non-chronological events.

Step Six: On the blank spaces at each corner of your map, write the four terms – plot, characterization, theme, and setting – and use your notes from Step Three to make connections between the events and what insights they give us (draw arrows with commentary to the appropriate events).

Step Seven: Add the title of the literary work and the author’s name to the poster.

Step Eight: The concept map should be visually appealing. Use colour, different writing, interesting arrows and other signs, diagrams, art, cartoons, and doodles to help make it visually appealing and easy to understand.

Assessment Criteria

Events	how crucial the events were, how well-chosen, appropriateness of chosen quotation
Connections	minimum of ten between the chronological events and an additional ten between non-chronological events – depth of commentary, quality of connection, significance (two marks each)
Terms	definitions of terms (e.g., plot, characterization, theme, setting) and connections/insights between the events and these terms
Visual Appeal	title, author, colour, use of graphics, art, etc.

BLM 6 – Hank Williams First Nation Jigsaw Activity

This collaborative activity entails viewing a film, taking notes on the film, discussing your notes with others, and sharing your insights with others in a group. Initially, you will be part of a small group and each member will select a different question to take notes on while watching the film. After the film you will meet with students that took notes on the same question as you – you will discuss your notes and ideas together. You will return to your original group as “the expert” and share your findings and knowledge.

Before viewing the film

1. Select your film question from the possibilities provided by your teacher. Write your question down.
2. In your original group you should discuss the following jigsaw roles and decide who will take on each role once you meet back to share:

discussion leader	responsible for leading the discussion and keeping everyone on task
monitor	keeps track of group roles, makes sure everyone participates equally, assigns each participant a mark out of five for participation, ensures that task is completed, keeps track of the time so everyone gets to share
recorder	takes notes from presenters, prepares any presentation materials
reporter	takes part in the discussions, chooses a few key points to share with the group at the end of the session.

During the film

1. Take notes for your question as the film progresses. Your notes should be detailed, with examples to support points and highlight key points/events.
2. You will also write a reflection based on the following prompt:

Imagine that you are a character in this film. Pick one of the characters and write down that character’s name at the top of your page. Think about the decisions you would make – how would the plot progress for you from this point on? How would you feel in this situation? What do you already have in common with the character? What is different in your life compared with this character?

After the film

After viewing the film, you will join with your “expert” group members (students in the class who are answering the same jigsaw question) to discuss your question and your film notes. After some discussion time, you will return to your base groups as the “expert” on their question, and will teach your original group members about your question. “Teaching” means engaging in a discussion about the question – not parroting the points to the group members.

BLM 7 – Reader Responses for “Yin Chin”

Reader response is a process of writing to learn, rather than proving what you have learned through writing. It gives you an opportunity to approach the story in a way that allows you to examine your own thoughts, feelings, connections, and interactions. Because reader responses are a process of writing to learn, the focus of assessment is more on the quality of your exploration than on the quality of your writing itself.

Choose one of the following passages from “Yin Chin” and discuss the use of irony, satire, and images to create humour:

Last Saturday (seems like a hundred years later) was different. The tableload of people was Asian/Native. We laughed at ourselves and spoke very seriously about our writing. We really believe we are writers, someone had said, and the room shook with the hysteria of it all. We ran on and on about our growth and development and not once did the white man ever enter the room. It just seemed all too incredible that a dozen Hans and Natives could sit and discuss all things under heaven, including racism, and not talk about white people. It only took a half-dozen revolutions in the Third World, seventeen riots in America, one hundred demonstrations against racism in Canada, and thirty-seven dead Native youth in my life to become.

It would have looked funny if pa’pa-y-ah had done it, or ol’ Mike, but I was acutely aware that this was a chinaman. Ol’ chinamen are not funny. They are serious and the words of the world echoed violently in my ears... ‘don’t wander off or the ol’ chinamen will get you and eat you.’ I pouted about the fact that mama had never warned me about them. ‘She doesn’t care.’

A woman with a black car coat and a white pill-box hat disturbed the scene. Screek, the door of her old Buick opened. Squeak, slam, it banged shut. There is something humourlessly inelegant about a white lady with spiked heels, tight skirt, and a pill-box hat cranking up a ’39 Buick. Thanx mama, for having me soon enough to have seen it.

Reading Journal Response Rubric	
Outstanding	<ul style="list-style-type: none">• personalized, innovative, and thoughtful responses that make connections with previous knowledge and experience and other texts• provides specific evidence that demonstrates close familiarity with and understanding of reading selection• interprets and analyses genre, technique, and purpose of selection• shows evidence of reflecting on and revising initial responses
Very Good	<ul style="list-style-type: none">• personal and thoughtful responses that make connections with previous knowledge and experience as well as other texts• provides specific evidence that demonstrates familiarity with and understanding of reading selection• may interpret and analyse genre, technique, and purpose• usually shows evidence of reflecting on and revising initial responses
Good	<ul style="list-style-type: none">• personal and generally thoughtful responses that often make connections with previous knowledge and experience and other texts• provides some specific evidence that demonstrates familiarity with and understanding of reading selection• sometimes interprets and analyses genre, technique, and purpose• may show evidence of reflecting on and revising initial responses
Satisfactory	<ul style="list-style-type: none">• personal and sometimes thoughtful responses that may make connections with previous knowledge and experience and other texts• may provide some evidence that demonstrates familiarity with and understanding of reading selection• may attempt to interpret and analyse genre, technique, and purpose• may show evidence of reflecting on initial responses, no revision
Minimally Acceptable	<ul style="list-style-type: none">• personal responses that may make connections with previous knowledge and experience as well as other texts• provides very limited evidence of familiarity with and understanding of text• little/no attempt to interpret/analyse genre, technique, and purpose• generally does not revisit initial responses
In Progress	<ul style="list-style-type: none">• extremely limited and unclear responses that seldom demonstrate evidence of meeting the criteria• no response attempted

BLM 8 – Poetry Graphic Organizer

Copy of Poem

Theme Discussion

Structure Discussion

Irony Discussion

Humour Discussion

Satire Discussion

BLM 9 – Guide to Writing a Literary Essay

The purpose of literary essays is to argue and prove a point about literature (sometimes using one piece of text, sometimes synthesizing two or more texts). The argument itself is expressed in the form of a thesis statement, and the proof lies throughout the body of the essay. A typical simple literary essay structure is multi-paragraphed and includes an introduction, body paragraphs, and a conclusion.

Paragraph	What it should do
Introduction	<ul style="list-style-type: none"> • engage the reader • give a context for your topic – state title(s) and author(s), some background to the literature and some background to the topic • express thesis statement
Body Paragraph 1	<ul style="list-style-type: none"> • start with a transition sentence • develop the strongest set of proof, or the first in chronological order, for thesis statement; give background, state your point in a topic sentence, introduce example, integrate quotation from the piece, and relate back to the thesis statement • conclude paragraph
Body Paragraph 2	<ul style="list-style-type: none"> • start with a transition sentence • develop second strongest set of proof, or the second in chronological order, for thesis statement; give background, state your point in a topic sentence, introduce example, integrate quotation from the piece, and relate back to the thesis statement • conclude paragraph
Body Paragraph 3	<ul style="list-style-type: none"> • start with a transition sentence • develop third-strongest set of proof, or the second in chronological order, for thesis statement; give background, state your point in a topic sentence, introduce example, integrate quotation from the piece, and relate back to the thesis statement • conclude paragraph
Conclusion	<ul style="list-style-type: none"> • start with a transition sentence • discuss the logical conclusion of the proof you have presented in the body paragraphs • tie all loose ends together • come up with a really strong concluding sentence to end the essay

Developing Thesis Statements

Thesis statements are integral to the essay; the better they are, the better the essay is. Here are some tips on developing thesis statements.

- A thesis statement summarizes briefly the argument that you will be proving in your essay.
Here is an example:

Richard Wagamese's novel Keeper'n Me is the story of Garnet's struggle to create an identity for himself after growing up part from his cultural roots – he creates this identity through forging relationships with his long-lost family, finding his own history, and embracing his Ojibway culture.

This is a thesis statement because it names the topic, presents a provable argument, and lists the main points. The following is **not** a thesis statement:

In this essay I will write about identity in Keeper'n Me.

This is not a thesis statement because it simply names a topic, the word “essay” is mentioned, and no argument is broached.

- Thesis statements explain the writer’s purpose, answer questions, and provide solutions rather than posing questions.
- You may use “I” in a thesis statement (unless it is a formal essay), but you may not mention the word “essay.”
- A good thesis statement is direct and straightforward – it may be a well-developed sentence, but it is easy to understand.
- Sometimes it is easier to begin a thesis sentence with a preposition (as, because, until, although, when, while, however, therefore) in an introductory clause. For example,
While Keeper'n Me seems at first glance to be purely about Garnet's search for identity, the novel also explores our need, as human beings, to be part of a greater whole – in Garnet's case, his Ojibway community.
- A particularly good thesis statement takes the topic given and narrows it, making it very specific and different from other papers written on the same topic.
- Generally, a thesis statement appears at the end of the first paragraph of an essay, so that readers will have a clear idea of what to expect as they read.
- It **avoids** vague language like “it seems.”
- It should pass the “so what? or who cares?” test. (Would your most honest friend respond with “But everyone knows that”?) For instance, to say, “Garnet is a character in the novel,” would be unlikely to evoke any opposition.

Transitions

Transitions are needed from sentence to sentence, and from paragraph to paragraph. Transitions make the flow of any written piece smooth and easy to follow, by avoiding abrupt changes in topic. Here is a list of linking words that are helpful in making transitions:

For...	Try these linking words:
Cause-effect	as a result, because, consequently, for this reason, however, since, therefore, thus
Compare	although, by contrast, compared with (to), even though, however, in the same way, likewise, on the other hand, similarly
Conclusion	finally, in short, in summary, then, therefore, to summarize
Emphasis	again, also, equally important, furthermore, in addition, in fact, moreover
Explanation	because, for example, for instance, for this reason, in other words, in particular, since, specifically
Importance	equally important, finally, first, second, third, lastly, most importantly, next
Time	after, afterward, as, at last, before, during, finally, just then, later, meanwhile, next, once, since, soon, suddenly, then, while

Editing

Editing is an important part of the writing process. It can be undertaken by the writer or by someone else. A common pitfall when editing is to focus just on fixing spelling and grammar, rather than focusing on the essay as a whole – what needs more work, what is missing. This checklist can be helpful – editors can go through the checklist to find missing components, or parts that could use more work.

- Read through the completed rough draft. Look for sentence fragments, run-on sentences, spelling errors, and phrases that do not make sense.
- Look closely at your introduction. Does it begin by engaging the reader?
- What are you writing about? Be sure to let your audience know the context of your essay in the introduction. If you are writing about a poem/story/article/novel/movie, the title should be included and properly punctuated. The author/poet/director/actors should also be listed. Be sure that this information is included in complete sentences.
- Does your introduction end with a thesis statement? Sometimes it is easier to add the thesis statement after writing the essay, but only if you are able to focus the essay.
- Is your introduction at least 5-8 sentences in length? If not, you may not have included enough detail.
- Look closely at each body paragraph. Does each body paragraph begin with a transition sentence?
- Is there an example/quotation in each body paragraph? If not, include one. Be sure to explain why that example/quotation is evidence for that paragraph. Also be sure to punctuate your quotations properly and to integrate them smoothly into the paragraph. (Adding examples and quotations helps, especially when your paragraphs are too short.)
- Does each body paragraph include a topic sentence that explains the point of that paragraph?

