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*English 10 and 11 First Peoples*  
**Teacher Resource Guide**

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A PUBLICATION OF



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# TEACHER RESOURCE GUIDE

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## *English 10 and 11 First Peoples*

2010



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## Acknowledgments

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This document has been developed in partnership between the First Nations Education Steering Committee (FNESC) and the British Columbia Ministry of Education. This development process — undertaken pursuant to a jurisdictional agreement between the Province of British Columbia and the First Nations Education Steering Committee — represents a departure from past practice with respect to both the development of provincially prescribed curriculum and the provision of resources to support provincially prescribed curriculum. This distinctive development process was 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
- the development process was representative of diverse First Peoples cultures from across BC.

FNESC and the Ministry of Education would like to thank all who participated in the process of developing this document.

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# Overview

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## About this Guide

This document is designed to provide support for teachers of English 10 and 11 First Peoples (EFP). It has been developed as an extension of the curriculum development process for EFP 10 and 11. This development process — undertaken pursuant to a jurisdictional agreement between the Province of British Columbia and the First Nations Education Steering Committee — represents a departure from past practice with respect to both the development of provincially prescribed curriculum and the provision of resource documentation to support provincially prescribed curriculum. 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
- the development process was representative of diverse First Peoples cultures from across BC.

Questions concerning material in this document should accordingly be directed to the First Nations Education Steering Committee.

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## About English 10 and 11 First Peoples

English 10 and 11 First Peoples (EFP 10 and EFP 11) are each provincial courses available for students to satisfy the grade 10 and 11 English Language Arts graduation program requirement in British Columbia.

What makes these courses different from the existing English Language Arts courses (apart from the unique development process described in the preceding section, About this Guide) is that it

- is based entirely on the study of “texts” representing authentic First Peoples voices (the term “texts” in all English language arts courses refers to oral, audio, visual, cinematic, and electronic media works as well written works)
- incorporates First Peoples principles of learning in the curriculum content and espouses their application in the teaching of the course (pedagogical approaches promoted include direct learning, learning outside of the classroom environment, and incorporating a recursive approach to texts)
- places increased emphasis on the study and command of oral language and on First Peoples oral tradition



## Planning for Instruction

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- recognizes the value of First Peoples worldview, 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)
- promotes teaching the curriculum through a focus on themes, issues, and topics important to First Peoples (as identified by the Advisory Team).

Further details on these attributes of the course are provided in the front matter of the *English 10 and 11 First Peoples (2010)* curriculum document under Key Features of the Course. Teachers are urged to review this material.

Teachers are also encouraged to review the material included under Considerations for Program Delivery in the *English 10 and 11 First Peoples (2010)* curriculum document (e.g., the sections on Addressing Local Contexts, on Working with the First Peoples Community, and on Establishing a Positive Classroom Climate).

### Note

Activities and discussion related to topics brought up by some of the resources used in this guide (e.g., physical and sexual violence, substance abuse, violence) may evoke an emotional response from individual students. Inform an administrator or counsellor when any concern arises, and ensure students know where to go for help and support.

The *English 10 and 11 First Peoples (2010)* curriculum document is available online at [www.bced.gov.bc.ca/irp/welcome.php](http://www.bced.gov.bc.ca/irp/welcome.php)

### Learning about and Using First Peoples Pedagogy

The Introduction to the *English 10 and 11 First Peoples (2010)* curriculum document sets out several principles of learning, which are affirmed within First Peoples societies and are reflected in the course curriculum. These principles help define a pedagogical approach that students in this course 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)
- a recursive approach to text — revisiting the same text more than once to allow learners to recontextualize how they views the text in light of other learnings and in relation to other texts
- “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 as set out in the curriculum document 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 actually practiced within that community, so as to expand upon or qualify the principles identified in the curriculum document. This investigation is likely to happen incrementally over time, as the pedagogical approach articulated and practiced 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-Aboriginal 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

## Themes and Topics

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

- |                                                                           |                                                                                |                                           |
|---------------------------------------------------------------------------|--------------------------------------------------------------------------------|-------------------------------------------|
| ▪ seasonal cycle (relationship to seasons)                                | ▪ politicization                                                               | ▪ technology (trad. technology, hi-tech)  |
| ▪ place and relationship to the natural world                             | ▪ conflict & conflict resolution                                               | ▪ art & functional art                    |
| ▪ relationality (interdependence) & connectedness                         | ▪ peace, war, harmony                                                          | ▪ collaboration and cooperation           |
| ▪ language & worldview                                                    | ▪ community and collectivity                                                   | ▪ roles, inclusivity, & belonging         |
| ▪ holistic                                                                | ▪ racism, stereotypes, negative labelling                                      | ▪ competition                             |
| ▪ family (extended family)                                                | ▪ romanticization                                                              | ▪ decision making                         |
| ▪ genealogy & lineage                                                     | ▪ humour                                                                       | ▪ governance                              |
| ▪ spirit, relationship with spirit world, & spirituality                  | ▪ respect                                                                      | ▪ diverse social structures               |
| ▪ dreams & visions                                                        | ▪ responsibility                                                               | ▪ gender roles                            |
| ▪ sacred secrets                                                          | ▪ protocol                                                                     | ▪ structure and hierarchy                 |
| ▪ sustainability & continuity                                             | ▪ balance                                                                      | ▪ time and place                          |
| ▪ rites of passage                                                        | ▪ rights & justice                                                             | ▪ home                                    |
| ▪ citizenship & service                                                   | ▪ learning (how to learn; roles of teacher & learner); schooling vs. education | ▪ wisdom                                  |
| ▪ vitality                                                                | ▪ nurturing                                                                    | ▪ reflective listening                    |
| ▪ resilience & healing                                                    | ▪ sharing & generosity                                                         | ▪ reciprocity                             |
| ▪ well-being                                                              | ▪ culture, tradition, and ceremony                                             | ▪ ownership                               |
| ▪ addiction                                                               | ▪ performance (song, dance, etc.)                                              | ▪ anger, rage                             |
| ▪ identity (incl. biculturalism)                                          | ▪ transformation                                                               | ▪ grief & loss                            |
| ▪ history and colonization (impact of Christianity, institutionalization) | ▪ transitions (with loss, gain)                                                | ▪ self-reliance                           |
|                                                                           | ▪ diversity                                                                    | ▪ love, hate                              |
|                                                                           |                                                                                | ▪ knowledges (oral, vision, spirit world) |
|                                                                           |                                                                                | ▪ tradition vs. modernity                 |

## Selection and Use of Learning Resources

With English 10 and 11 First Peoples, as with any other English Language Arts course, 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 the course firmly in mind when making their choices. Thus, although First Peoples and their cultures are sometimes the focus of creative works by non-Aboriginal writers, filmmakers, etc., **only texts that present authentic First Peoples voices (i.e., works created by or through the substantive contribution of First Peoples “authors”) should be chosen for study in this course.**

**Note:** Very few of the titles from within the rich body of First Peoples literature potentially available for students to study have been designated as Recommended Resources by the BC Ministry of Education. In part, this results from the fact that very few of the texts currently taught in K-12 English Language Arts classes present authentic First Peoples voices. In part it results from the unique development process that has been followed to develop the course.

The lack of provincial Recommended Resource designation means that teachers should 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 teaching them
- exercising particular 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 Ministry “Social Considerations” review
- acquiring a sense of community expectations and sensitivities with respect to the use of difficult or challenging material with students at the grade 10-11 level
- communicating proactively with students and parents about the material to be studied (see the ensuing section, Communicating with Parents, for further detail)
- adapting their teaching approaches to obviate the need for sending potentially controversial materials home for students to read or view independently as assigned homework
- seeking local board/authority approval of resources they might wish to have students read or view as assigned homework.

To assist teachers in choosing and using texts, FNEESC has

- conducted reviews and prepared preliminary, point-form annotations for a number of works that the English 10 and 11 First Peoples development team and the English 10 and 11 First Peoples advisory team consider usable, in whole or in part, for teaching English First Peoples (this material is provided at the end of the resource in the section on Text Recommendations)
- provided advice as needed in each of the instruction and assessment units presented in this document concerning specific approaches that should be followed to ensure successful learning for students; this advice includes the provision in some of the units of specific alerts such as the following:

### **! Alert**

Both story collections used in this unit contain coarse language, particularly *Traplines*. The stories in *Born With a Tooth* contain many potentially disturbing scenes of substance abuse (alcoholism, gas-sniffing), suicide, and religious disrespect. There are also references to child sexual abuse. *Traplines* includes several scenes of family violence, alcoholism, and drug abuse.

## Inclusion of Community Resources

Community resources are an integral part of the EFP classroom. 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 the EFP curriculum. However, to ensure that these experiences are educationally relevant and culturally appropriate, teachers are encouraged to consider the following guidelines.

- Consult your local First Nations education coordinator to ensure that proper protocols are followed. Find out if your school or district has any support documents to assist teachers ([www.ccl-cca.ca/pdfs/fundedresearch/Graham-Toolkit-AbL2006.pdf](http://www.ccl-cca.ca/pdfs/fundedresearch/Graham-Toolkit-AbL2006.pdf) is one such example).
- Determine the nature of the presentation (e.g., lecture, question-and-answer, debate, response to students' presentations, facilitating a simulation or case study). Ensure that the guest speakers are clear about their purpose, the structure, and the time allotted. There should be a direct relationship between the content of the presentation and the prescribed learning outcomes. Review any materials they may use, especially any handouts, for appropriateness.
- Be aware of any district guidelines for external presenters, and ensure that guests have met these guidelines.
- Where appropriate, have students take responsibility for contacting the guests beforehand and making any logistical arrangements.
- Provide time for students to prepare for the guest by formulating focus questions.
- If the guests are willing, ask students to audio or video tape the interview rather than take notes. Have students then present to the class what they have learned from the process.
- Begin the guest presentation with an introduction to the topic and end with a debrief.

For more information, please refer to the section on Considerations for Program Delivery in the *EFP 10 and 11 (2010)* curriculum document — available online at [www.bced.gov.bc.ca/irp/welcome.php](http://www.bced.gov.bc.ca/irp/welcome.php).

## Communicating with Parents

Proactive communication with parents can help forestall any problems 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. If the units contained in this document are used as part of an English Language Arts class, however, it is advisable to communicate with parents directly. The following sample letter to parents illustrates how this might be done:

Dear Parent/Guardian

As in other subject areas, the study of English Language Arts can involve dealing with issues and topics that may be a source of special concern for some students and their parents. An upcoming unit of study from the English First Peoples course may include some emotionally challenging references and graphic language that you consider to be 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.

All readings for this unit have been reviewed by the teacher prior to presenting them to the students. The students and teacher will be studying the material in a guided reading environment ensuring that the students will have an opportunity to discuss the content with the teacher in class 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, it is acceptable for your student 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 Language Arts course to discuss alternative opportunities which the teacher will provide for your student to meet 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.

For additional implementation support, information, please refer to the *EFP 10 and 11 (2010)* curriculum document (available online at [www.bced.gov.bc.ca/irp/welcome.php](http://www.bced.gov.bc.ca/irp/welcome.php)), as well as the First Nations Education Steering Committee site ([www.fnesc.ca/efp/](http://www.fnesc.ca/efp/)).

## Teacher Reflection

Ongoing teacher reflection can serve as a useful tool in preparing to teach EFP courses. While it is not necessary to follow a formal process, teachers may wish to use the following overlapping categories in their reflection:

- **Looking Forward** — This form of reflection involves the planning ahead of time and readjustment that takes place as a curriculum unit is ongoing. When engaging in looking forward, the teacher examines the prescribed learning outcomes in the curriculum and thinks about the needs of the particular students in his or her class. When looking forward, the teacher is always keeping in mind whatever happens in the classroom should have an end result.
- **Looking Back** — After the end of each lesson, it is this form of reflection that the teacher uses to examine the lesson plan as written and think about how the lesson actually proceeded. Were there any pitfalls? Did any of the lesson content prove troublesome for the students? Were the students engaged in the lesson? Etc.
- **Looking Inward** — This form of reflection should be applied throughout implementation of a curriculum unit. It involves the teacher's connection to the content and delivery of the course material as well as the students. Questions the teacher may ask are: How is this unit working for me? Am I delivering the curriculum using my own philosophical stance as well as the First Peoples Principles of Learning? Am I doing my best, or are other factors getting in the way? How has my own



personality and place within our society affected my delivery of the unit? 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?

- **Looking Outward:** It is important to remember that teachers are part of a larger learning community, which is an easy aspect to lose sight of. When looking outward, the teacher thinks about life beyond the classroom; he or she shares with other practitioners and occasionally deconstructs lessons together. The teacher may also consider having guest speakers come to the class, or taking students on field trips to extend the learning experience.

Part of critical reflection in EFP classes requires the teacher to look at how the historical, social, and political influences of the dominant society have impacted specific incidents in the classroom as well as how educators contribute to or reduce these influences.

Engaging in critical reflection means teachers have to “let go” of some of their own control in the classroom and give it to the students. Using literature circles is a way of letting go of some of that control: students are in charge of interpreting their novels for themselves and with each other, often without the guidance of a teacher. A significant role of the English teacher at this point is to show that reading can be part of life outside the classroom as well as inside. By allowing them to interpret for themselves, teachers allow students to build their skills in literary analysis. They learn that they can take risks with interpretation, and they will engage in discussion about the text they study.





INSTRUCTION AND ASSESSMENT UNITS

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*English 10 and 11 First Peoples*



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# Instruction and Assessment Units

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## Organization and Intent

This section of the Teacher Resource Guide outlines a series of instruction and assessment units for English 10 and 11 First Peoples.

The following units are provided in this resource:

		EFP 10	EFP 11
Unit 1	Introduction to English First Peoples	✓	✓
Unit 2	Traditional Stories	✓	
Unit 3	The Oral Tradition in Mi'kmaq Society	✓	
Unit 4	Childhood through the Eyes of Indigenous Writers	✓	
Unit 5	Where Do I Belong? Explorations into our Sense of Belonging	✓	
Unit 6	Allusion in Poetry	✓	
Unit 7	Relationships	✓	✓
Unit 8	Perspectives on Land Development Issues		✓
Unit 9	Family Bonds and Family Dysfunction		✓
Unit 10	Politicization of First Peoples		✓
Unit 11	Challenges to Identity — Colonialism and Cultural Renewal		✓

The various units in this Teacher Resource Guide represent an array of overlapping possibilities and varied approaches (not necessarily all complementary). It is certainly not intended that all of these units be necessarily completed in one year.

Units are numbered for ease of reference only. This organization is not meant to prescribe a linear means of delivery (although teachers are strongly encouraged to begin with the Introduction unit). Teachers have the flexibility to select, ignore, adapt, modify, organize, and expand on the units to meet the needs of their students, to respond to local requirements, and to incorporate additional relevant learning resources as applicable.

Each unit contains the following elements:

- an overview summarizing the main ideas and approaches contained in the unit
- a listing of the prescribed learning outcomes that can be addressed by that unit — This information is provided as a guideline only. Teachers are expected to make their own determination as to which learning outcomes are achieved. For a listing of the Prescribed Learning Outcomes and associated suggested achievement indicators, please consult the *English 10 and 11 First Peoples (2010)* curriculum document, available online at [www.bced.gov.bc.ca/irp/welcome.php](http://www.bced.gov.bc.ca/irp/welcome.php)
- a list of the themes addressed by the unit
- a listing of the primary and supplemental texts used for the unit (for additional information about each text, refer to the “Text Recommendations” section at the end of this teacher resource guide)
- approximate instructional time required to conduct the unit
- Suggested Instruction and Assessment Approach — detailed procedural instructions for each activity
- handouts, assessment tools, and teacher resources, as applicable.



# Unit 1

## Introduction to English First Peoples



**EFP 10  
and 11**

### Overview

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 this course unique. Given the unique nature of this course, it is important for the teacher to establish a classroom environment that is welcoming and supportive.

The teacher will need to establish connections with the local First Peoples community — or Aboriginal organizations such as Friendship Houses or Learning Centres — in order to facilitate further authentic learning experiences. The connections **with** the local Aboriginal communities or organizations are also important in that this can help the teacher and students become familiar with local First Peoples protocol.

#### **Prescribed Learning Outcomes**

Learning outcomes addressed by this unit will vary depending on the activities chosen, but may include

#### **Oral Language**

A1, A2, A5, A6, A7, A8, A12

#### **Reading and Viewing**

B8

#### **Writing and Representing**

C1, C4, C5, C6, C10

#### **Themes Addressed**

- identity
- relationality (interdependence) & connectedness
- holistic
- community and collectivity
- respect
- responsibility
- learning
- decision making

### ***Lesson Plans in this Unit***

- What Is Aboriginal?
- “Getting to Know You” Mandala
- Body Autobiography
- Listening with the Whole Being

**Note:** The activities contained in this unit are designed to be used and modified based on the needs of the classroom. Different introductory activities will be required depending on the makeup of the class, how well students know each other, whether or not this is their first year of English First Peoples, etc.

In addition to the activities included in this unit, teachers are encouraged to consider the introductory unit found in the Teacher Resource Guide for English 12 First Peoples. Any of those activities may be modified for use in EFP 10 and/or 11 classes. Unit 1 in the EFP12 Teacher Resource Guide (available online at [www.fnesc.ca/efp/](http://www.fnesc.ca/efp/)) contains the following activities:



## Unit 1: Introduction to English First Peoples

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- Field Trip
- Ice Breaker
- Talking Circles
- “Stories of Who I Am”
- Guidelines for Respectful Interaction/Communication
- Informal Debate on Canada-First Peoples Issues

### **Assessment**

The assessments for these activities are necessarily 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 and large group discussion, as well personal response writing.

## Suggested Instruction and Assessment Approach

### ✧ **What Is Aboriginal?**

This lesson outlines the different definitions of Aboriginal terms used in this course. It also allows students to discuss myths they may know or have about Aboriginal peoples.

Write “Aboriginal” on the board and ask the class what they know about Aboriginal people. You may also wish to have students identify myths or stereotypes they have heard (e.g., all Aboriginal people speak the same languages and have the same customs and culture; all Aboriginal people have braids, wear feathers, live in tepees, and smoke peace pipes). Have students find pictures, ads, and cartoons that perpetuate these myths, and discuss these as a class. Extend the discussion to stereotypes in general.

Create a list of all the terms the students know that refer to Aboriginal people, that can include the terms you will define (e.g., First Nations, Métis, Inuit). Discuss any other labels or derogatory names, and explain why these are inappropriate to use (e.g., native, Indian, redskin, injun, jig).

Share with students the following definitions:

**Aboriginal:** *a term defined in the Constitution Act of 1982 that refers to all indigenous people in Canada, including “Indians” (status and non-status), Métis, and Inuit people.* More than one million people in Canada identified themselves as Aboriginal on the 2006 Census, and are the fastest growing population in Canada.

**First Nations:** *the self-determined political and organizational unit of the Aboriginal community that has the power to negotiate, on a government-to-government basis, with BC and Canada.* Currently, there are 615 First Nation communities, which represent more than 50 nations or cultural groups and 50 Aboriginal languages. This term does not have a legal definition but should be used instead of the term “Indian,” which is inaccurate, and offensive to many.

**First Peoples** *refers to First Nations, Métis, and Inuit peoples in Canada, as well as indigenous peoples around the world.*

**Métis:** *a person of French and Aboriginal 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 Aboriginal peoples. The Métis were originally based around fur trade culture, when French and Scottish traders married First Nations women in the communities they traded with. The Métis created their own communities and cultural practices, distinct from that of the First Nations. This term has also come to mean anyone with First Nations mixed ancestry who self-identifies as Métis.*

**Inuit:** *Aboriginal peoples whose origins are different from people known as “North American Indians.” The Inuit generally live in northern Canada and Alaska. Inuit has, in recent years, replaced the term Eskimo.*

**Indian:** *a term used historically to describe the first inhabitants of North and South America and used to define indigenous people under the Indian Act. The term has generally been replaced by Aboriginal peoples, as defined in the Constitution Act of 1982.*

Discuss these terms and definitions as a class. Other terms you may consider defining: status, non-status, band, reserve, *Indian Act*. It may be helpful to keep a class list, and add to it throughout the course as new terms are encountered in texts studied.