- Look at the length of each body paragraph. Is it fully developed? If not, add more detail.
- Look back at your thesis statement. Does each body paragraph help to prove that it is true?
- Look at your conclusion. Does it begin with a transition sentence?
- Does the conclusion end with a restatement of the thesis in different words?
- Are there any loose ends left hanging in your essay? If so, the conclusion is the place to tie them together.
- Is the conclusion at least 5 sentences in length?
- Now, read through your essay one more time. Does it have “flow”? (i.e., When you read it out-loud to yourself, does it sound nice? ...does the language provide a continuous message with no abrupt changes? ...does it seem choppy?) If not, add words and phrases to give it flow. Make sure there is some variety to your sentence length and structure.

Sample Holistic Rubric for Assessing Essays

6	The essay is superior and may draw upon any number of factors, such as maturity of style, depth of discussion, effectiveness of argument, use of literary and rhetorical devices, sophistication of wit, or quality of imagination. This composition exhibits an effective writing style and a sophisticated use of language. Despite its clarity and precision, this paper need not be error-free.
5	The essay is proficient . The composition displays some manipulation of language to achieve a desired effect and exhibits a clear sense of voice and of audience. Content is thoughtful and interesting. Vocabulary and sentence structure are varied and serve the writer’s purpose successfully. Errors may be present but are not distracting.
4	The essay is clearly competent . The composition conveys the writer’s ideas, but without flair or strong control. Diction and syntax are usually appropriate, but lack variety. Structure, regardless of type, is predictable and relatively mechanical. The paper shows a clear sense of the writer’s purpose but is not engaging. Conventions of language are usually followed, but some errors are evident.
3	The essay is barely adequate . The paper may feature underdeveloped or simplistic ideas. Transition[s] may be weak or absent. Support is frequently in the form of listed details. Little variety in diction and sentence structure is discernible. The composition may reflect some sense of purpose, but errors may be distracting.
2	The essay is inadequate . The ideas are underdeveloped and simply or awkwardly expressed. The composition may be excessively colloquial or reflect inadequate knowledge of the conventions of language. While meaning is apparent, errors are frequent and rudimentary.
1	The essay is unacceptable and may be compromised by its deficiency of composition, content, diction, syntax, structure, or conventions of language.
0	The essay is a complete misunderstanding of the task, is off-topic, or is simply a restatement of the topic.

BLM 10 – Scoring Guide for Synthesis of Texts

6	The response is superior , demonstrating an insightful understanding of the texts. It shows a sophisticated approach to synthesis, including pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the response need not be error-free.
5	The response is proficient , demonstrating a clear understanding of the texts at an interpretive level. It clearly synthesizes the concepts within the texts. References may be explicit or implicit and convincingly support the analysis. The writing is well organized and reflects a strong command of the conventions of language. Errors may be present but are not distracting.
4	The response is competent . Understanding of the texts tends to be literal and superficial. Some synthesis is apparent. The response may rely heavily on paraphrasing. References are present and appropriate but may be limited. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.
3	The response is barely adequate . Understanding of the texts may be partially flawed. An attempt at synthesis is evident. References to the texts are not clearly connected to a central idea or may be repetitive. The response may show some sense of purpose, but errors may be distracting.
2	The response is inadequate . While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. Errors are recurring, distracting, and impede meaning.
1	The response is unacceptable . It does not meet the purpose of the task or may be too brief to address the topic. There is a serious lack of control in the writing.
0	The response reflects a complete misunderstanding of the texts and/or the task or is a restatement of the question.

Grades 10-11

The Trickster

A Recurring Presence in First Peoples Literature

Unit Guiding Questions

- Who is the Trickster?
 - What role does Trickster play in the literature of First Peoples?
 - How does the Trickster teach us about life?
 - Why might it be important to listen to and appreciate the voices of the disrupters or dissenters in our communities?
-

Preparatory Notes

Students will examine the roles of Trickster characters in the literature of First Peoples. Beginning with an introductory text on the Trickster, the students will explore literature from a variety of genres, which may include traditional stories, oral stories, short fiction, poetry, and film. Trickster characters come in a variety of forms; this unit will examine a variety of tricksters such as Raven, Coyote, and Nanabush.

Through the examination of various texts, students will come to understand that the Trickster character has been used by writers to teach lessons, create/elicit humour, act as a symbol, provide social commentary, offer insight into life (e.g., our relationships with the natural world, with others, and with ourselves), and serve a variety of other purposes. Despite the many guises of Trickster characters and the many differing purposes they serve, there are some essential traits that all of them share.

As students develop their understanding of Trickster, and of the Trickster’s roles in stories, they will produce a concept map to illustrate and clarify their understanding. At the end of the unit, students will create an activity that compares and synthesizes the role of Trickster across multiple pieces of literature.

Lesson Plans in this Unit:

- Lesson 1 – Who Is the Trickster?
- Lesson 2 – Concept Map of the Trickster
- Lesson 3 – Trickster Jigsaw
- Unit Summative Assessment Options

Primary Texts

- *B.C. First Nations Studies* (course textbook)
- Thomas King, “What is it About Us That You Don’t Like?” from *The Truth About Stories*
- from *An Anthology of Canadian Native Literature in English*:
 - Jeannette Armstrong, “Blue Against White” (short story)
 - John McLeod, “The Shivering Tree” (short story)
 - Paul Seesequasis, “The Republic of Tricksterism” (short story)
 - Lorne Joseph Simon, “Stones and Switches” (short story)
- Thomas King, “Coyote and the Enemy Aliens” from *A Short History of Indians in Canada*
- David A. Groulx, “The Long Dance” from *Anthology of Canadian Native Literature in English*
- *Raven Tales: How Raven Stole the Sun* (film)

Blackline Masters

1. Who is the Trickster? What Does the Trickster Teach Us?
2. Trickster Concept Map
3. Trickster Concept Map Example
4. Concept Map Criteria
5. Trickster Jigsaw Discussion Questions

Lesson 1 – Who Is the Trickster?

Have students write down “Trickster” on a piece of paper. Explain to students that they will have thirty seconds to jot down as many things as possible about what they know about the Trickster. If they don’t know anything about the Trickster, tell students that they are to write down as many questions as possible based simply on the name, “Trickster”.

After students have done this, have them highlight one or two things that they wrote down. Then ask students to stand and talk to at least four other classmates, sharing their lists and writing down new ideas and questions they hear. Once this is done, ask the class to share some of the things they wrote down and heard.

Applicable BLMs

1. Who is the Trickster? What Does the Trickster Teach Us?

At this point, refer to the unit’s guiding questions and ask for students to respond:

- What role does Trickster play in the literature of First Peoples?
- How does the Trickster teach us about life?
- Why might it be important to listen to and appreciate the voices of the disrupters or dissenters in our communities?

Hand out BLM 1 –Who is the Trickster? What Does the Trickster Teach Us? and supply the trickster text of your choosing. A good text to start with is found on pages 214-218 of the *B.C. First Nations Studies* textbook. These pages provide a straightforward overview of the trickster, include a photo of the Bill Reid sculpture “Raven and the First Men,” and include two trickster stories – one from the Okanagan (Coyote) and one from the Nuxalk of Bella Coola (Raven).

Explain to students that they will use this BLM for each text that they read, listen to, or view. Model the use of the BLM for this first story by reading the first few paragraphs of the text and then filling out the appropriate boxes on the BLM. At that point students can be given the opportunity to read independently.

Using the BLM, ask students to discuss in small groups the text they read. This should transition into a whole-class discussion where each group shares some of their discussion. After this whole-group discussion, students go back to their small groups to write a “headline” for the text.

Extension Activity: Local Trickster Stories

Invite a storyteller from a local First Nation to tell a story involving Trickster. (Refer to the suggestions in the Introduction of this guide about how to support this process.)

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Circulate around the room supporting students as they are reading. Collect and provide feedback on students' work on BLM 1 to learn what level of understanding they have at this point in the unit.

Lesson 2 – Concept Map of the Trickster

A good introduction to the concept map assignment is to have students read, view, or listen to a text with the Trickster character. This lesson is designed to be very flexible so that you can choose which texts to use and how many texts they will explore. See the Primary Texts list at the beginning of this unit for possibilities.

Follow by modelling how a concept map is created:

- Write down the name of the text in the middle and put a circle around it.
- With the class's help, identify 3 or 4 events/characters that played an important role in the text. These 3 or 4 items are written as secondary bubbles and connected by a line to the central bubble (i.e., the name of the text).
- Have the class think hard about the significance of each character/event. You may find it helpful to refer to familiar reading strategies such as “What’s Important? Why?” or, “What? So What?” In other words, if this character/event is important, then explain why. Give students a few minutes to collaborate in small groups to identify some of the significance. Once they have done this, they are to share it in as few words as possible. Write down these contributions (abbreviate as much as possible) in bubbles that extend from each character/event.
- Challenge the class to reflect on any commonalities that might exist between the bubbles. Connecting lines with short descriptions written on them can be drawn to show these relationships. At this point, it may be helpful for students to search online for concept maps examples so that they have a deeper understanding for how they can be used. A class discussion can be had on the best examples and what makes them effective.

Applicable BLMs

2. Trickster Concept Map
3. Trickster Concept Map Example
4. Concept Map Criteria

Students are now ready to create their own concept map for each text. Hand out BLM 2 – Trickster Concept Map and BLM 3 – Trickster Concept Map Example. Discuss these with the class. It should be noted that the sample in BLM 3 is quite rudimentary and does not constitute an outstanding example.

The class can now start to create their own concept map for each text. As a variation (or supplementary assignment), have the students create a comprehensive concept map as an ongoing post-reading activity. For example, have students:

- develop a single concept map that they extend and further developed after reading each story
- wait to develop a master concept map until they have finished reading all of the pertinent texts as a way to help synthesize learning.

Formative Assessment Strategies

Use BLM 4 – Concept Map Criteria as a starting point to co-create concept map assessment criteria with students. This set of criteria could be elaborated based on the discussions they have after reading different texts and viewing different concept maps.

Provide ongoing feedback to students' concept maps. Have students share their maps with peers to also receive feedback.

Lesson 3 – Trickster Jigsaw

Pre-Reading Activities

To begin this lesson, students could complete a free-writing on any of the following prompts (these prompts could be used at almost any point during this unit):

- “Mythology is what we call someone else’s religion” (Joseph Campbell).
- “Stories can teach valuable lessons.”
- “One way or another we are living the stories planted in us early along the way” (Ben Okri, from *The Truth About Stories*, p. 153).
- “I will tell you something about stories … They aren’t just entertainment.” – Leslie Silko (found in Thomas King, *The Truth About Stories*, p. 92).

After students have completed their free-writing, invite volunteers to share their work with the rest of the class.

Applicable BLMs

5. Trickster Jigsaw Discussion Questions

To set up the jigsaw, choose as many texts as you wish to use from the resource list at the beginning of this unit. This lesson is designed to be very flexible with respect to the number of texts used and the actual choice of texts. Divide students into heterogeneous jigsaw groups (i.e., groups in which each student will be reading a different text). Assign each student in each group a letter (the number of letters will depend upon the number of texts chosen) and a corresponding text from the resource list.

Post-Reading Activities

After students have read their assigned stories, have students meet in “expert groups” (e.g., all students who read story A will meet as Expert Group A). In these expert groups, students will discuss the story, with emphasis on the portrayal of Trickster. As a guide for the expert group discussions, hand out copies of BLM 5 – Trickster Jigsaw Discussion Guide. Students may use these questions to ensure that they have a thorough understanding of their assigned story. Each student is responsible for knowing the story well enough to report back to the original jigsaw group the significance of the story.