Ensure students also know the preferred terms for local place names, as well as for the regions discussed in any texts studied throughout the unit (e.g., Mi'kmaq instead of Micmac, Nuuchah-Nulth instead of Nootka). For BC First Nations, one useful resource is the First Nations Index found at the First Peoples' Heritage, Language & Culture web site ([http://maps.fphlcc.ca/first\\_nation\\_index](http://maps.fphlcc.ca/first_nation_index)).

### **Extension**

To extend this lesson, have students read “An Indian by Any Other Name” by Drew Hayden Taylor, found in the collection *Funny, You Don't Look Like One*. Discuss how Aboriginal names have been and continue to be used for names of cities, companies, and products. Have students find names of cities, brands, sports teams, etc. that use Aboriginal names and investigate the source of the word.

To extend the discussion of stereotypes, view the film *Reel Injun: On the Trail of the Hollywood Indian*, by Neil Diamond (Rezolution Pictures/CBC, 2009; 65 minutes). This documentary illustrates the depiction North America's First Peoples since the beginning of the history of Hollywood, and shows how these portrayals have entrenched the pop-culture images of the “Injun” as opposed to the lived-experience and reality of First Peoples. Authentic, often humorous, and presented without malice or finger-pointing, the film shows how the film industry is changing and how First Peoples are confronting the images and values co-opted by the North American media.

### ✧ *“Getting to Know You” Mandala*

This activity allows students to quickly get to know their classmates in a cooperative, engaging, high energy manner. This is helpful in setting a classroom atmosphere where students respect each other and feel a sense of community.

Mandalas appear throughout a variety of cultures across the globe. In short, they are circles with symbols or patterns in the middle.

To make mandalas with your class, begin by partnering students. Since the purpose of this lesson is to have students get to know classmates who they may not know very well, put all of their names in a hat and draw out pairs.

Once students are in pairs, have them draw a large circle on a piece of chart paper. Write the names of both partners in the center of the circle. Then, have them divide the circle into four quadrants (like a medicine wheel).

Instruct students to come up with a symbol for the first quadrant that represents something that the partners have in common. Then, have students continue to fill the other three quadrants in the same way.

#### **Extension**

Have students label each quadrant with a season (spring, summer, fall, winter), and record something that they enjoy about each season in the appropriate quadrant.

Encourage students to decorate their mandalas and make them visually appealing. Once students have satisfactorily completed their mandalas, ask one person in each pair to stand on one side of the room. Ask the partners to form a large circle in the middle of the room, facing out. The students at the side of the room then find a partner pair, and face them, forming another large circle facing in.

Tell students that each person in the outside circle has one minute to share their mandala and tell their partner on the inside circle what they learned about each other. When one minute is up, use a noisemaker (chimes, a bell, clapping, whistle, etc.), to signal students to stop talking. Then, tell students that the inside pair now has one minute to share their mandala with the outside pair and tell them what they learned about each other. After one minute, signal students to stop talking again, and instruct the outside pair to move one set of partners to the left. Continue to rotation for at least five cycles, or until students return to their original set of partners.

Afterwards, have students perform a quickwrite, choosing either “I have a lot in common with my classmates,” or “my classmates are a diverse group of people,” as their prompt.

Display the mandalas prominently in the room.

### ✧ ***Body Autobiography***

A body autobiography is a life-sized representation of self — all aspects of self, including the physical, emotional, philosophical, and symbolic aspects — in ways that represent significant parts of personality, appearance, actions, and relationships.

Have students work in pairs to outline each other's bodies on a large sheet of paper. Then have them work individually to illustrate their own outlines according to how they perceive their physical characteristics.

Ask them to consider how they will place important traits. For example, if they love to read, they might place a drawing of a book over the heart; or if they are very private, you might be wearing sunglasses with a message indicating this characteristic in one lens of the glasses. Students should include a minimum of five characteristics placed symbolically, explaining in a sentence or two for each one how they chose the placement.

Encourage them to consider colour, and how colour can be symbolic. Have them explain their colour choices in a few sentences.

Ask them to consider if their physical appearance matches their personality; if not, this should be indicated in some way. They should explain in a few sentences how they have represented the difference.

A spine is representative of an objective or motivation. Along the spine, have them place an explanation of their motivations.

Finally, have them think about their most admirable qualities and worst qualities, and make visual representations of these.

Variation: This activity can be adapted depending on the time available. The autobiography can be full size or poster size — the bigger it is the longer it takes to complete. Consider having students make smaller versions at the beginning of a course, and a full-sized biography at the end.

### ✧ ***Listening with the Whole Being***

This exercise is designed to get students thinking about the importance of listening skills in general, and particularly in a classroom where the oral tradition plays a large part in their learning. Ideally, it should be done outside in a natural area, but any outside setting will suffice. By the conclusion of this exercise, students should be aware that listening was once the single most important survival skill for our ancestors, and is still of vital importance today.

Before heading outside, have students brainstorm ways in which listening could make the difference between life and death in a traditional Aboriginal lifestyle. Examples might include:

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- Learning the geographical features that delineate the food gathering boundaries of one's territory.
- Learning the proper protocols to follow when one is cast up on a neighbour's territory.
- Hearing the sound of a sudden squall approaching over the water.
- Distinguishing between the noise made by a passing animal and the sound of an enemy warrior stalking you.
- Picking up the sound of a game animal in time of hunger.

Advise students that their cooperation in the field work will determine part of their mark for this lesson. When you arrive at the chosen spot, ask your students to imagine themselves in a situation where listening really matters. Ask everyone to assume a comfortable position, free their hands of any objects, and observe 5 minutes of absolute silence. They may close their eyes or concentrate on a single point during this time, but they must not move, speak, or make eye contact with each other. When 5 minutes have passed, ask students to pick up their clipboards and pencils, and record their immediate impressions of the experience. Points of consideration could include: What sounds did you hear? Did you learn anything about the surrounding area from listening intently? Were any sounds surprising or unexpected? What was going through your mind as you listened and concentrated? Were you relieved or disappointed when the listening time was over?

Give students 10 minutes to record their impressions and return to the classroom. Have them expand their field notes into paragraph form. Call on volunteers to read their finished product to the class. Conclude the exercise by discussing the different experiences people had. Did everyone hear the same sounds? Was there anything that only a single person heard? Etc. Collect finished paragraphs at the end of the period.

Assess students based on observation of their participation in the listening activity, as well as their paragraphs. Suggested criteria:

- 3 Student respectfully observed the 5 minute listening session. Paragraph reflects an honest effort to record impressions in the field.
- 2 Student had minor lapses during listening session. Paragraph reflects minimal effort or interest in the exercise.
- 1 Student did not cooperate during listening session or take the writing portion of the exercise seriously.

# Unit 2 | Traditional Stories



**EFP 10**

## Overview

Traditional stories play a vital role in cultural transmission and preservation in indigenous cultures throughout the world. Traditional stories include stories that are used to teach skills, transmit cultural values, convey news, record family and community histories, and explain the natural world.

The activities in this unit focus on the role of traditional stories in indigenous cultures, and on some of the common elements of those traditional stories. Wherever possible, students should experience these stories in the oral tradition.

### Prescribed Learning Outcomes

#### ***Oral Language***

A1, A2, A4, A3, A6, A7, A8, A9, A10, A11, A12, A13

#### ***Reading and Viewing***

B1, B2

#### ***Writing and Representing***

C4, C8, C9, C11

### Themes Addressed

Themes addressed will depend on the specific stories used, but may include the following:

- seasonal cycle
- place and relationship to the natural world
- relationality & connectedness
- language & worldview
- holistic
- family
- dreams & visions
- sacred secrets
- rites of passage
- identity
- community and collectivity
- respect
- responsibility
- balance
- learning
- nurturing
- culture, tradition, and ceremony
- wisdom

### Lesson Plans in this Unit

- What Is Story?
- Elements of Story: Setting and Place
- Elements of Story: Character
- Elements of Story: Themes
- Elements of Story: Conflict
- Summation: Telling a Story

### Instructional Time

4-7 hours

### Resources

#### **Primary Texts**

Traditional stories from the local region — in print, recorded, and/or as told by guest speakers (see Preparation).

#### **Supplemental Texts**

- CBC Aboriginal Legends Project: recordings of oral stories from across Canada, [www.cbc.ca/aboriginal/legends\\_project/](http://www.cbc.ca/aboriginal/legends_project/) (note that some of these recordings are also available for purchase on CD — see the links at the web site)
- “The First Words” by Brian Maracle. In *Our Story: Aboriginal Voices on Canada’s Past*. Anchor Canada, 2004.
- “Song for Medicine Hunting” in *An Anthology of Canadian Native Literature in English*. Daniel Moses and Terry Goldie, eds. Oxford University Press, 2005.
- “My Breath/Orpingalik” in *An Anthology of Canadian Native Literature in English*. Daniel Moses and Terry Goldie, eds. Oxford University Press, 2005.
- “Song of the Girl Who Was Turning into Stone/Ivaluardjuk” in *An Anthology of Canadian Native Literature in English*. Daniel Moses and Terry Goldie, eds. Oxford University Press, 2005.
- traditional stories from indigenous cultures in other parts of the world (e.g., Anansi stories from Africa, “Stories of the Dreaming” from Australia, “Korero o Nehera” of the Maori, stories from the *Popol Vuh* of Guatemala, *dastan* oral histories of central Asia)

#### **Handouts and Assessment Instruments**

- Themes in Traditional Stories (student handout)
- Stories from the Aboriginal Legends Project (teacher resource)

### Preparation

This unit relies on the use of stories from the local First Peoples communities, preferably in oral form. Teachers are encouraged to consult with their local school district Aboriginal contacts to facilitate the process of identifying these resources, and particularly in contacting local resource people to ensure that proper protocols are followed. For more information, refer to the section on “Working with the First Peoples Community” in the *English 10 and 11 First Peoples (2010)* curriculum document.

The supplemental texts listed above can be used to provide a broader selection of stories from other parts of Canada, as well as to address themes and topics

The recorded stories from the CBC Aboriginal Legends Project web site will need to be previewed to determine which individual stories best fit your needs. Each “project” recording is approximately 55 minutes long and contains an introduction followed by 4-5 stories. Most of the stories are told at least in part in their original languages as well as English. Although any of the stories may be appropriate for class use, the teacher resource provided at the end of this unit lists those stories that are most likely to fit the themes and approaches of this unit.

**Technical Note:** some computers may have difficulty playing the streamed audio files from the CBC web site. If you experience any technical problems, try cutting



and pasting the audioplayer link directly into your browser address line. (For example, the link for the Legends of the Old Massett Haida is [www.cbc.ca/video/news/audioplayer.html?clipid=1455862175](http://www.cbc.ca/video/news/audioplayer.html?clipid=1455862175) )

## Suggested Instruction and Assessment Approach

The activities in this unit follow a thematic approach and can be modified to fit the nature of the specific stories used. Once you have identified all the stories you want to use for this unit, determine whether the best approach is to discuss the stories one at a time or in thematic groups.

### ✧ *What Is Story?*

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

- story
- myth
- legend
- fable
- fairy tale
- parable.

Debrief as a class:

- What associations 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 words for “story”?

Invite a guest speaker from the local First Peoples community(ties) to talk to the class about

- 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 terms for specific types of stories
- forms that local stories take (e.g., oral narratives, songs, dance, regalia, masks, totem poles)
- any ownership or protocol issues associated with local stories.

Have students begin a learning log for this unit, recording what they learn about traditional stories.

### ✧ *Elements of Story: Setting and Place*

If possible, conduct a field trip to a significant local setting — a beach, a mountain, a forest, etc. Ask students to visualize what this setting might have looked like a thousand or more years ago. (If it isn’t possible to have students visit a location, bring in photographs to identify key features of

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?
- How is the role of setting in First Peoples traditional stories compare to that in other types of stories?

### ✧ *Elements of Story: Character*

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

- character
- hero
- archetype
- trickster
- role model
- protagonist.

Discuss types of “character stories” in the traditional stories they have heard and read. Examples could include

- characters who learn a new skill (and teach it to their people)
- characters who bring about a key change to a culture
- characters who solve problems
- characters who represent key human traits
- metaphorical characters
- trickster characters.

How do characters in First Peoples traditional stories differ from characters in contemporary fiction stories?

### ✧ *Elements of Story: Themes*

Distribute the handout provided with this unit, “Themes in Traditional Stories.” Have students keep track of the themes presented in the various stories they hear and read. Discuss as a class:

- Which themes are most common in traditional stories? Why do you think that might be?
- Are there any differences between the themes in local stories and those from other parts of Canada?
- Which themes are more likely to be presented in other types of stories?

### ✧ *Elements of Story: Conflict*

Brainstorm and review the types of conflict found in stories. For example, most conflicts can be categorized as follows:

- character vs. character
- character vs. self

- character vs. society
- character vs. nature
- character vs. unknown.

Discuss the importance of conflict in stories (e.g., there is no “story” without a conflict to resolve, there can be more than one conflict in a story).

As students read and listen to the various stories they encounter, have them record and describe the types of conflicts they encounter. Debrief as a class: Were some categories of conflict more common in traditional stories? Why might this be?

### ✧ ***Summation: Telling a Story***

Have students work in small groups to prepare and present a sharing or retelling of one of the traditional stories. (Note: for stories they have heard from local guest speakers, ensure permission has been provided to retell and proper protocols are followed). Assign or have students select the format they will use to what 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

### ***Summative Learning Log Assessment***

Students’ learning logs can be assessed periodically throughout the unit to determine the extent to which their responses

- fully relate to each activity, experience, or question
- are fully developed and show evidence of understanding
- link each activity, experience, or reading to previous learning
- contain relevant details or examples to support their opinions and conclusions.

As a summative learning log entry, have students reflect on any or all of the following questions:

- What do stories tell us about a culture?
- What do stories tell us about what is important to, or important about, a culture?
- How do traditional stories guide, shape, and transmit the culture of First Peoples?
- Why is it important to have knowledge of the stories of the First Peoples cultures?
- How do setting, character, theme, and conflict influence each other in traditional stories?
- Choose two or more stories from different regions/countries. How do they compare in terms of setting, character, theme, and conflict?

## Unit 2: Traditional Stories

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- Discuss the following quotation: “All that is important is embedded in story.”
- Discuss the following quotation: “We are not of the land, we **are** the land.”
- How do written stories compare to oral stories? What are the characteristics of each? Why might it be important to record oral stories (in written or audio form)?



## Themes in Traditional Stories

Student  
Handout

seasonal cycle (relationship to seasons)	conflict & conflict resolution	art & functional art
place and relationship to the natural world	peace, war, harmony	collaboration and cooperation
relationality (interdependence) & connectedness	community and collectivity	roles, inclusivity, & belonging
language & worldview	racism, stereotypes, negative labelling	competition
holistic	romanticization	decision making
family	humour	governance
geneology & lineage	respect	diverse social structures
spirit, relationship with spirit world, & spirituality	responsibility	gender roles
dreams & visions	protocol	structure and hierarchy
sacred secrets	balance	time and place
sustainability & continuity	rights & justice	home
rites of passage	learning	wisdom
citizenship & service	nurturing	reflective listening
vitality	sharing & generosity	reciprocity
resilience & healing	culture, tradition, and ceremony	ownership
well-being	performance (song, dance, etc.)	anger, rage
addiction	transformation	grief & loss
identity (incl. biculturalism)	transitions (with loss, gain)	self-reliance
politicization	diversity	love, hate
history and colonization (impact of Christianity, institutionalization)	technology (traditional technology, hi-tech)	knowledges (oral, vision, spirit world)
		tradition vs. modernity



# Stories from the Aboriginal Legends Project

Teacher  
Resource

*Although any of the stories from the CBC Aboriginal Legends Project collection ([www.cbc.ca/aboriginal/legends\\_project/](http://www.cbc.ca/aboriginal/legends_project/)) may be appropriate for class use, the following are the ones most likely to fit the themes and approaches of this unit.*

### **Gwich'in Legends**

[www.cbc.ca/aboriginal/2009/10/legends-project-6.html](http://www.cbc.ca/aboriginal/2009/10/legends-project-6.html)

story 2. Atachuukaii and Deetrin' — This legend is about Deetrin's (Raven) medicine power and how Deetrin' must always be respected. Atachuukaii did not heed Deetrin's warning and so Raven made Atachuukaii's people disappear.

story 3. Atachuukaii in the Delta — In this legend Atachuukaii corrected the behaviour of animals by telling Eagles not to eat human beings, but instead to live on animal food.

story 5. Diniizhok — Diniizhok, a legendary hero, receives an urgent message from his mother while dreaming. Diniizhok must use his travel medicine power and his skill at the game of "akaii" to save his younger brothers from being killed.

### **Legends of the Ilnu of Mashteuiatsh, Quebec**

[www.cbc.ca/aboriginal/2009/04/legends-project-5.html](http://www.cbc.ca/aboriginal/2009/04/legends-project-5.html)

story 1. Wishketian — The story of how the Grey Jay taught the Ilnu how to survive, and why humans no longer share the same language as the animals.

### **Legends of the Kainai: Stories from the Blackfoot**

[www.cbc.ca/aboriginal/2009/03/legends-project-4.html](http://www.cbc.ca/aboriginal/2009/03/legends-project-4.html)

story 3. The Two Brothers — The story of Two Brothers allows the listener to draw their own conclusions from the brothers' actions, strengths and weaknesses and apply the parables to their own circumstances as an example of how to live.

story 4. Star Woman — A cautionary tale of a young woman who has her wish granted after spending many nights praising the beauty of a distant star and wishing it would take her away.

### **Kluskap's People: Stories of the Mi'kmaq**

[www.cbc.ca/aboriginal/2009/02/legends-project-3.html](http://www.cbc.ca/aboriginal/2009/02/legends-project-3.html)

story 1. Kluskap and the North Wind (or Kluskap's Mistake) — The story of how even the powerful Mi'kmaq hero, Kluskap can make a mistake sometimes.

story 2. Kluskap and his Uncle Mikchikch — The legend of how the Mi'kmaq hero, Kluskap, transforms his crotchety, old uncle into the creature his personality resembles.

story 3. Kluskap and the Bird Islands — The story of how a battle between a jealous shaman and Kluskap, the legendary hero of the Mi'kmaq, resulted in the creation of two islands off the Cape Breton coast.

### **Legends of the Old Massett Haida**

[www.cbc.ca/aboriginal/2009/02/legends-project-2.html](http://www.cbc.ca/aboriginal/2009/02/legends-project-2.html)

story 3. Bear Mother / Taan Aaw Gyaahlangée — A young woman marries a grizzly bear, learns about respect, and her family honours the bear by taking it as their crest.

story 5. Raven Creation Stories / Yaahl Gin Tlaaw Hlaas Gyaahlangée — A four-part journey of Raven who accidentally creates Haida Gwaii, light for the world, rivers, fish and the very first people.

### **Legends of the Shuswap**

[www.cbc.ca/aboriginal/2009/01/legends-project-1.html](http://www.cbc.ca/aboriginal/2009/01/legends-project-1.html)

story 1. Chacha — The story of how the first chickadee was created when a brother mistreated his younger sister.

story 4. Bear's Tail — The story of how trusting the advice of tricky Coyote had a lasting effect on Bear's appearance.

story 5. Spider's Gift — The story of how the first man learned from all the creatures around him how to eat, hunt and survive.

story 6. Night and Day — The story of how Coyote and Bear had to fight their instincts and each other to find the balance between light and dark, night and day.