Circulate between expert groups, prompting the conversations as necessary. If students are using the concept map as an ongoing activity, then while students are in their jigsaw groups, have them work cooperatively to add to their concept maps of Trickster.

After the expert group discussions are complete, students will meet back in their original jigsaw groups. In the jigsaw groups, each member will take a turn describing their story and Trickster’s portrayal within the story to the rest of the group.

Formative Assessment Strategies

Observe and circulate as students are recording information on their discussion question sheets and later sharing in their original jigsaw groups. Have students provide feedback to peers in their expert groups.

Collect the BLM 5 discussion question sheet from each student and provide feedback.

Unit Summative Assessment Options

Venn Diagram

Have students complete a Venn diagram on two trickster portrayals of their choice. The specific task is to choose two texts that involve the Trickster & then complete a Venn diagram to compare the two.

As part of the exercise, have them complete a reflection: “What did you find to be the most interesting similarity? Explain why you find it so interesting.”

Formal Synthesis Assignment

Have students develop their Venn diagram comparisons into a more formal synthesis which could take different forms such as a synthesis essay, an oral presentation, a panel interview of the two tricksters, a talk show, a skit, a song, or any other type of expression of understanding. The main requirement is for students to clearly identify the traits of the trickster and the similarities and differences between the characters in their respective texts.

BLM 1 – Who is the Trickster? What Does the Trickster Teach Us?

As you are reading, listening, and/or viewing stories involving the Trickster, think carefully about what you learn about the Trickster and what the Trickster is teaching us. The Newspaper Headline should be done collaboratively with a partner or two after each person has shared what they put in the Visualization, Connections, and Summary boxes.

Visualization: Sketch an image of the Trickster based on the text	Connections: This part of the text reminds me of ... which is important because ...
Summary: List the key events / ideas from the text	Newspaper Headline: With a partner, create a headline for a newspaper that shares a lesson the Trickster or the text taught us

Reflection: What reading strategy did you use that most helped you make sense of this story? Explain.

BLM 2 – Trickster Concept Map

The Trickster is an important character in First Peoples literature. The Trickster takes different forms (e.g., Raven, Coyote, Nanabush) in different texts. Though the Trickster may take different forms, the Trickster often helps teach us about the “nature and the meaning of existence on the planet earth” (from *Kiss of the Fur Queen* by Tomson Highway).

Your task is to create a concept map **while** you read, view, and listen to texts involving the Trickster.

At the centre of your concept map, you are to write the word Trickster and to create an image that represents your understanding of this character. (This may be something that you do after you have explored all the texts).

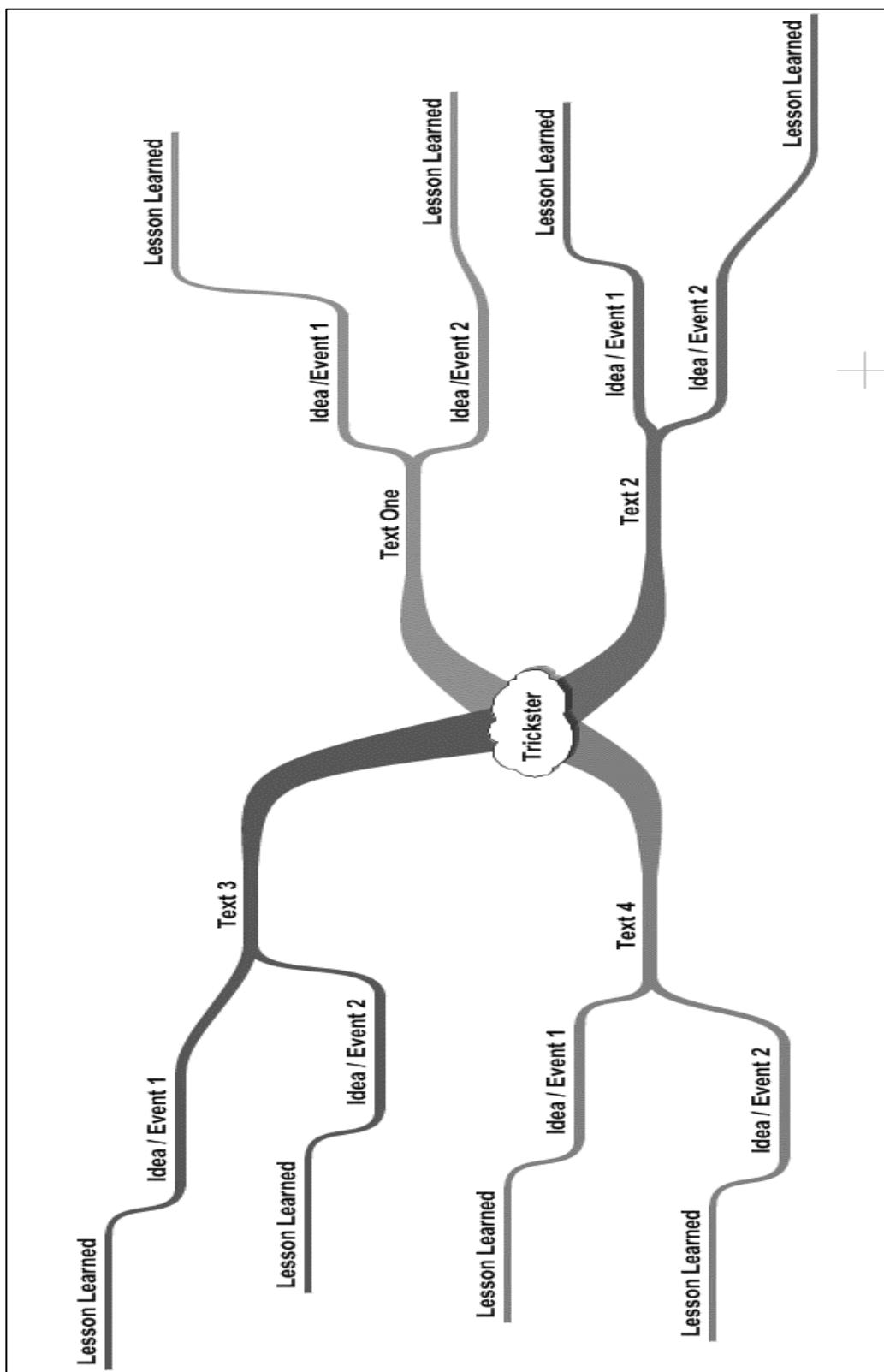
From the word Trickster, draw a separate branch for each of the texts that you experienced. For each text, create a bubble for each main event or key idea. Then extend lines from these bubbles to share the lessons learned from this text and from the Trickster (see the sample concept map provided).

After you have read or viewed all the texts, you can draw lines between the events/ideas/lessons learned to indicate relationships and commonalities.

Some important things to consider:

1. **Layout:** Have a dedicated space on your paper for each story. For example, if you are going to read four stories on the Trickster, divide your page up into four sections first.
2. **Content:** Only write down the most important information on your concept map; use as few words as possible
3. **Images:** They say a picture is worth a 1000 words. Think carefully about what image(s) you will include and what you want them to convey to your audience.
4. **Colour:** Consider using different colours to help show information that is connected. For instance, you could write all of the content connected to your first text in green, and your second text in red. After you have experienced all of your texts, you could use another colour(s) to draw lines between elements in each story to show their commonalities.

BLM 3 – Trickster Concept Map Example



BLM 4 – Concept Map Criteria

	Exceeds Expectations	Fully Meeting Expectations	Minimally Meeting Expectations	Working Toward Expectations
Image(s)	Uses multiple images to help represent additional understanding of concepts/ideas etc. and show links between them	Uses at least one image to help represent concepts/ideas etc. or connections between them	Image present, but does not enhance meaning	Needs image
Connecting Ideas/ Concepts	Clear connections between ideas; easy to follow	Clear connections between ideas	Connections between ideas, but may need more clarity	In need of more connections between ideas
Colour	Uses colour effectively to organize sub-groups and enhance connections between concepts/ideas etc.	Uses colour to effectively organize sub-groups	Uses some colour to organize sub-groups	Sub-groups not distinguished by colour
Content	Demonstrates insight in understanding of concepts/ideas etc., and the connections between them; provides additional details	Demonstrates understanding of concepts/ideas etc., and the connections between them; provides some detail	Demonstrates some understanding of concepts/ideas etc., and the connections between them; provides little detail	Demonstrates little understanding of concepts/ideas etc., and the connections between them;

BLM 5 – Trickster Jigsaw Discussion Questions

1. Provide a summary of the story that you read.
2. Describe the Trickster character that was presented in your story (appearance, characteristics, actions, etc.).
3. What effect did Trickster have on the other characters in the story?
4. How did the Trickster as portrayed here compare with other Trickster characters you have studied in class?

Grades 11-12

The Trickster

A Hard Character to Pin Down

Unit Guiding Questions

- What roles do Trickster characters play in the literature of First Peoples?
 - How are Trickster characters distinctive? How are they alike?
-

Preparatory Notes

The Trickster is an anthropomorphic character who disobeys normal rules and conventional behaviour, displaying cunning and artfulness. The Trickster often has supernatural powers and may play the role of transformer, creator, destroyer, clown, or magician. Storytellers may use the Trickster archetype to teach lessons about the meaning of existence, introduce humour, act as a symbol, teach humility and the value of learning from mistakes, or provide social commentary.

In this unit, students will examine the role(s) of Trickster characters in the literature of First Peoples. Trickster characters come in a variety of forms; this unit will examine three of these Tricksters: Raven, Coyote, and Nanabush. Beginning with an introductory essay on Trickster, the students will explore literature from a variety of genres, including traditional stories, oral stories, short fiction, and poetry. As a result of this exploration, students will come to understand that the Trickster character has been used by writers to teach lessons, transform, provide social commentary, and serve a variety of other purposes. Despite these variations in purpose, Trickster characters maintain some essential traits.

Lesson Plans in this Unit:

- Lesson 1 – Introducing Trickster
- Lesson 2 – Trickster in Traditional Stories: Nanabozho
- Lesson 3 – Trickster in Traditional Stories: Secwepemc Coyote Stories
- Lesson 4 – Trickster in Traditional Stories: Trickster as Transformer
- Lesson 5 – Local Trickster Stories
- Lesson 6 – Trickster in Short Stories
- Lesson 7 – Trickster in Poetry
- Lesson 8 – Trickster in Essays
- Unit Summative Assessment Options

Primary Texts

- Kateri Akiwenzi-Damm, “poem without end #3” from *Native Poetry in Canada: A Contemporary Anthology*
- “In the Time of the Transformers and the Trickster” from *B.C. First Nations Studies* (course textbook)
- from *An Anthology of Canadian Native Literature in English*:
 - Jeanette Armstrong, “Blue Against White”
 - David A. Groulx, “The Long Dance.”
 - Thomas King, “The One About Coyote Going West”
 - John McLeod, “The Shivering Tree”
 - Paul Seesequasis, “The Republic of Tricksterism”
 - Lorne Joseph Simon, “Stones and Switches”
- Thomas King, “What is it About Us That You Don’t Like?” in *The Truth About Stories*

- The Legend of Nanabozho (www.cbc.ca/archives/entry/alanis-obomsawin-tells-the-legend-of-nanabozho)
- Stseptekwle – Stories of the Secwepemc (landoftheshuswap.com/msite/legend.php – note: the stories on this site are available as audio downloads)

Blackline Masters

1. Highway on the Trickster
2. Archibald on the Trickster
3. Vizenor on the Trickster
4. Trickster in Short Stories: Jigsaw Discussion Guide

Lesson 1 – Introducing Trickster

To introduce the unit, have students free-write (for about 5 minutes) on the prompt, “First Nations literature is inhabited by fantastic creatures.”

Procedures for free-writing:

- Write continuously during the brief (5-10 minutes) free-writing period. The pen/keyboard should not stop moving.
- Do not pause to consider spelling or grammar.
- Do not make corrections as you write.
- Write whatever comes into your mind, without judging its value.

Upon completion, invite students to share their thoughts.

Whole-Group Reading

Hand out copies of each of BLMs 1, 2, and 3. Have students read the selections independently or collaboratively. Students will need to synthesize in order to discuss all three handouts.

Students should refer to each author by name and use evidence from the texts to support their ideas. Lead a discussion using questions such as the following:

- What are the common characteristics of Trickster as noted by all three authors?
- What is the role of Trickster?
- What purpose do you think Trickster stories serve?
- Is Trickster transformational? If so, how?
- Why does Highway use the phrase “theology if you will”? What is the difference between mythology and theology? (Help steer students away from the common understanding of myth/mythology as merely “something that is false or untrue” toward a more sophisticated understanding of myth/mythology as a meaningful cultural construct that is a component of virtually all literary traditions.)

Applicable BLMs

1. Highway on the Trickster
2. Archibald on the Trickster
3. Vizenor on the Trickster

Ensure students are clear on the meaning of terms and devices such as “analogy” and “idiom.”

Concept mapping is a technique used for generating ideas and demonstrating the connections between them. A major project in the Trickster unit is for students to develop a concept map about Trickster. Begin early in the unit to introduce students to concept mapping by presenting an example from a well-known topic, then

having students create a very simple concept map to demonstrate their abilities and understanding. Elaborate over successive classes, using an approach such as the following:

- Introduction/teacher modeling
Present an example of a concept map to students. After providing time to read it, ask students to decipher the information it contains. (A sample concept map on the subject of “water” is provided toward the end of this unit.)
- Guided practice
Choose a topic that will be very familiar to students, such as graduation. Model the addition of two or three ideas to the concept map. Ask for student suggestions to add related ideas. Model making a connection between two concepts within the map. Once the class concept map contains a variety of ideas, ask students to attempt to draw connections between concepts.
- Independent practice
Students will begin creating a concept map on the subject of Trickster. Provide students with materials to begin the concept map (large paper, sticky notes (optional)). Instruct students to place the central concept – Trickster – in the centre of the concept map, and then add in ideas based on their background knowledge and previously read materials (including Archibald’s, Highway’s, and Vizenor’s notes on Trickster).

Software applications to create concept maps include Freemind, an open-source concept mapping application, or Inspiration Software (free thirty-day trials are available for Inspiration).

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students’ understanding, knowledge, or skill development in relation to the unit guiding questions.

Be sure to check on student progress frequently, particularly as students are in the early stages of concept mapping. Ask for student volunteers to share their beginning-stage concept maps.

Lesson 2 – Trickster in Traditional Stories: Nanabozho

Students will complete a focused free-write on the following prompt: “Mythology is what we call someone else’s religion” (Joseph Campbell). After students have completed their free-writes, invite volunteers to share their ideas.

Introduce students to the Trickster character Nanabozho (a.k.a. Nanabush). Nanabozho is a Trickster character of the Anishinabe people, who often takes the form of a rabbit or hare. Have students listen to the Nanabozho tale as told by Alanis Obomsawin, (approximately ten minutes in length). Instruct the students to listen to the tale first as a listener to a story, second as a critical listener of oral literature.

Follow up by discussing the story. In this discussion, be sure to guide the conversation to touch on the content of the story, as well as the storyteller’s purpose and techniques. Possible discussion questions include the following:

- According to Obomsawin, what is the purpose of telling this story?
- What does Obomsawin say about traditional Ojibwe child-raising practices and beliefs?

- What characteristics of Trickster are evident in this tale?
- What do you think the listener learns by listening to the story?
- How would you describe the way the storyteller uses her voice when telling the story?

Formative Assessment Strategies

Provide feedback on students' listening skills as evident in both their listening session and the ensuing discussion.

Lesson 3 – Trickster in Traditional Stories: Secwepemc Coyote Stories

Have students spend five minutes of focused free-writing on the following prompt: stories can teach valuable lessons. Invite volunteers to share their writing with the class.

Direct students to the Stseptekwle – Stories of the Secwepemc website. Have them read the introductory page. Discuss the explanation of the role of stories that is presented there. Discuss Coyote's role as presented on the site.

Using your own sample concept map, discuss with students, what have we learned about Trickster that can be added? Are there any connections we can draw to previous concepts? Incorporate relevant student input.

Have students carry on reading the short tales “Coyote and the Grizzly Bear Make the Seasons and Night and Day,” and “Coyote and the Salmon.” Before they read, remind students that they should read the stories for enjoyment, but also with a purpose (to learn more about the role of Trickster). Tell the students that they will be independently adding information to their concept maps on the basis of what they have learned, after reading these stories.

Formative Assessment Strategies

Students will independently add their own ideas to their personal concept maps. As students work independently, circulate around the room to offer scaffolding as needed. Once finished, ask students to share their additions to their concept maps

Lesson 4 – Trickster in Traditional Stories: Trickster as Transformer

In this lesson, students will read a brief description of the transformer role that Trickster often plays in traditional stories (“In the Time of the Transformers and The Trickster” in *B.C. First Nations Studies*). After reading the non-fiction exposition, the students will reflect on the traditional stories read in previous lessons, identifying examples of Trickster characters acting as transformers.

Beforehand, as a pre-reading activity, display a large image of Bill Reid's sculpture Raven and the First Men (p. 214 of *B.C. First Nations Studies*). Have students complete a ten-minute focused free-write on the following topic: what story is Raven and the First Men trying to tell? After they have finished writing, invite students to share their ideas about the sculpture.

Have students read “In the Time of the Transformers and The Trickster” (pp. 214-218 in *B.C. First Nations Studies*). Follow up with a discussion of the following questions:

- What is a Transformer character?
- Why are Transformer characters significant?
- What are some differences between European and First Nations creation stories?
- How is Trickster related to Transformer characters?
- Has Trickster been a Transformer in any texts that we have studied so far?

Formative Assessment Strategies

Students will independently add their own ideas to their personal concept maps. As students work independently, circulate around the room to offer scaffolding as needed. Once finished, ask students to share their additions to their concept maps.

Lesson 5 – Local Trickster Stories

Invite a storyteller from a local First Nation to tell a Trickster tale. Prior to the guest’s arrival, brainstorm questions with the class to ask storytellers, ways to thank the guests for sharing their knowledge, and techniques for respectful, active listening. After the story and questions, arrange for a student to thank the guest and offer a gift.

For assistance in finding a local storyteller, consult the Aboriginal Education department of your school district. Many school districts have established honoraria for First Nations guests in the school; the Aboriginal Education contact in your district will have information about local arrangements.

Work with students to develop assessment criteria associated with having a guest speaker. Include criteria related to all aspects of the visit. Identify follow-up tasks that might be appropriate (e.g., adding to concept maps, creating representations of the local story, creating a listener response to the local story).

Formative Assessment Strategies

Have students follow through and then self-assess in relation to the previously established criteria.

Lesson 6 – Trickster in Short Stories

In this lesson, students will further their understanding of the roles of Trickster through the examination of a variety of short fiction. The whole class will share in a humorous Trickster story from Thomas King, then divide into groups for a cooperative learning experience examining a variety of other stories. Students will then work cooperatively to expand their Trickster concept maps.

Applicable BLMs

4. Trickster in Short Stories:
Jigsaw Discussion Guide

Read the following list of words/phrases from the story to students. After presenting the list, ask students to predict what the story might be about.

The Trickster – A Hard Character to Pin Down

Jacques Columbus	Ducks	What's that bad smell?
Probably that Coyote's fault	Christopher Cartier	Psssstt psssstt
Fix this world	Mistake	World is getting bent

Then have students read the short story “The One About Coyote Going West,” by Thomas King (*Anthology of Canadian Native Literature in English*). The story, despite its deceptively simple language, has a complex narrative structure. The narrator begins by having a conversation with the character Coyote; however later the narrator begins to tell Coyote (modern) a story about Coyote (historical). Throughout the story, the narrator switches between telling a story about Coyote (historical) and talking with/about Coyote (modern). Students may require support differentiating between Coyote characters.

After students have read the story, guide a class discussion about the role of Trickster, as well as the author’s technique and writing style. Here are some possible questions to prompt discussion:

- What characteristics of Trickster are described in the story? How are these characteristics similar or different from the characteristics displayed in previously studied literature?
- What are some of the ways that King puts a spin on Coyote in this story?
- What does the narrator mean when indicating that Coyote discovered First Peoples?
- Trickster stories are often meant to help teach a lesson. What ideas or lessons might be learned from this story?
- What techniques does the author use to write this story?
- Identify some of the recursive, repeated aspects within the story (e.g., mistake returns, Coyote gets stomped flat, Coyote not learning lessons).

Using Jigsaw Grouping to Study Further Stories

Have students complete a free-write on the following prompt: “I will tell you something about stories ... They aren’t just entertainment.” (Leslie Silko – found in King, Thomas. *The Truth about Stories*, p. 92). After writing, invite volunteers to share their writing with the rest of the class.

Divide students into jigsaw groups (four students per group). Give each student in each group a letter, A to D. Then assign to each group one short story from *An Anthology of Canadian Native Literature in English*:

- “Blue Against White,” Jeanette Armstrong
- “The Shivering Tree,” John McLeod
- “The Republic of Tricksterism,” Paul Seesequasis
- “Stones and Switches,” Lorne Joseph Simon

After reading their assigned story, have students recombine to meet in “expert groups” (e.g., all students who read “Blue against White” will meet as Expert Group A). In these expert groups, students will discuss the story, with emphasis on the portrayal of the Trickster in the text. Each student is responsible for knowing the story well enough to report back to the original jigsaw group the significance of the story. Circulate between expert groups, prompting the conversations as necessary.

As a guide for the expert group discussions, hand out copies of BLM 4: Trickster in Short Stories Jigsaw Discussion Guide. Students may use these to ensure that they have a thorough understanding of their assigned story.

After the expert group discussions, students will meet back in their original jigsaw groups. At the jigsaw groups, each member will take a turn describing their story and Trickster’s portrayal within the story to the rest of the group.

Formative Assessment Strategies

While students are in their jigsaw groups, have them work co-operatively to add to their concept maps of Trickster.

Lesson 7 –Trickster in Poetry

This examination of two Trickster poems will illustrate the role Trickster plays in the poems’ treatment of emotionally difficult subjects. After examining one poem together as a whole class, students will be split into groups to look at metaphors and symbolism in a second poem. Small-group oral presentations will follow.

Have students complete a free-write (about 5 minutes) on the following prompt: “You have to know the past to understand the present.” After continuous writing for five minutes, ask for volunteers to share their ideas on the prompt.

Whole-Class Poem

Ensure that students have copies of the poem, “The Long Dance” by David A. Groulx (in *An Anthology of Canadian Native Literature in English*). Read the poem aloud. After the initial reading, a second oral reading is recommended. Use the following questions to discuss the poem with the class, prompting students to provide evidence for their opinions/answers:

- What is the speaker’s attitude to the past?
- What historical events are depicted in the poem?
- Which Tricksters appear in the poem?
- What is symbolized when Raven is shot or Coyote is caught in a trap?
- The phrase “dancing with rage” is repeated throughout the poem. What is the significance of this phrase?