### **Legends of the Eastern Arctic**

[www.cbc.ca/aboriginal/2008/11/inuit-legends-ii-legends-of-the-eastern-arctic.html](http://www.cbc.ca/aboriginal/2008/11/inuit-legends-ii-legends-of-the-eastern-arctic.html)

story 3. Creation of the Loon — The story of how a young woman's love for her husband turns her into the first Arctic Loon.

story 5. An Arctic Lullaby — The legend of how the ptarmigan gets its voice and unique colouring and why the Snow Bunting returns every spring.

### **An Inuit Journey**

[www.cbc.ca/aboriginal/2008/10/inuit-legends-i-an-inuit-journey.html](http://www.cbc.ca/aboriginal/2008/10/inuit-legends-i-an-inuit-journey.html)

story 2. The Three Stars — How the constellation Ullakut was formed.

story 3. Nuliajuk — The story of Sedna, the Sea Goddess.

story 5. Illimarasujuk — How starvation leads one man to the depths of cruelty and also the story of how mosquitoes were created.





# Unit 3

## The Oral Tradition in Mi'kmaq Society



EFP 10

### Overview

This unit uses the novel *Cibou* to have students examine the role played by the oral tradition in Mi'kmaq society. Small groups will perform key passages of the novel *Cibou* in the form of a reader's theatre and demonstrate the importance of the oral tradition to Mi'kmaq education, entertainment, warfare, and justice. Some passages also invite comparisons between oral and literate traditions.

#### Prescribed Learning Outcomes

##### **Oral Language**

A1, A2, A3, A5, A6, A7, A8, A9, A11

##### **Reading and Viewing**

B1, B2

#### Themes Addressed

- oral tradition
- education and learning styles
- worldviews
- justice
- manners and etiquette
- warfare
- entertainment

#### Lesson Plans in this Unit

- Passage 1
- Passage 2
- Passage 3
- Passage 4
- Passage 5
- Passage 6
- Journal Reflection

#### Instructional Time

5-6 hours, plus out-of-class time to read the novel

### Resources

- *Cibou* (novel) by Susan Young de Biagi

#### Handouts and Assessment Tools

- Readers' Theatre Presentations

### Suggested Instruction and Assessment Approach

This unit uses a readers' theatre approach focussing on selected passages from the novel. The best approach is to assign independent reading to students, with specified chapters to be concluded immediately before each readers' theatre passage.

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Each passage includes a set of guiding questions to help students process the key ideas from that scene. At the conclusion of each passage, ask those students who “performed” the scene for their impressions first, before opening up discussion to the rest of the class.

The assessment tool provided at the end of this unit can be used to assess students’ oral presentation skills in the readers’ theatre activities.

**Note:** As Mouse is the first-person narrator in the novel, her speaking parts are always the longest. Have the other speakers read only the direct quotations of their characters. There are 18 speaking parts in these activities. If required, it would be appropriate to split some of Mouse’s parts between two readers.

### ✧ *Passage 1*

One reader — Mouse. Begin with “By now ...” on page 14, last paragraph, to the middle of page 15, ending with “... touches on my arm.”

Guiding questions:

- Why is Mouse more adept at learning French than Antoine is at learning Mi'kmaq?
- What do the different concepts of the moon demonstrate about the French and Mi'kmaq worldviews?
- What does the anecdote of the moon demonstrate about the way language shapes our thinking?
- Why is it so destructive to a culture to take away its language?

### ✧ *Passage 2*

Two readers — Mouse and Bright Eyes. Begin at the bottom of page 55 with the last paragraph, “There on the edge ...” and finish on page 57 on the first paragraph, ending “...swirled around them.” One reader should speak Mouse’s words, with the other speaking only the direct quotations of Bright Eyes.

Guiding questions:

- What is the function of drumming and dancing before battle?
- What effect does this practice seem to have on the young warriors as they wait for the signal?
- How do the animal spirits of their clans also assist the warriors?
- What comparisons could we make to the training of modern soldiers? To players in contact sports before a game?
- Why were the English enemies oblivious to “the forces that swirled around them”?

### ✧ *Passage 3*

Two readers — Mouse and Bright Eyes. Begin after the break at the top of page 81 “The next morning...” and end at the break on the bottom of page 83 with “...himself has gone.”

Guiding questions:

- Why is Mouse able to anticipate Bright Eye's thoughts?
- What style of teaching does Bright Eyes use in explaining difficult things to Mouse?
- How does Bright Eyes know that over time, First Peoples will transform the Europeans as well?
- How would you describe the mental skills that people develop in an oral tradition?
- Is Bright Eyes also correct about Antoine? Explain.

#### ✧ **Passage 4**

Six readers — Pierrot, Mouse, Chief, Ku'ku'kwes, Lentuk, Charles. Begin at top of page 112, "My mother and I ..." to the break in the middle of page 119, "... smell of her body lingered."

Guiding questions:

- Why are objects placed in the grave with Bright Eyes?
- What do Mouse's words suggest about the afterlife in The Land of the Ancestors?
- Paraphrase the chief's life lesson to Mouse. Does his advice hold true today?
- What do we learn about manners and etiquette in the Mi'kmaq oral tradition from this passage?
- Describe the procedure of the justice circle.
- Do the Mi'kmaq have the power to read thoughts, or is there some other explanation for their ability to anticipate what others are about to say?
- Does the justice circle arrive at a fair decision for Mouse's mother?

#### ✧ **Passage 5**

Four readers. Begin on page 124 at the word "Ma'li" and end at the break near the top of page 127, "... I felt the giant smile."

Guiding questions:

- Why does it amaze Antoine that the people can remember the last lines of a story he told a year before? How might we explain this to him?
- Mouse acknowledges Antoine as a born storyteller. Identify some of the techniques he uses to keep his listeners engaged.
- Explain how Antoine merges the oral tradition with biblical stories.
- What is his purpose in doing this? Is it sinister in any way?
- Has Antoine's story affected Mouse? How can we tell?

#### ✧ **Passage 6**

Three readers — Mouse, Storyteller, Young Boy. Begin in the middle of page 220, "At the exact moment..." and end at the break at the top of page 223, "... sleek as a seal's."

Guiding questions:

- Describe the mood of the crowd as the storyteller begins. How does he engage and encourage the audience?
- Why is it such an honour to hear the first telling of a new story?
- At what point in this story did you realize he was telling the story of Taqtaloq blowing up the ship?
- How has the storyteller transformed these events to fit the conventions of the oral tradition?
- Where else have we seen the merging of European and Aboriginal stories?
- What crest or guardian spirit might Taqtaloq's family claim because of his deeds?

### ✧ **Journal Reflection**

To culminate this unit, have students write a reflective response journal entry (e.g., 1-2 pages) about what they learned about the Mi'kmaq oral tradition from this unit. Students may also wish to reflect on the merging of oral and literary traditions after contact, and the Jesuit practice of infiltrating communities in order to win converts.

Assess students' written responses based on the extent to which

- ideas are fully developed with originality, individuality, and maturity
- choice of details and examples shows some subtlety and may offer more than one layer of interpretation
- writer appears engaged by own approach and interpretation of the topic, trying to elicit a specific response from the reader
- style and tone help to accomplish purpose and add impact (e.g., satiric, playful); may include informal language for effect
- language is precise and concise; effective choices from a wide vocabulary
- student takes risks with a variety of rhetorical strategies to engage reader (e.g., appositives or "asides"; irony, imagery); generally successful (but not always)
- introduction is immediately engaging; the writer may create some ambiguity to "hook" the reader
- structure is logical and sound, but unobtrusive—appears effortless and natural; may experiment (e.g., use flashbacks)
- uses transitions effectively to integrate elements such as dialogue, examples, anecdotes
- conclusion follows logically from the writing and provides a satisfying resolution.

### ✧ **Extension**

For additional examples from the oral tradition in Mi'kmaq society, a number of stories are available online as part of the Aboriginal Legends project:  
[www.cbc.ca/aboriginal/2009/02/legends-project-3.html](http://www.cbc.ca/aboriginal/2009/02/legends-project-3.html)

The stories are told in both English and Mi'kmaq. After listening to the stories, ask students if their understanding of the Mi'kmaq oral tradition has changed in any way after hearing the language.



## Readers' Theatre Presentations

Assessment  
Tool

Scale	Performance	Content	Listening
4	Fluent reading with sincere effort to characterize parts. Transitions are smooth. Careful preparation is evident.	All guiding questions answered. Enhanced understanding of aspects of the oral tradition for the audience.	Full attention and respect is given to all performers.
3	Reading is competent with some effort to portray characters. More preparation would have helped.	One question left unanswered or unclear. Some insights into the oral tradition.	Listening and concentrating through most performances. No rude or disrespectful behaviours.
2	Reading is halting with awkward transitions between speakers. Little or no preparation is evident.	Presenters struggled with the guiding questions. Minimal understanding of the oral tradition is evident.	Reminders needed to listen without interrupting. Attention tends to wander.
1	Reading is hard to follow due to low volume or poor enunciation. No attempt to play the role. May be disrespectful toward audience and material.	Majority of the guiding questions not addressed. Explanations offered are confusing or incorrect.	Inadequate listening skills. Frequent reminders needed to listen or to stop distracting behaviours.
0	No attempt to do performance or blatant disrespect to audience and material.	No sincere attempt to answer questions or explain any function of the oral tradition.	Rude and disruptive behaviour predominates. May need to leave for performances to proceed.



# Unit 4

## Childhood through the Eyes of Indigenous Writers



**EFP 10**

### Overview

In this unit students will explore childhood through a variety of First Peoples written texts, oral texts, songs, and images. The summative activity involves them creating a presentation for a younger class (e.g., grade 6).