Small-Group Reading

Ensure that students have copies of the poem, “poem without end #3” by Kateri Akiwenzi-Damm. Read the poem aloud to the class, or have students volunteer to do so. After reading, point out that this poem frequently makes use of metaphor, comparing the Trickster Nanabush to a variety of characters (e.g., English professor in stanza one, trapper in stanza five). Divide students into five groups and assign each group a stanza from the poem (excluding the final, one-line stanza).

Each group is responsible for understanding the Nanabush metaphor from their stanza, then presenting that understanding to the rest of the class, both orally and visually. For this group work, the teacher may choose to have students take on formal roles within the group (e.g., facilitator, recorder, presenter(s), artist(s)).

Each group should begin by re-reading the entire poem, then their stanza in particular. After reading, they should discuss as a group the meaning of the metaphor contained in their stanza. The students should be able to explain to the class the answers to the following questions:

- What is the comparison being made in the metaphor?
- What actions does Nanabush take in the stanza? What might these actions represent?
- What types of imagery are present in the stanza?
- What point is the poet trying to make by using this metaphor?

Each group is also responsible for creating a visual representation of their stanza (cartoon, image, drawing, etc.). It may help students to know that Nanabush is often depicted as a rabbit.

After discussion, each group will present its stanza to the rest of the class. Students should read the stanza aloud, then explain their understanding of the metaphor and present their visual representation.

Formative Assessment Strategies

Give students feedback on their participation in class discussion and their understanding of the poems.

Lesson 8 – Trickster in Essays

This lesson uses Thomas King’s essay “What is it About Us That You Don’t Like?” from *The Truth About Stories*. Because students will need to refer to the piece to add to their concept maps, the text version is recommended over the audio version for this lesson.

Begin by having students free-write (five minutes) on the following prompt: “One way or another we are living the stories planted in us early along the way” (Ben Okri, from *The Truth About Stories*, p. 153). After students have finished writing, invite volunteers to share their ideas with the class.

Have students read the essay “What is it About Us That You Don’t Like?” Once students have finished reading the essay, point out that King uses a Trickster story to help illuminate historical events. In an interesting twist from other literature involving Trickster, Coyote in this case is not used as a symbol for First Peoples (as in “The Long Dance”). Rather, Coyote’s actions mirror those of the governments of Canada and the United States, while First Peoples are represented by the Ducks. Pursue the discussion using these questions:

- What is the author’s thesis or main point?
- What is the purpose of the Coyote story told by King? Why does he include this story?
- How does the story of Coyote and the Ducks relate to King’s discussion of government legislation?
- How does this portrayal of Coyote compare to Coyote from “The One About Coyote Going West”? How does this Coyote compare to the Tricksters in “The Long Dance”?

Formative Assessment Strategies

Have students expand upon their concept maps, and ask them to share their thinking with peers for feedback. Emphasize creating links to previous ideas, through comparison.

Unit Summative Assessment Options

Trickster Essay – Synthesis of Texts

Have students create a multi-paragraph essay that compares and contrasts the portrayal of Trickster in three pieces of literature. They should choose only one piece from each of the following categories (add any other relevant texts that students will have studied):

Traditional Stories	Short Fiction/Essay	Poetry
<ul style="list-style-type: none">• The Legend of Nanbohzo• Stseptekwle – Stories of the Secwepemc	<ul style="list-style-type: none">• “The One About Coyote Going West”• “Blue Against White”• “The Shivering Tree”• “The Republic of Tricksterism”• “Stones and Switches”• “What is it About Us You Don’t Like?”	<ul style="list-style-type: none">• “poem without end #3”• “The Long Dance”

Students are to use the concept maps they created in this unit to help choose their pieces of literature and plan their writing. Thereafter they should:

- write a first draft
- exchange first drafts with a partner for peer editing
- revise their essays
- hand in completed essays, with peer editing checklist attached.

BLM 1 – Highway on the Trickster

The dream world of North American Indian mythology is inhabited by the most fantastic creatures, beings and events. Foremost among these beings is the “Trickster,” as pivotal and important a figure in our world as Christ is in the realm of Christian mythology. “Weesageechak” in Cree, “Nanabush” in Ojibway, “Raven” in others, “Coyote” in still others, this Trickster goes by many names and many guises. In fact, he can assume any guise he chooses. Essentially a comic, clownish sort of character, his role is to teach us about the nature and the meaning of existence on the planet Earth; he straddles the consciousness of man and that of God, the Great Spirit.

The most explicit distinguishing feature between the North American Indian languages and the European languages is that in Indian (e.g., Cree, Ojibway), there is no gender. In Cree, Ojibway, etc. unlike English, French, German, etc., the male-female-neuter hierarchy is entirely absent. So that by this system of thought, the central hero figure from our mythology – theology if you will – is theoretically neither exclusively male nor exclusively female, or is both simultaneously.

Some say that Weesageechak left this continent when the white man came. We believe she/he is still here among us – albeit a little the worse for wear and tear – having assumed other guises. Without the continued presence of this extraordinary figure, the core of Indian culture would be gone forever.

“A Note on the Trickster,” by Tomson Highway
(from *Kiss of the Fur Queen*, 2005, p. xii.),
re-printed with permission

BLM 2 – Archibald on the Trickster

On my research journey I met many gifted and caring storytellers who readily shared their stories and understandings of the oral traditions. Many with whom I talked became new friends. With my “old” friends, a new dynamic to our friendship emerged as we shared story experiences. One of the new friends was Coyote. Among many First Nations, Coyote and her/his/its many manifestations is considered a Trickster character who has lots to learn and teach while travelling the world. The English word “trickster” is a poor one because it cannot portray the diverse range of ideas that First Nations associate with the Trickster, who sometimes is like a magician, an enchanter, an absurd prankster, or a Shaman, who sometimes is a shape shifter, and who often takes on human characteristics. Trickster is a transformer figure, one whose transformations often use humour, satire, self-mocking, and absurdity to carry good lessons. Other well-known Trickster characters include Raven, Wesakejac, Nanabozo, and Glooscap. Trickster often gets into trouble by ignoring cultural rules and practices or by giving sway to the negative aspects of “humanness,” such as vanity, greed, selfishness, and foolishness. Trickster seems to learn lessons the hard way and sometimes not at all. At the same time, Trickster has the ability to do good things for others and is sometimes like a powerful spiritual being and given much respect.

Trickster characters like Coyote have existed in our stories since “time immemorial,” as our people say. Each First Nations culture has particular attributes and types of teachings connected to the Trickster. Often tribal Tricksters nearly die, or they die and then are resurrected. Perhaps one of the most important characteristics of the tribal Trickster related to my storytelling research is Gerald Vizenor’s notion that she/he/it needs communal and land connections:

The trickster is in a comic world, surviving by his wits, prevailing in good humor. He’s in a collective, hardly ever in isolation. When he is in isolation, he’s almost always in trouble, in a life-threatening situation he has to get out of through ritual or symbolic acts. Through reversals he has to get back to connections to imagination, to people, to places. (1987, 295)

Vizenor, who is of the Minnesota Chippewa Nation, believes that the Trickster is a “doing, not an essence, not a museum being, not an aesthetic presence” (13).

The notion of the Trickster as a “doing” rather than a “being” fits with how I have come to appreciate the process of learning through Trickster stories. The Trickster as a doing can change and live on through time as people interact with the Trickster through stories; one does not have to be too concerned about what the Trickster looks like if she/he/it is a doing rather than a being. This notion of the tribal Trickster lets me interact with her/him/it. Coyote, then, helps me to reflect and to gain understandings, challenging and comforting me like a critical friend.

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www.ubcpress.ca/indigenous-storywork

BLM 3 – Vizenor on the Trickster

Tricksters are real in stories but not in the flesh. Tricksters are not blood or material, but imagination. Tricksters are the kind of thought that raises hope, that heals, that cures, that cannot be traced. The power of a trickster would be diminished, even abolished, by human representations. Humans are not tricksters, but tricksters can be human. Tricksters are not moral but live forever in imagination. And the trickster is not immortal either. Tricksters liberate the mind, and they do so in a language game. Tricksters do not represent the real or the material. Tricksters are not alive in tribal imagination to prove theories of the social scientists. Tricksters have become anthropologists, but no anthropologist has ever understood a trickster. Tricksters have become anthropologists if only long enough to overturn their theories and turn them into cold shit. But tricksters are not moral or functional. Tricksters are not artifacts. Tricksters never prove culture or the absence of culture. Tricksters do not prove the values that we live by, nor do they prove or demonstrate the responses to domination by colonial democracies. Tricksters are not consumables. Tricksters are not breakfast cereal. Tricksters are ethereal. Tricksters only exist in a comic sense between two people who take pleasure in a language game and imagination, a noetic liberation of the mind....

Gerald Vizenor, 1993

"A Trickster Discourse: Comic and Tragic Themes in Native American Literature" in
Buried Roots and Indestructible Seeds: The Survival of American Indian Life
in Story, History, and Spirit, ed. Mark A. Lindquist and Martin Zanger,
Madison: University of Wisconsin Press, 1994 (originally published 1993): 67-83.

You're known for coining terms like "*victimry*" and "*survivance*." What do they mean?

From a white, European perspective, Natives are always a problem. "We owe them a lot" is a mantra. This is one example of victimry. But when Natives create art, which includes storytelling, it isn't from the point of view of the victim. It's playful, original, expressionistic, and grows out of the visionary power of creative writers. It breaks through the passive, two-dimensional approach of those who look from the outside in. The trickster character reveals life's absurdities and exposes hubris and hypocrisy while telling tales full of natural references, ironies, and cultural ambiguities that are told differently in the dominant literature of Europe and America.

Survivance is a union of presence, resistance, and survival that is deliberate and focused. For example, my grandmother Alice married a blind man who sold brushes door to door, and Alice went with him. Always at the third house, a lonely woman would answer the door, and they'd begin telling stories. They were in survivance, conjuring the teasing trickster in the practice of Native stories, keen in the knowledge of gossip in the community, but transformational for that moment.

From "Up Close with Gerald Vizenor"

cla.umn.edu/news-events/news/close-gerald-vizenor

Credit: University of Minnesota Foundation, Legacy Magazine, Summer 2015

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BLM 4 – Trickster in Stories: Jigsaw Discussion Guide

Provide a summary of the story that you read.

Describe the Trickster character that was presented in your story (appearance, characteristics, actions, etc.).

What effect did Trickster have on the other characters in the story?

How did this portrayal of Trickster compare to other Trickster characters you have studied in class?

Grade 12

Digital Trickster

The Complex Interaction of New Media and First Peoples

Unit Guiding Questions

- What effects can new digital media have on First Peoples’ cultures?
 - How do we navigate the differences between cultural appreciation and cultural appropriation with respect to First Peoples’ cultures?
 - How do increased digital media potentially impact opportunities for self-representation in, and misrepresentation of, Indigenous cultures?
 - How can social media and digital technologies be used to support cultural resistance and political advocacy for First Peoples?
-

Preparatory Notes

“New media” is an expression given to mass communications using digital means. It includes the various, rapidly changing ways in which information is sifted, gathered, and shared (e.g., blogging, microblogging, using or developing apps, podcasting, screen-casting, videogame design, filmmaking, screenwriting).

Digital spaces can afford both benefits and challenges with respect to First Peoples’ cultures. As seen the “Beats and Bytes” unit (earlier in this teacher resource guide), new media and multimodal texts have created a space for traditional First Peoples’ storytelling and teaching to reach into contemporary society. There are also increased opportunities to use media for First Nations language revitalization, for helping non-Indigenous peoples learn about First Peoples’ cultures, for providing more venues for Indigenous voices, and to support social advocacy movements.

This unit begins by briefly discussing the changing world of media and the concept of digital citizenship within that world. Students then examine the concepts of representation, cultural appropriation and appreciation, social and political advocacy, and language revitalization. Throughout the unit, students use digital media extensively to read about various issues. In a number of extension options, students are also encouraged to use social media to engage with topics. Many lessons will take multiple classes to complete and most lessons also include options to activities.

If students have previously learned about the Trickster motif in the First Peoples’ Story unit, they may have a better understanding of how the digital world could be understood as a new form of Trickster. While the digital world has significant benefits, it also can present some significant challenges and is rapidly changing how people interact. This unit does not require previous learning about Trickster, but it helps to know that the Trickster is an anthropomorphic character who often disobeys rules and conventional behaviour, displaying cunning and artfulness. The Trickster often has supernatural powers and may play the role of transformer/creator, destroyer, clown, or magician. Storytellers may use the Trickster archetype to teach lessons about the meaning of existence, introduce humour, act as a symbol, teach humility and the value of learning from mistakes, or provide social commentary.

The following website may be of use to teachers new to helping inform the discussion about digital literacy: prezi.com/msmoornxf98x/digital-literacy-101-new-media-tools-and-techniques/.

Lesson Plans in this Unit:

- Lesson 1 – Participatory Culture: Changing Media
- Lesson 2 – Examining the Idea of Digital Citizenship
- Lesson 3 – Language Warrior: Using Digital Media to Revitalize and Renew First Nations Languages
- Lesson 4 – I Am Not a Costume: What Is the Difference between Appreciation and Appropriation?
- Lesson 5 – Representation and Misrepresentation
- Lesson 6 – Resistance and Social Activism
- Unit Summative Assessment Options

Primary Texts

- Thomas King, “You’re Not The Indian I Had In Mind” – or *The Truth About Stories* (CBC Massey Lectures)
- Cyberwise – What is New Media? (www.youtube.com/watch?v=sug7L4x5N1E)
- About New Media (www.youtube.com/watch?v=1GN8AKfRuIY)
- Digitally Preserving Squamish with Dustin Rivers (www.cbc.ca/player/play/2208877138)
- First Peoples Cultural Council, *Report on the Status of B.C. First Nations Languages*, pages 7-10, (www.fpcc.ca/files/PDF/Language/FPCC-LanguageReport-141016-WEB.pdf)
- Khelsilem Embraces Indigenous Languages as a Way to Decolonize Young Minds (www.straight.com/life/755566/khelsilem-embraces-indigenous-languages-way-decolonize-young-minds)
- Reconciliation and Revitalization of Indigenous Languages – Speaking My Truth: (speakingmytruth.ca/?page_id=765)
- Eulogy – Sherman Alexie (lithub.com/eulogy-a-poem-by-sherman-alexie/)
- What’s Wrong with Cultural Appropriation? These 9 Answers Reveal Its Harm (everydayfeminism.com/2015/06/cultural-appropriation-wrong/#.WQIZdJfh1_x.twitter)
- Natan Obed on Cultural Appropriation Debate (www.cbc.ca/player/play/944501827810)
- Art, appropriation and the damaging economic effect on Indigenous artists (www.cbc.ca/radio/unreserved/appreciating-culture-treaty-payments-problematic-colouring-books-and-getting-back-to-the-land-1.3675693/art-appropriation-and-the-damaging-economic-effect-on-indigenous-artists-1.3677636)
- Headdress (www.cbc.ca/shortdocs/shorts/headdress)
- Appropriation vs Appreciation (www.powwows.com/appropriation-vs-appreciation/)
- Cultural Appropriation vs Cultural Appreciation (www.theodysseyonline.com/cultural-appropriation-vs-cultural-appreciation)
- Cue the eye rolls: this is a piece about cultural appropriation (www.cbc.ca/news/opinion/cultural-appropriation-1.4119849)
- The do’s, don’ts, maybes, and I-don’t-knows of cultural appropriation (apihtawikosan.com/2012/01/the-dos-donts-maybes-i-dont-knows-of-cultural-appropriation/)
- Fake Feathered Chiefs – Let’s Talk (notyouraverageindian.wordpress.com/2015/07/15/fake-feathered-chiefs/)
- How to appreciate indigenous culture, without appropriating it (ottawacitizen.com/news/local-news/how-to-appreciate-indigenous-culture-without-appropriating-it)
- Think Before You Appropriate (www.sfu.ca/ipinch/sites/default/files/resources/teaching_resources/think_before_you_appropriate_jan_2016.pdf)

- It may be harmless appropriation to you. But it's our preservation (www.theglobeandmail.com/opinion/it-may-be-appropriation-to-you-but-its-our-preservation/article34981797/)
- DECOY: A portrait session with a twist (www.youtube.com/watch?v=F-TyPfYMDK8)
- collection of Edward Curtis's photos (edwardscurtis.com/)
- ImagineNATIVE: Moving beyond the Hollywood Indian (www.cbc.ca/radio/unreserved/imaginative-moving-beyond-the-hollywood-indian-1.3809142 – use only the section featuring Jesse Wente talking about the importance of Indigenous storytelling)
- Indigenous Storytelling: Who is controlling the narrative? (www.cbc.ca/radio/unreserved/indigenous-storytelling-who-is-controlling-the-narrative-1.3866126 – use only the sections with Dominic Gagnon and Jesse Wente)
- Scoop It: (MIS)representation of Indigenous Peoples in Canada and Beyond: (www.scoop.it/t/mainstream-media-representation-of-indigenous-peoples)
- Social Media as a Formidable Force for Change (www.huffingtonpost.com/ritusharma/power-of-social-media-dem_b_6103222.html)
- 11 Indigenous Resistance Movements You Need To Know (rabble.ca/news/2014/11/11-indigenous-resistance-movements-you-need-to-know)
Missing and Murdered Indigenous Women Inquiry: This is not an Indigenous problem, this is a Canadian problem, (www.cbc.ca/news/politics/mmiw-inquiry-patty-hajdu-chris-hall-1.3359915)
- We Matter Campaign speaks directly to Indigenous youth contemplating suicide, (www.cbc.ca/news/canada/north/we-matter-campaign-indigenous-suicide-1.3812037)

Supplementary Texts

- First Voices www.firstvoices.com
- First Nations Talking Circles (firstnationspedagogy.ca/circletalks.html)
- Socratic seminar (hubpages.com/education/Socratic-Seminar-A-Practical-Guide)
- *Reel Injun* (film)

Blackline Masters

1. Types of Citizens
2. Group Work Self-Assessment Rubric (optional)

Lesson 1 – Participatory Culture: Changing Media

Invite students to think about all the different ways they communicate with others and the technology they use to communicate? Ask them to then think about what communication tools people used during their parents' generation and discuss the following questions with a partner:

- What is media?
- What is meant by “new media”? For whom is it “new”?
- What is digital media?
- What benefits and drawbacks might digital media have on society and on First Peoples’ cultures?

Show students one of the following videos:

- Cyberwise – What is New Media?
- About New Media

Have a class discussion based on the questions above.

Advise students that they will be keeping a learning journal for this unit. Review the requirements of a learning journal (if students are unfamiliar with the learning journal process, refer to the BLM in the unit First Peoples’ Oral Traditions, earlier in this teacher guide). Explain that much of the work they will do will involve talking with classmates, and that they will be self-assessing their participation in small-group and large-group discussions. The learning journal will be their written record of what they are learning, and will be an opportunity to provide students with ongoing feedback along with probing questions to help them clarify and/or extend their thinking. Students could also be provided with the option of creating their learning journal using a digital platform.

Ask students to respond to the following two questions in their Learning journal.

- How is your life directly affected by what is called “new media”? What are the benefits and drawbacks associated with your use of media?
- How might new forms of media be affecting your community or society?

Formative Assessment Strategies

Formative assessment includes timely and on-going feedback to students to further their learning. Formative assessment activities can be used to help gauge students understanding, knowledge, or skill development in relation to the unit guiding questions.

Respond to students’ learning journal entries, asking questions to extend their thinking.

Lesson 2 –Examining the Idea of Digital Citizenship

Ask students what “citizenship” means to them. They may have discussed this in social studies classes. Then ask students how they would define “digital citizenship.”

Share BLM 1 – Types of Citizens. Review it briefly together and ask students to work individually, in pairs or in small groups to create a parallel chart for types of digital citizen, using the same three categories.

Applicable BLMs

- 1. Types of Citizens

Students are to create a brief description for each, sample actions, and core assumptions of each type of digital citizen.

Formative Assessment Strategies

Provide students feedback on their completed charts for Types of Digital Citizens.

Lesson 3 – Language Warrior: Using Digital Media to Revitalize and Renew First Nations Languages

Use the following questions to initiate a discussion of First Nations languages:

- What do you know about First Nations languages in BC?
- What is the state of the First Nations language in the traditional First Nations territory on which the school is located, or closest to where the school is located?
- What is meant by “revitalization”?
- What might it mean to revitalize a language?
- Why would First Nations languages be in need of revitalization?

Applicable BLMs

- 2. Group Work Self-Assessment Rubric (optional)

The following activity is ideally done in small groups to allow for students to discuss their ideas and learn collaboratively: Let students know that they will be creating concept maps based the readings and websites they will explore in this lesson. Concept maps are graphic tools for organizing information. They can be created digitally with paper and ink. They focus on connecting various concepts and showing the relationship(s) among them. More information about how to create a concept map can be found online (library.usu.edu/instruct/tutorials/cm/CMinstruction2.htm and www.lucidchart.com/pages/concept-map/how-to-make-a-concept-map are two possible sites).

Ensure students know how to create a concept map prior to continuing with the following activities. Students will progress through the following activities, making notes of what they identify as the key ideas (concepts) around First Nations language revitalization and digital media. The overarching question they should focus on is, “How is digital media being used to help revitalize First Nations languages?”

- Ask students to think first about potential benefits and drawbacks of digital media for First Nations language revitalization. Each group will then organize their notes on this issue into a concept map. Play Digitally Preserving Squamish with Dustin Rivers. Then provide the small groups with time to debrief what they heard and share their notes/concept maps with each other.
- Set up four stations for each of the following texts. Each station can have a computer so that the groups can access the texts online, or the texts can be printed before-hand. Have student groups rotate through each station reading the texts. The texts vary in complexity, and each group should have the freedom to decide how to approach the text (individual reading, shared reading aloud etc.). Members of each group will make notes based what they see as the key ideas of each reading. These notes will be used to help them to create the group’s concept map. This process will take several class periods.
 - Pages 7-10 from FPCC Language Report
 - Khelsilem Embraces Indigenous Languages as a Way to Decolonize Young Minds
 - Reconciliation and Revitalization of Indigenous Languages – Speaking My Truth (this text can be quite dense for some students to read, so shared readings may be appropriate for some readers)
 - Sherman Alexie – EulogyOnce all groups have rotated through the stations, a full class of what students read, heard, and discussed will help them further process the information
- Using their notes, each group creates concept map that demonstrates what they have learned about the use of digital media to support First Nations language revitalization. Ask students to also think about the effects of digital media on First Nations languages that were not shared in the readings or on the websites.

- Optional: Have students also complete a self-assessment of their participation in the group work. If asking this of students, provide them with BLM 2 – Group Work Self-Assessment Rubric beforehand, and review it with them so that they are aware of the criteria for effective group work.