#### Prescribed Learning Outcomes

##### **Oral Language**

A1, A2, A4, A6, A7, A8, A11, A12, A13

##### **Reading and Viewing**

B1, B2, B3, B4, B7, B8, B9, B13

##### **Writing and Representing**

C1, C2, C4, C5, C6

#### Themes Addressed

- family structures, family roles
- resilience & healing
- well-being
- history and colonization (impact of Christianity, institutionalization)
- responsibility
- nurturing
- roles, inclusivity, & belonging
- home

### Lesson Plans in this Unit

- Picture Book Gallery Walk
- Parenting and Childhood in Early-Contact Interior British Columbia
- Residential School Influence on Childhood
- Parenting and Childhood Post-Residential School
- Why?
- the only good Indian
- Beliefs and Values About Children
- Guest Speaker
- Personal Beliefs and Values about Children

**Time Required:** approximately 4-6 hours

### Resources

#### Picture Books

- *I Like Who I Am* — Tara White
- *Jennili's Dance* — Elizabeth Denny
- *A Promise is a Promise* — Robert Munsch and Michael Kusugak
- *Painted Pony* — Garry Gottfriedson
- *Shi-Shi-Etko* — Nicola Campbell
- *The Song within My Heart* — David Bouchard
- *The Secret of the Dance* — Andrea Spalding and Alfred Scow
- *This Land Is My Land* — George Littlechild
- *And Land Was Born* — Sandhya Rao and Uma Krishnaswamy

Note: If you do not have these books in your own school, they may be available from local elementary schools, Friendship Centres, Aboriginal schools, or public



## Unit 4: Childhood through the Eyes of Indigenous Writers

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libraries. Use as many of the books as you can, although the unit is still viable if only a few are available.

### Anthology

- *The Days of Augusta*. Mary Augusta Tappage, Ed. Jean E. Speare. J.J. Douglas, Vancouver, 1973; reprinted 1992, Douglas & McIntyre (Note that this book is out of print but still available in school libraries, public libraries, etc.)

### Poems and Songs

- “In the Walls of his Mind” by Stephen Kakfwi (available online at [www.stephenkakfwi.ca/stephen/lyrics/02\\_walls.htm](http://www.stephenkakfwi.ca/stephen/lyrics/02_walls.htm))
- “Why?” by Nikki Maier — spoken word poem (available from the Redwire web site ([www.redwiremag.com/redwire-cds.html](http://www.redwiremag.com/redwire-cds.html)) — under “Our Voices are Our Weapon and Our Bullets are the Truth” Disc 1, track 15)
- the only good indian... by Chris Bose (available online at [findingshelter.blogspot.com/2009/05/only-good-indian.html](http://findingshelter.blogspot.com/2009/05/only-good-indian.html))

### Handouts and Assessment Tools

- Themes in First Peoples Texts
- Values and Beliefs About Children

## Preparation

This unit involves bringing in a guest speaker from a local Aboriginal organization that deals with children. For example, many First Nations now have their own Child and Family organizations that support children in foster care. Many bands have an education department with an education coordinator. Some First Nations have their own daycares which care for children according to First Nations principles of childcare. A local Friendship Centre may be able to provide you with a family support worker or youth worker. You may also want to bring in a respected elder in place of a professional.

Teachers are encouraged to consult with their local school district Aboriginal contacts to facilitate the process of identifying these resources, and particularly in contacting local resource people to ensure that proper protocols are followed. For more information, refer to the section on “Working with the First Peoples Community” in the *English 10 and 11 First Peoples (2010)* curriculum document.

Call the presenter well in advance of the class and explain the topics that you would like them to address: traditional parenting practices and values, and contemporary issues in regards to First Peoples children.

## Suggested Instruction and Assessment Approach

### ✧ *Picture Book Gallery Walk*

PLOs: B1, B2, B4, B13, C4, C5

The children’s books used in this unit are breathtakingly beautiful 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 give them background knowledge on a number of important issues quickly and in an engaging way.

Collectively these books represent a range of Indigenous cultures:

- *I Like Who I Am* — Mohawk
- *Jennili's Dance* — Métis
- *Painted Pony* — Secwepemc
- *Shi-Shi-Etko* — Nlaka pamux
- *The Song within My Heart* — Métis
- *A Promise is a Promise* — Inuit
- *The Secret of the Dance* — Kwakwa'wakw/Salish
- *This Land Is My Land* — Cree
- *And Land Was Born* — Bhilala India

Lay books around the room in stations. Split students into equally numbered groups. Assign one reader, one discussion manager, one recorder, and one reporter per group. Have students circulate, giving them up to ten minutes at each station to read and discuss the content of the books. Encourage them to pay particular attention to the pictures. Have students visit three stations. Some of the following questions may be used to guide discussion:

- What is the role of the child within society in the books?
- What attitudes do the authors hold about children?
- What attitudes do the authors hold about childhood as a state of being?
- What attitudes do the authors hold about an individual's responsibility towards children?
- What attitudes do the authors hold about a society's responsibility towards children?
- If each book is a mini-life lesson, what does the author want you to know?

Prior to beginning the gallery walk, distribute the "Themes in First Peoples Texts" handout (provided at the end of this unit). As students examine the various picture books, they should mark the themes they encounter. At the end of activity, have the groups create a poster that explains what themes they have found in the picture books, and what themes they anticipate the unit to cover. If they have time, encourage them to share what they have learned about First Peoples worldviews in relation to children and childhood after reading the books. Hang the posters around the room. Time permitting, have each group share their poster with the rest of the class.

### ✧ ***Parenting and Childhood in Early-Contact Interior British Columbia***

PLO: B13

This lesson is based on the book *The Days of Augusta* by Mary Augusta Tappage and edited by Jean E. Speare. Begin by showing the pictures on the inner title page, page 50, and page 57. Ask students to predict what this woman might say about children, and what her attitudes are towards children.

Explain to the students that Mary Augusta Tappage was born in 1888, and had four children. Have students read the poem on page 26. Ask them to think about

## Unit 4: Childhood through the Eyes of Indigenous Writers

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what childbirth was probably like in Augusta's day. Ask them what Augusta meant when she said "That's the way it was in those days."

Have students read the poem "Death of a Son" on pages 44-45. Ask students to imagine the feelings associated with this event. Ask them to pull out feelings from the poem using evidence from the text. How does the poet express her feelings towards this event? What is the tone of this poem?

Have students read the poem "Dickie" on page 48. Discuss: What is Augusta's view on raising children that are not her own? Are her feelings the same or different than many adults that the students know today? What are students' feelings about raising children that are not their own? Have students describe Augusta's feelings towards raising children that are not her own using evidence from the text. Does Augusta demonstrate pride for this child that is not hers? How?

Have students read the poem "Sammy" on page 49. Discuss: Sammy was not Augusta's child. Was life easy for Augusta when she was raising Sammy? How do you know? What feelings about her role in raising Sammy can you infer from the poem? Can you find evidence that it was hard for Augusta to raise Sammy? Can you find evidence that Augusta was proud of Sammy? What does this poem tell you about the value of raising children in Augusta's value system?

Ask students what they know about special needs children in the early 20<sup>th</sup> century. If they don't already know, explain to them that in mainstream society special needs children were seen as deficient and embarrassing, and tell them about special group homes that special needs children were often sent to. Read the poem "The One They Took" on page 53, and tell students that this was not Augusta's biological child. Discuss: How did Augusta feel about the child? How did she feel about the child's special needs? How did she feel about the authorities taking him away? Ask students to describe what impact the last two lines ("I guess I loved him, that little fellow") have on the poem.

Students have now read four poems by the same author. In small group discussions or individual written response, ask students to

- summarize Augusta's values towards children and child-rearing
- summarize what stresses affected childhood and parenting in the early-contact era of the interior of British Columbia
- explain the voice of Augusta (e.g., How does she express sentiment? Is it explicit or implied?)

### ✧ *Residential School Influence on Childhood*

PLOs: A1, A2, B3

Have students read the lyrics to the song "In the Walls of his Mind" by Stephen Kakfwi. Discuss: What effect does the childhood trauma of residential school have on adult life? If you have access to a recording of the song, have students listen to the Stephen Kakfwi song "The Walls of his Mind" while reading the lyrics (the first verse of the song is available by clicking the "Play Audio Sample" link at the web site).

Have students research the songwriter and his context starting with the article provided as a handout. For years, the singer/song writer repressed childhood pain. We can infer the effects that not talking about the pain had on his life. Was the effect of sharing the pain positive or negative? Based on the article, did childhood pain prevent him from living his life?

### ✧ *Parenting and Childhood Post-Residential School*

PLOs: B6, B7, B8

Have students begin a Venn diagram. On the left side they should record their feelings and perspectives about children/childhood, and on the right side they should record what they know about First Peoples perspectives on children/childhood. If desired, students may choose to take their diagrams home the night before the lesson and have their parents help with filling them out. If students are Aboriginal, explain to them that the left side is for their own personal views, and that there may be some overlap during the course of the lesson — this is to be expected. Have students complete the left half of the diagram before beginning the next activity.

### ✧ *Why?*

PLOs: A4, A8, A13,

Play the recording of the poem “Why?” by Nikki Maier. Discuss:

- At the time of her parent’s generation, it was assumed that Aboriginal people did not have parenting skills. What were the repercussions of this assumption on the poet’s family history?
- How important is the poet’s family history to her? How did it influence her view of religion during childhood? How did it impact her mother’s view of the government during the poet’s childhood?
- Name three literary devices found in the poem. How do they impact the mood of the poem?
- What was the effect of hearing the poem read aloud rather than reading it in print?
- What was the effect of hearing the poem read by the author herself rather than someone else?

Have students begin adding information to the right-hand portion of their Venn diagram.

### ✧ *the only good Indian*

PLOs: B2, B4, B13

Ask for volunteers to read aloud the poem “the only good Indian” by Chris Bose. Discuss:

- How has the author’s parents’ experiences in residential school affected his childhood?

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- How has it affected his children's childhood?
- What effect does the use of the photograph behind the poem have on the mood and interpretation of the poem?
- Why do you think the author chose that photograph?

Ask students to hypothesize about possible solutions to cultural loss of traditional parenting before moving on to the next section.