Optional Extension Activity

Ask students to create a twitter conversation, using 140 characters in each tweet, using the local Indigenous language, that supports revitalizing and renewing Indigenous languages (e.g., “Language connects traditions, culture, history and future to the land”). If support is available from a local First Nations language speaker, ask if the speaker is willing to work with the students to help them learn the phrase they want to tweet. Support for this process is found in the Introduction section of this guide. If no local person is available, students can access the First Voices website to help with the translation. **Remind students that it is important to treat other peoples’ languages with respect.**

Formative Assessment Strategies

Provide feedback to students’ concept maps and group participation self-assessments.

Lesson 4 – I Am Not a Costume: What Is the Difference between Appreciation and Appropriation?

This lesson will require multiple classes to complete. Begin by asking students: What is the difference between “cultural appropriation” and “cultural appreciation?” To contextualize the question, provide students with an image of what appears to be a non-Indigenous person wearing a First Nations headdress in an inappropriate situation.

If students are not aware of what cultural appropriation is, provide them with a definition (e.g., cultural appropriation involves members of one cultural group – usually a “dominant” cultural group – inappropriately using parts of the culture of another cultural group – usually a “minority” cultural group). To help solidify understanding, ask students to:

- brainstorm potential examples of cultural appropriation.
- read the article, “What’s Wrong with Cultural Appropriation?”

Let students know that they will be exploring a number of websites that refer to the topics of cultural appropriation versus cultural appreciation, and will be asked to summarize the following in their learning journals:

- 3 things they learned or have come to understand at a deeper level
- 2 things they found interesting
- 1 question they still have

Students work in pairs and choose five of the following websites for study and response:

- Natan Obed on Cultural Appropriation Debate
- Art, appropriation and the damaging economic effect on Indigenous artists
- Headdress
- Appropriation vs Appreciation
- Cultural Appropriation vs Cultural Appreciation
- Cue the eye rolls: this is a piece about cultural appropriation

- The do's, don't maybes, and I-don't-knows of cultural appropriation
- Fake Feathered Chiefs – Let's Talk
- How to appreciate indigenous culture, without appropriating it
- Think Before You Appropriate

After students have completed their work in pairs, organize a class discussion so that students can share what they have learned, what they have found interesting, and what they still have questions about.

Post and discuss the following questions:

- What effect can digital media have on appropriation of First Peoples' cultures?
- What effect can digital media have on developing appreciation for First Peoples' cultures?

The class discussion can take the form of a traditional First Nations Talking circle, or a Socratic seminar.

Formative Assessment Strategies

Continue monitoring and giving feedback on students' learning journal entries.

Optional activity that can be used as a formative assessment tool (used for feedback, not for grades): Have students write an essay or create a visual representation of what they have learned in the lesson, and respond to the questions:

- What is the difference between cultural appreciation and cultural appropriation?
- How do we move from appropriation to appreciation?

Discuss criteria for an effective essay or visual representation. Encourage students to use a digital medium to share their work. Alternately, this activity could be used for summative assessment.

Lesson 5 – Representation and Misrepresentation

Like Lesson 4, this lesson will take multiple classes to complete. It includes a number of optional and extension activities to choose from, depending on interest and the time available.

How Are We Seen?

Ask students the following questions:

- If you had to describe yourself, would that description be the same as when members of your family describe who you are?
- What about when your friends describe who you are?
- What about what your teachers describe who you are?

After polling students for their responses, ask them to brainstorm answers to the question, “What might the terms self-representation and misrepresentation mean in regards to Indigenous cultures?” Discuss briefly, and then watch the video “DECOY: A portrait session with a twist”. Follow up by asking students to reflect on the statement at the end, “A photograph is shaped more by the person behind the camera than what's in front of it.” Ask students to free-write responding to one of the following two prompts:

- What is meant by the statement, “A photograph is shaped more by the person behind the camera than what’s in front of it”?
- Describe a time when you have been misjudged or inaccurately represented by another person (e.g., a rumour was spread about you or you were judged by someone else).

Cultural Representation

Have students read “You’re Not the Indian I Had in Mind” from *The Truth About Stories* by Thomas King. Share a collection of Edward Curtis’s photos (or examples online of his photography) to put Thomas King’s essay into perspective. Then choose one of these two activities:

- **Option 1:** Personal Response - Ask students to choose a paragraph or small section of the essay that resonates with them for some reason, and write a personal response to the quote using one or more of the sentence starters included in their Learning Journal Overview.
- **Option 2:** Focus on the following lines from Thomas King’s essay, “Racism is a funny thing, you know. Dead quiet on occasion. Often dangerous. But sometimes it has a peculiar sense of humour. The guys I ran with looked at Mexicans with a certain disdain. I’d like to say that I didn’t, but that wasn’t true. No humour here. Except that while I was looking at Mexicans, other people as it turned out, were looking at me.” Ask students what point King was making. Do they think King was making a commentary on people generally? Discuss.

Misrepresentation

Choose one of the following activities for the class:

- **Option 1:** Story or Artifact
Students bring in something that is very important to their family such as a family heirloom (or a photo of the heirloom), a meaningful historical photograph, or a story that is important to their family history. Students share why what they have brought is important to them and to their family (with a partner, or in small groups). Students then imagine that what they have brought is copied, dismissed, distorted, altered, and either disrespects the family history or doesn’t acknowledge the history or student’s family. Students share how this would make them feel.
- **Option 2:** Photo Booth Misrepresentation
Gather the following materials for students to use: camera, various props (glasses, wigs clothing etc.), paper and felt pens, and tape (note: clothing should not have any cultural associations). Students work with partners or in small groups. Each group is paired off with another group of students and is asked to create a photo of that other group. Students “stage” the photo of their classmates and intentionally misrepresent them. This staging can involve altering their appearance (with wigs, glasses etc. and facial expression and posture). Students can also construct signs (e.g., “I love basketball” if the person doesn’t like sports). The purpose of this activity is to have students experience on a small level what it feels like to have their image constructed and controlled by someone else.

The staging should remain confined to safe topics such as general interests, and students should always be given the option of rejecting the way they are being staged. This activity requires a high level of trust and community to have been previously developed with the students. Safety can be increased if only one or two school cameras are used, and the teacher guarantees that the photos will only be shared within the class and then deleted. **This activity should not be used to demonstrate cultural misrepresentation, or to perpetuate any cultural stereotypes.** It is meant to be more individual and specific, but **neither should it be hurtful in any other way.**

Have students reflect on how it felt to be intentionally misrepresented by someone else. Ask students to either share their feelings orally in a class discussion or in writing their learning journal.

Who Is Telling the Story?

Have students work in small groups to explore the following websites. Ask students synthesize the ideas discussed by Jesse Wente and Dominic Gagnon and create a graphic representation to share with the rest of the class.

- ImagineNATIVE: Moving Beyond the Hollywood Indian. Use the section featuring Jesse Wente
- Indigenous Storytelling: Who is controlling the narrative? Use the sections featuring Jesse Wente and Dominic Gagnon

Extension Options:

- **Option 1:** Have students research one or more Indigenous artists, writers, journalists, or musicians who are creatively sharing their through digital media, or who are working to ensure accurate portrayal of First Peoples in the media. Some possibilities could include:

- Paul Seesequasis
- Jesse Wente
- Tracey Kim Bonneau
- Connie Walker
- Nadya Kwandibens
- Redworks

Students can then share what they have learned with an essay or visual representation. Students could also explore Scoop It: (MIS)representation of Indigenous Peoples in Canada and Beyond for more ideas.

- **Option 2:** Students watch the film *Reel Injun* and reflect on role the media has played on the perception the general public has about First Peoples.

Final Reflection Activity

Ask students respond to the following question: What is representation/misrepresentation of culture and how does the increased use of digital media potentially impact both the representation and misrepresentation of Indigenous cultures? Students can respond to the question through writing, orally (e.g., in a self-recorded video or podcast), or in another method of presentation (e.g., a blog post or article). Co-construct with students the criteria for assessing the assignment.

Formative Assessment Strategies

Provide feedback on students' work including responses to free-writes, learning journal entries, and final reflection activity.

Lesson 6 – Resistance and Social Activism

Ask students to think about the challenges and benefits of the increased use of social media in the world. Use the following questions to generate a class discussion:

- What do the terms “social activism” or “social advocacy” mean to you?
- What do you know about the impact of social media and digital technologies on social activism in the world?
- What impact can social media have on people fighting against injustice in the world?

Introduce students to the Likert scale using a sample such as the following:

strongly disagree disagree agree strongly agree

Ask students to respond to following statement using the Likert Scale: the benefits of the use of social media for social activism or social advocacy outweigh the drawback of the use of social media. Then have them read “Social Media as a Formidable Force for Change”. Discuss the main points of the article. Ask students to also consider potential drawbacks to the use of social media for activism (they may want to search the word “slacktivism”). Have students work in pairs or small groups to create a graphic organizer to show the potential benefits and challenges with the use of social media for activism.

Follow up by having students read the following online articles to provide context for some issues that connect to First Peoples’ lives:

- 11 Indigenous Resistance Movements You Need To Know
- Missing and Murdered Indigenous Women Inquiry: This is not an Indigenous problem, this is a Canadian problem
- We Matter Campaign speaks directly to Indigenous youth contemplating suicide,

Have students research an issue of concern to First Peoples and share how advocacy for that issue has been supported through social media. Examples of issues could include:

- Missing and Murdered Indigenous Women
- Idle No More
- Pipeline protests
- Land-use protests
- Child welfare issues

Based on what they learned from the class discussion and their research, have students respond (by creating a formal piece of writing or a learning journal entry) to the question, what impact is social media having on social activism for First Peoples?

Extension

Students could use social media to add their voice to a social issue. This could be done via blogging, tweeting, posting or other venue. Generate criteria with students to ensure that the student voice is appropriate for the context (e.g., it shows that the student understands the issue, is engaging in a positive manner, and is not “trolling”).

Formative Assessment Strategies

Provide feedback to student written responses to the question, “What impact is social media having on social activism for First Peoples?”

Unit Summative Assessment Options

Provide students with the following options:

Digital Representation of the Digital Trickster

Have students reflect on what they have learned in the lessons and use a digital platform to create a representation of the digital Trickster. The digital Trickster should represent a synthesis of what they have learned about how the digital world is being used to share and learn about First Peoples' cultures, discuss issues and ideas important to First Peoples, and advocate for change. Students can create a literal representation; but encourage them as well to use metaphor and symbolism in their representations.

Students could consider digital platforms such as Tumblr or Glogster.

Written Expression

Students will need to have an understanding of the Trickster motif to fully grasp the metaphor in order to choose this option. Ask student to think about why social media and the digital world could be understood as the digital Trickster. Have them write an essay responding to the question: how is the digital world like a Trickster for First Peoples?