### ✧ *Beliefs and Values About Children*

PLO: B3

Distribute and discuss with the class the Aboriginal Head Start Program's "Beliefs and Values About Children" (handout provided at the end of this unit). Explain that document provides vision and guidance to Aboriginal daycares across Canada. Have students add to the right-hand portion of their Venn diagram.

### ✧ *Guest Speaker*

PLO: A12

Before the guest speaker comes in, explain to the students the purpose of the visit. Have them record questions for the guest speaker on index cards and submit them. While the guest speaker is with the class, if students are too shy to voice their questions, share some of the questions from the submitted index cards.

Before the guest speaker(s) comes in, if you haven't already done so, compile a class set of protocols for welcoming, listening to, interacting with, and thanking the guest. Ask for volunteers to greet the visitors when they arrive, serve them something to drink, show them where the facilities are, thank them at the end of the presentation, walk them out of the building, and follow up with a thank you note.

After the speaker has left, conduct a brief class debrief on whether or not the class met their own protocols. Continue to fill out Venn diagram.

### ✧ *Personal Beliefs and Values about Children*

PLOs: A11, B8, B9, C1, C2, C5, C6

After completely filling out their Venn diagrams, have students create their own list of Beliefs and Values about Children.

Have students superimpose their list onto either a childhood photo of themselves, a photo of a child who they care for, a photo of one of their relatives as a child, or a photo of an object representing their childhood. This project can be done manually with a transparency and colour copier, or through digital photo editing technology.

### ✧ **Extension**

In grade 6 social studies, students are learning about human rights, such as the *United Nations Declaration on the Rights of a Child*. Contact a grade six teacher in your area and ask if they would like students from your class to come and share their work with the grade 6 students.

### Themes in First Peoples Texts

seasonal cycle (relationship to seasons)	conflict & conflict resolution	art & functional art
place and relationship to the natural world	peace, war, harmony	collaboration and cooperation
relationality (interdependence) & connectedness	community and collectivity	roles, inclusivity, & belonging
language & worldview	racism, stereotypes, negative labelling	competition
holistic	romanticization	decision making
family	humour	governance
geneology & lineage	respect	diverse social structures
spirit, relationship with spirit world, & spirituality	responsibility	gender roles
dreams & visions	protocol	structure and hierarchy
sacred secrets	balance	time and place
sustainability & continuity	rights & justice	home
rites of passage	learning	wisdom
citizenship & service	nurturing	reflective listening
vitality	sharing & generosity	reciprocity
resilience & healing	culture, tradition, and ceremony	ownership
well-being	performance (song, dance, etc.)	anger, rage
addiction	transformation	grief & loss
identity (incl. biculturalism)	transitions (with loss, gain)	self-reliance
politicization	diversity	love, hate
history and colonization (impact of Christianity, institutionalization)	technology (traditional technology, hi-tech)	knowledges (oral, vision, spirit world)
		tradition vs. modernity

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### Beliefs and Values about Children

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(from the Public Health Agency of Canada, Aboriginal Head Start  
[www.phac-aspc.gc.ca/dca-dea/programs-mes/ahs\\_overview-eng.php#beliefs](http://www.phac-aspc.gc.ca/dca-dea/programs-mes/ahs_overview-eng.php#beliefs))

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 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.





## Overview

Students explore how characters — and in turn themselves — find their sense of belonging in whatever situation they are in. The unit uses journaling as well as written and artistic responses to explore students' sense of belonging. These activities include an exploration of students' own feeling of belonging within the class itself, leading to the creation of a safe and comfortable community in the classroom.

### Prescribed Learning Outcomes

#### Oral Language

A2

#### Reading and Viewing

B1, B2, B4, B5, B6, B7, B8, B9, B10

#### Writing and Representing

C1, C3, C4, C5, C8

### Themes Addressed

- roles, inclusivity, & belonging
- racism, stereotypes, negative labelling
- romanticization
- humour
- language & worldview
- grief & loss
- self-reliance
- love, hate
- knowledges (oral, vision, spirit world)

### Lesson Plans in this Unit

- Exploring Our Sense of Belonging
- April Raintree — First situation of struggle for belonging
- The Buckskin Jacket — Second situation of struggle for belonging
- The Absolutely True Diary of a Part-time Indian — Third situation of struggle for belonging
- Club Native: How Thick Is Your Blood? — Fourth situation of struggle for belonging

### Instructional Time

17- 20 hours total (for completing all lessons; unit can be shortened by omitting some supplementary text and activities)

## Resources

### Primary Text

- *April Raintree* — Beatrice Culleton (novel, Manitoba revised edition; edition titled *In Search of April Raintree* is **not** recommended for school use)

### Supplementary Texts

- "The Buckskin Jacket" — Jan Bourdeau (short story from *The Colour of Resistance* collected anthology)
- excerpts from *The Absolutely True Diary of a Part-Time Indian* — Alexie Sherman (novel)
- *Club Native: How Thick Is Your Blood* — NFB (film)

### **Handouts and Assessment Tools**

- Rate Your Sense of Belonging (Part 1 and Part 2)
- A Question of Identity
- Identity Figurine outline
- April Raintree Word Splash
- April Raintree — Written Response

## Suggested Instruction and Assessment Approach

### ✧ **Exploring Our Sense of Belonging**

2-3 hours

Have the students complete Part 1 of the “Rate Your Sense of Belonging” worksheet provided at the end of this unit. Discuss with individual students as they work on their choices. Once everyone has completed Part 1, ask for volunteers to tell the class their highest and lowest ranked groups. Guide a short class discussion on why sense of belonging in some categories is less or greater than others.

Ask students to complete Part 2 of the worksheet. Once this is complete, again revisit your discussion about groups and sense of belonging. Write on the board some ideas of what features make people feel a greater sense of connection with a group. Discuss the connections to this class and what this classroom community could do to improve a sense of safe community and belonging.

Students will now look more personally at their own sense of self, creating an identity figurine of themselves. Use the “A Question of Identity” handout to allow students to explore their own identity and then once they have completed the sheet, hand out the “Identity Figurine” outlines; if desired, provide sheets of poster paper so that students can create larger versions of their figurines. Provide materials to assist students in creating and embellishing the figurines (e.g., magazines, markers, beads, feathers).

Note: You may prefer to complete this activity during the section covering *The Absolutely True Diary of a Part-Time Indian* later in the unit, as the first reading deals with the main character’s image of himself, and includes a cartoon graphic illustrating this image.

### ✧ **April Raintree — First situation of struggle for belonging**

7 hours

#### **! Alert**

This novel includes content that may be difficult for some students to read, including violence, rape, racism, foster care, and drug abuse.

Discuss with the class the situations they will confront in this novel. Giving the students a background to some of the situations in the novel before they read can be useful for the students’ comprehension while reading. The most important

background information to give is about Métis history and culture; additional topics could include the incidence of tuberculosis in Métis societies, and how the foster care system works. There are many community resources and speakers who can come in to help with giving students information about such issues, such as your local Métis Nation or health authority. A good starting point for online research is the web site of the Métis National Council ([www.metisnation.ca/](http://www.metisnation.ca/)). This discussion could be started with a word splash activity (see the handout provided at the end of this unit).

Ask the students to complete a journal entry after each chapter of the novel. Each journal entry will answer the question “What is April’s biggest struggle in this chapter and how does she deal with it?” Make sure the students are also writing their own reactions to April’s situation, so they have an outlet for their feelings about a highly stressful and emotional story. Journal entries can be continually handed in, and giving due dates for each section of chapters allows students to know their pace of reading as well as an opportunity for feedback from the teacher on what they are writing.

Ask students to complete a journal reflection as they read the novel. In particular, students should focus on how the different family (real and foster) situations build and create either April or Cheryl’s sense of self and belonging. April’s group identification changes throughout the book, as do the people she identifies with in her life. At different intervals during reading of the book, use a think-pair-share strategy to explore who April most identifies with, and how she connects with people.

### ✧ **Essay**

Using the characters from other suggested texts, students should compare how the characters are similar and how they differ in the ways they deal with solving the problem of self.

Ask students to write an essay on their ideas of self and belonging. This will be a personal response writing activity, although proper essay formatting is expected. After brainstorming about how people make connections to the world around them in the various stories they have seen or read, students will format ideas about their own personal journey to feelings of belonging.

Discuss with students the criteria that will be used to assess their essays (see the rubric provided with this unit for sample criteria).

### ✧ ***The Buckskin Jacket — Second situation of struggle for belonging***

1 hour

Have the students read the short story, and create a plot profile of it. Have students discuss in pairs what the conflict of the story is, and how it is resolved. In a Venn diagram, have them compare the characters of April Raintree and Pasty.

### ✧ *The Absolutely True Diary of a Part-Time Indian — Third situation of struggle for belonging*

4-6 hours

In this novel, students can see the change Arnold “Junior” Spirit goes through as he attempts to change his life by leaving his local reserve school to attend the non-Aboriginal high school in a neighbouring town. This activity uses selected sections from the novel, highlighting Arnold’s feelings as he adjusts to his new settings. (Note that this book is one of the novel options for Unit 7: Relationships.)

Read pages 54-66 in *The Absolutely True Diary of a Part-time Indian*. Before reading, warn and discuss with students the potentially objectionable joke they will read on page 64. As the students read the first section, they will pick four statements from the book, write these down and make a personal connection to or reflection of the quote (text-to-self connections). If the students are well practiced at text-to-text, text-to-self, and text-to-world activities, you may ask them to find at least one instance of each connection.

Read pages 118-132 of the novel. This section contains two chapters, so the students can choose between the three situations (the dance, the party after the dance, the e-mail from Rowdy). Have students create a graph to plot Arnold’s sense of belonging, using specific quotes from the text, showing how his sense of belonging increased or decreased with each situation.

Read pages 215-218 of the novel. Point out that both April Raintree and Arnold Spirit come to realize that they belong and are parts of something larger than themselves; these realizations are tinged with love, pain and sadness. In a reflective poem, song, or other response, have students discuss one of the following ideas:

- how we find strength in ourselves
- how sadness makes the joy more well-defined
- how others control how we define ourselves.