BLM 1 – *Types of Citizens*

	Personally Responsible Citizen	Participatory Citizen	Justice-Oriented Citizen
Description	<ul style="list-style-type: none"> • Acts responsibly in the community • Works and contributes back to larger community • Obeys laws • Recycles • Volunteers to lend a hand in times of crisis 	<ul style="list-style-type: none"> • Active member of organizations and/or improvement efforts • Organizes community efforts to care for those in need, promote economic development, or clean up/protect environment • Knows how governing agencies work • Knows strategies for accomplishing collective tasks 	<ul style="list-style-type: none"> • Critically assesses social, political, and economic structures to see beyond surface causes • Seeks out and addresses areas of injustice • Knows about democratic social movements and how to effect systemic change
Sample Action	<ul style="list-style-type: none"> • Contributes food to a food drive 	<ul style="list-style-type: none"> • Helps to organize a food drive 	<ul style="list-style-type: none"> • Explores why people are hungry and acts to solve root causes
Core Assumptions	<ul style="list-style-type: none"> • To solve social problems and improve society, citizens must have good character; they must be honest, responsible, and law-abiding members of the community 	<ul style="list-style-type: none"> • To solve social problems and improve society, citizens must actively participate and take leadership positions within established systems and community structures 	<ul style="list-style-type: none"> • To solve social problems and improve society, citizens must question and change established systems and structures when these reproduce patterns of injustice over time

Adapted from Westheimer, J. Kahne, J. (2004) What kind of citizen? The politics of educating for democracy

BLM 2 – Group Work: Peer and Self-Assessment Rubric

	4 - Extending	3 - Proficient	2 - Developing	1 - Emerging
Focus on Task & Participation	<ul style="list-style-type: none"> • consistently stays focused on task and what needs to be done • self-directed • demonstrates significant effort • encourages and supports others in the group 	<ul style="list-style-type: none"> • focuses on task and what needs to be done most of the time • somewhat self-directed • demonstrates effort and encourages others 	<ul style="list-style-type: none"> • focuses on task and what needs to be done some of the time • occasionally self-directed • sometimes demonstrates efforts to contribute to the group 	<ul style="list-style-type: none"> • limited focus on task and what needs to be done • limited effort and contribution to the group
Listening and Speaking	<ul style="list-style-type: none"> • interacts respectfully (listening and speaking) • asks questions of all team members during discussions • helps guide the group in reaching consensus 	<ul style="list-style-type: none"> • interacts respectfully (listening and speaking) • helps guide the group in reaching consensus 	<ul style="list-style-type: none"> • interacts respectfully (listening and speaking) 	<ul style="list-style-type: none"> • limited respectful interaction (speaking and listening)
Problem Solving	<ul style="list-style-type: none"> • looks for and suggests solutions to problems, or suggests options to prevent problems 	<ul style="list-style-type: none"> • looks for and suggests solutions to problems, or refines solutions suggested by others 	<ul style="list-style-type: none"> • is willing to try out solutions suggested by others 	<ul style="list-style-type: none"> • has limited interest in trying to solve problems
Group Teamwork	<ul style="list-style-type: none"> • consistently makes necessary compromises to accomplish a common goal • always has a positive attitude about the task(s) and the work of others 	<ul style="list-style-type: none"> • usually makes necessary compromises to accomplish a common goal • usually has a positive attitude about the task(s) and the work of others 	<ul style="list-style-type: none"> • occasionally makes compromises to accomplish a common goal • sometimes has a positive attitude about the task(s) or the work of others 	<ul style="list-style-type: none"> • rarely makes compromises to accomplish a common goal • limited expression of a positive attitude about the work of others
Research & Information-Sharing	<ul style="list-style-type: none"> • routinely gathers needed information and shares useful ideas with group. • examines ideas relating to group's project goals 	<ul style="list-style-type: none"> • usually provides useful information and ideas with group 	<ul style="list-style-type: none"> • sometimes provides useful information and ideas with group 	<ul style="list-style-type: none"> • rarely provides useful information or ideas when participating with group

Index

Instructional Approaches and Content Themes & Topics

Purpose of the Index

This Index maps instructional approaches and themes and topics that are found in English First Peoples 10-12 courses to specific units in this teacher guide.

Cumulatively, the materials in this teacher resource guide address virtually every curriculum requirement set out in the provincial curriculum for English First Peoples 10-12. When looking for units in this guide that address the specific course curriculum, it may prove helpful to keep the following points in mind:

- Because there is some overlap in content and focus among the EFP 10-12 courses described in the provincial curriculum, the same unit can sometimes be used with more than one course.
- The entries in this Index reflect **content themes & topics** cited in the curriculum as well as **instructional approaches**.
- The indexed terms address some learning standards in both the Curricular Competencies and the Content Standards in the EFP 10-12 curriculum (i.e., the prescribed elements in the curriculum).
- To use this teacher resource guide for curriculum-based instructional planning, correlate the index terms with the curriculum requirements of the course (e.g., by searching those terms in the curriculum) and then reviewing and choosing from among the units listed for the applicable terms.
- Unit materials can be adapted as needed to suit the configuration of your course offerings, and the needs of your students (i.e., the profile of your student cohort), recognizing that some 11-12 courses build on prior learning that is covered in suggested Grade 10 units.

Indexed Themes and Topics

Acknowledgment of Territory

- First Peoples’ Oral Traditions
- Place-Conscious Learning – Exploring Text through Local Landscape

Authenticity of Text

- Beats and Bytes
- Challenges with Representation
- Childhood through the Eyes of Indigenous Writers
- Digital Trickster – The Complex Interaction of New Media and First Peoples

Connection of People to the Land and Environment

- Belonging
- First Peoples’ Oral Traditions
- Further Steps toward Reconciliation – Understanding Residential Schools through Text
- In Search of Authentic First Peoples’ voices
- Lost People
- Place-Conscious Learning – Exploring Text through Local Landscape

- Relationships – Families, Friendships, Communities, and the Land
- The Trickster – A Recurring Presence
- The Trickster – A Hard Character to Pin Down
- Yes, There Is Funny Stuff – Humour in First Peoples Literature

Connection to Ancestors

- Belonging
- First Peoples’ Oral Traditions
- First Steps – Exploring Residential Schools and Reconciliation through Children’s Literature
- Further Steps toward Reconciliation – Understanding Residential Schools through Text
- How Do We Define Ourselves?
- Lost People
- Place-Conscious Learning – Exploring Text through Local Landscape
- Relationships – Families, Friendships, Communities, and the Land
- What Creates Family?

Connection to Spirit & Spirituality

- Understanding Character
- First Peoples' Oral Traditions
- Further Steps toward Reconciliation – Understanding Residential Schools through Text
- How Do We Define Ourselves?
- Lost People
- Place-Conscious Learning – Exploring Text through Local Landscape

Cultural Appropriation

- Digital Trickster – The Complex Interaction of New Media and First Peoples

Decolonization

- Beats and Bytes
- First Peoples' Oral Traditions
- In Search of Authentic First Peoples' voices
- Yes, there is Funny Stuff – Humour in First Peoples Literature
- Digital Trickster – The Complex Interaction of New Media and First Peoples

Diversity

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- Challenges with Representation
- Childhood through the Eyes of Indigenous Writers
- How Do We Define Ourselves?
- The Politics of Identity
- In Search of Authentic First Peoples' voices
- Relationships – Families, Friendships, Communities, and the Land
- What Creates Family?

Experience and Impacts of Colonization

- First Peoples' Oral Traditions
- The Politics of Identity
- First Steps – Exploring Residential Schools and Reconciliation through Children's Literature
- Further Steps toward Reconciliation – Understanding Residential Schools through Text
- In Search of Authentic First Peoples' voices
- Yes, there is Funny Stuff – Humour in First Peoples Literature

First Peoples Languages

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- Digital Trickster – The Complex Interaction of New Media and First Peoples
- First Peoples' Oral Traditions
- First Peoples' Story
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- The Trickster – A Recurring Presence
- The Trickster – A Hard Character to Pin Down

Humour and Its Role in First Peoples' cultures

- Digital Trickster – The Complex Interaction of New Media and First Peoples
- Understanding Character
- Further Steps toward Reconciliation – Understanding Residential Schools through Text
- How Do We Define Ourselves?
- Identity
- In Search of Authentic First Peoples' voices
- Lost People
- Relationships – Families, Friendships, Communities, and the Land
- Yes, there is Funny Stuff – Humour in First Peoples Literature
- The Trickster – A Hard Character to Pin Down

Importance of Elders

- Introduction to English First Peoples
- Belonging
- Understanding Character
- First Peoples' Oral Traditions
- Lost People
- What Creates Family?
- Yes, there is Funny Stuff – Humour in First Peoples Literature

Importance of Balance

- Understanding Character
- How Do We Define Ourselves?
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- Place-Conscious Learning – Exploring Text through Local Landscape

- Relationships – Families, Friendships, Communities, and the Land
- What Creates Family?
- Yes, there is Funny Stuff – Humour in First Peoples Literature
- The Trickster – A Hard Character to Pin Down
- Digital Trickster – The Complex Interaction of New Media and First Peoples

Importance of Identity

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- Digital Trickster – The Complex Interaction of New Media and First Peoples
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- How Do We Define Ourselves?
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- What Creates Family?
- Yes, there is Funny Stuff – Humour in First Peoples Literature

Importance of Oral Tradition

- First Peoples’ Oral Traditions
- First Peoples’ Story
- Place-Conscious Learning – Exploring Text through Local Landscape

Interdependence & Connectedness of Everything

- Understanding Character
- First Peoples’ Oral Traditions
- Further Steps toward Reconciliation – Understanding Residential Schools through Text
- How Do We Define Ourselves?
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- Place-Conscious Learning – Exploring Text through Local Landscape
- Yes, there is Funny Stuff – Humour in First Peoples Literature
- The Trickster – A Hard Character to Pin Down

Intergenerational Roles

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Involving the Community

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Legal Status of Oral History

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- First Peoples’ Story

Local Protocols

- Belonging
- First Peoples’ Oral Traditions
- Place-Conscious Learning – Exploring Text through Local Landscape

Loss

- First Peoples’ Story
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- Relationships – Families, Friendships, Communities, and the Land
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Nature of Knowledge

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The Nature of Learning and Connection to Story

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Protocols around Knowledge

- Beats and Bytes
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- Childhood through the Eyes of Indigenous Writers
- Digital Trickster – The Complex Interaction of New Media and First Peoples
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Reconciliation

- First Steps – Exploring Residential Schools and Reconciliation through Children’s Literature
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- In Search of Authentic First Peoples’ voices
- What Creates Family?

Relationship Between Individual, Family, And Community

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- The Politics of Identity
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Residential Schools

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Resilience and Healing

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Strength and Resistance

- Beats and Bytes
- Digital Trickster – The Complex Interaction of New Media and First Peoples

- Identity
- Relationships – Families, Friendships, Communities, and the Land
- Yes, There Is Funny Stuff – Humour in First Peoples Literature

Sustainability & Continuity

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Traditional vs. Contemporary

- Beats and Bytes
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Indexed Instructional Approaches

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- Place-Conscious Learning – Exploring Text through Local Landscape

Concept Maps

- Relationships – Families, Friendships, Communities, and the Land
- Yes, There Is Funny Stuff – Humour in First Peoples Literature
- The Trickster – A Recurring Presence in First Peoples Literature

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- First Peoples’ Oral Traditions
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Creative Writing

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- Understanding Character
- First Peoples’ story
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- Relationships – Families, Friendships, Communities, and the Land

Differentiation

- Beats and Bytes
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- “You Want Me to Write a What?” – The Literary Essay
- Belonging
- Challenges with Representation
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- Yes, there is Funny Stuff – Humour in First Peoples Literature

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Literature Circles

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Multi-Media Projects

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Protocols

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- First Peoples’ Oral Traditions
- First Peoples’ Story
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Reader Response

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Rubrics for Assessment

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Shared Reading

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- First Steps – Exploring Residential Schools and Reconciliation through Children’s Literature
- Further Steps toward Reconciliation – Understanding Residential Schools through Text

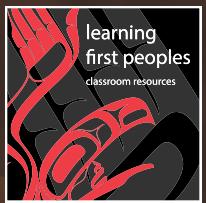
Text Analysis

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NOTES:



**FIRST NATIONS EDUCATION STEERING COMMITTEE
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