### ✧ *Club Native: How thick is your blood? — Fourth situation of struggle for belonging*

3 hours

In this film, the struggles of four women from the Mohawk reserve of Kahnawake are profiled. The film asks the question, “What roles do bloodline and culture play in determining identity?”

Explain that the film deals with issues of discrimination as well as issues of belonging and identity. Have the students write down on a scrap piece of paper one discriminatory statement they have heard. Then have students will “snowball” the statements by scrunching the paper into a ball and throwing it around the room (but not at others). They continue to keep the snowballs moving buy picking up re-throwing them, so no one knows who has their paper. Once the papers are thoroughly mixed up around the room, have each student pick up a snowball closest to them and read out the discriminatory statement written on it. Guide a

class discussion about the statements that have been read and how these words make people feel.

After viewing the film, ask students to choose one of the four women depicted and write a biographic poem or article about her struggle and experiences with identity and belonging. If you have the ability and time, create a blog where students can share and respond to each other's work.



## Rate Your Sense of Belonging — Part 1

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Name:

Rate your sense of belonging in relation to each category below. Rate each group from 1 to 5, where 1 = no belonging, and 5 = strong sense of belonging.

- \_\_\_\_\_ Family
- \_\_\_\_\_ Friends/social group
- \_\_\_\_\_ Cultural background
- \_\_\_\_\_ English 10 class
- \_\_\_\_\_ Your school
- \_\_\_\_\_ Town
- \_\_\_\_\_ Region
- \_\_\_\_\_ British Columbia
- \_\_\_\_\_ Canada

**Choose one low-ranked category and answer the following questions.**

1. Why is this category so low on your belonging ratings?

2. What could be done to improve your sense of belonging to this category?



## Rate Your Sense of Belonging — Part 2

Look back at the list of categories from Part 1. Now think about what other groups you belong to, and list these here. These could be part of school, outside of school, or online groups (e.g., school clubs, art clubs, music, sports teams, religious groups, interest groups, volunteer groups, community-service groups, Facebook groups).

Now choose one of your groups and answer as many of the following questions as apply:

- Were you born into this group? Is it a group your family belongs to? If not, what made you join the group in the first place?
- What do you get out of being in the group?
- What risks of being in this group?
- Does belonging to the group require costumes, uniforms, or regalia?
- Are there leaders for the group? How are they chosen?
- Are the members of the group approximately the same age?
- Does your choice of group affiliation (belonging) reflect who you are as an individual?
- Do you think the behaviours of members of the groups represent each individual? Why or why not?





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## A Question of Identity

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Use any of the following questions to help you create your Identity Figurine.

What 3 words would you choose to best describe yourself?

Why do those words accurately describe you?

What 3 words would your family or friends use to describe you?

How accurate are others' descriptions of you?

What 3 words do you think will describe yourself as 10 years from now?

What 3 things would your body have/not have if you could choose?

What colour describes you?

What is your cultural background?

What goal(s) do you have for your future?

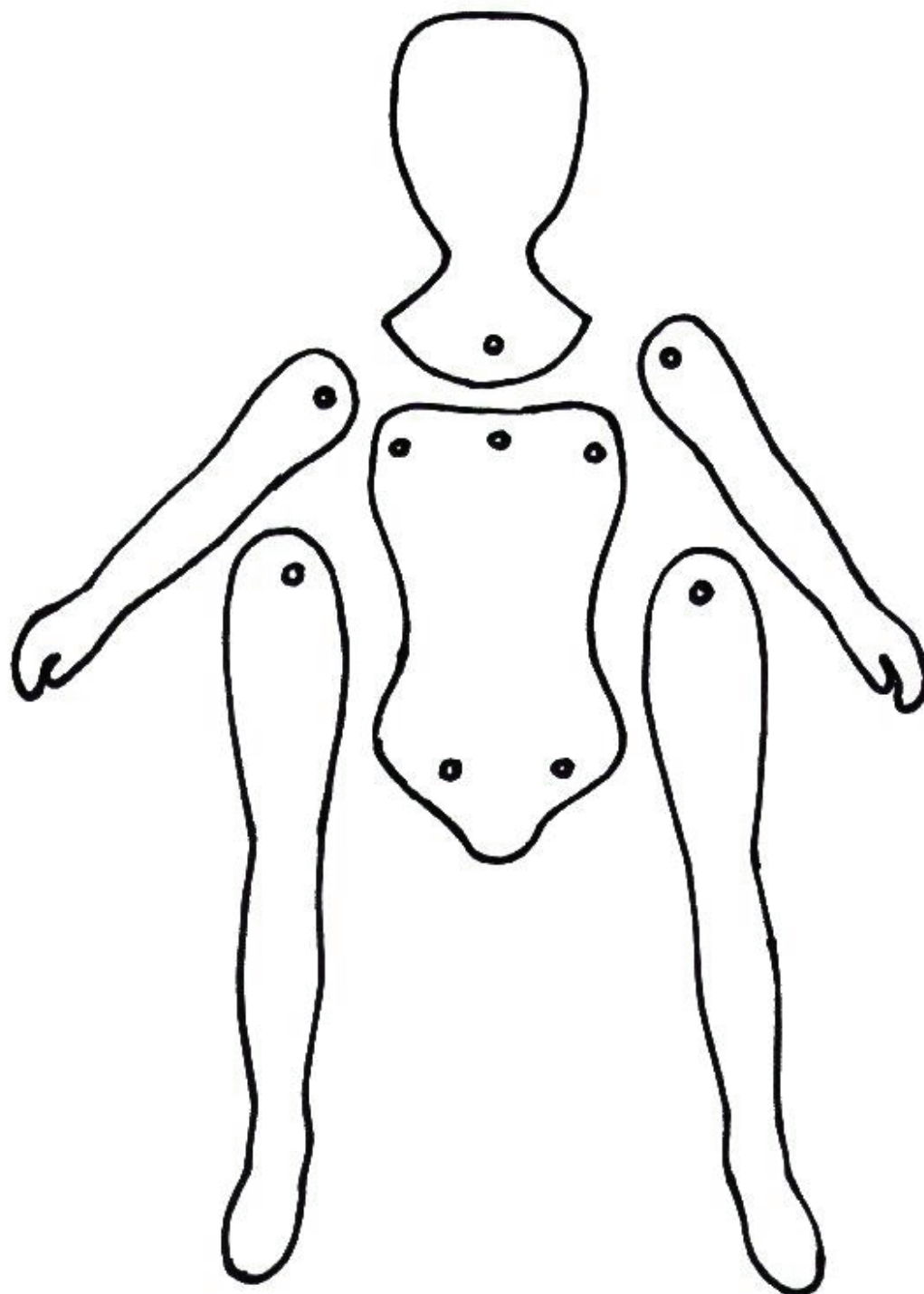
What 2 accessories are key to showing who you are?

Name 3 of your hobbies or interests.

Create a statement using the following: "I believe \_\_\_\_\_"



## Identity Figurine





## April Raintree Word Splash

family	Métis	foster
white	Indian	identity
poverty	alcohol	brown
love	misery	medicine
hospital	rape	marriage
school	dirty	religion
violence	kindness	children



## April Raintree — Written Response

Assessment  
Tool

	<b>1 — Not Meeting Expectations</b>	<b>2 — Minimally Meeting Expectations</b>	<b>3 — Fully Meeting Expectations</b>	<b>4 — Exceeds Expectations</b>
<i>Quality of written answer</i>	April Raintree's actions are summarized in non-explanatory way	April Raintree's struggles are touched on but without clear explanation	April Raintree's struggles are described in a clear, explanatory manner	April Raintree's struggles are described in a highly personal explanation, showing evidence of considered reflection
<i>Exploration of own feelings</i>	Not included	Mentions personal feelings in a simplistic explanation	Mentions personal feelings in an increasingly complex explanation	Personal feelings are explored in a highly complex and original explanation



# Unit 6 Allusion in Poetry



**EFP 10**

## Overview

Using Jeanette Armstrong's poem "History Lesson," this unit allows students to discover allusion as a rich source of ideas and emotions compressed into few words. The poem expresses a powerful and controversial viewpoint on 500 years of European contact in North America. Students will identify and elaborate on the many historical allusions in the poem, and assess the criticism of western culture implied by each one. After hearing oral reports on each important allusion, the class will write an in-class response on the question, "Is this poem a fair and accurate depiction of North American history from 1492 to the present day?"

Student work will be assessed by means of rubrics, one for small group work on their chosen allusions, and one for their individual essays.

### Prescribed Learning Outcomes

#### **Oral Language**

A2, A3, A5, A6, A7, A9

#### **Reading and Viewing**

B1, B2, B10

#### **Writing and Representing**

C6, C8, C10

### Themes Addressed

- history and colonization
- transformation
- transitions
- grief & loss
- anger, rage

### Lesson Plans in this Unit

- Introduction to Allusion and Reading of the Poem
- Research and Reports
- Personal Written Response

### Instructional Time

4-5 hours

## Resources

"History Lesson" — poem — by Jeanette Armstrong, available in the following anthologies:

- *Voices Under One Sky: Contemporary Native Literature*. Trish Fox Roman, ed. Nelson Canada, 1994.
- *An Anthology of Canadian Native Literature in English*. Daniel Moses and Terry Goldie, eds. Oxford University Press, 2005.

### Handouts and Assessment Instruments

- Oral Reports on Allusion

### Suggested Instruction and Assessment Approach

#### ✧ *Introduction to Allusion and Reading of the Poem*

Ask the class for a definition of *allusion*. Brainstorm examples, and discuss the ideas and emotions that each example carries. Emphasize that allusions can be brief references to a range of well-known people, events, works of art, or biblical passages.

When the concept of allusion is clearly understood by all, have a volunteer read the poem aloud. Using the definition of allusion established as a class, call on students to identify all of the allusions in the poem, and what each refers to in a general way. Record these in point form on the board. A completed list should include the following:

- “Christopher’s ship”— Columbus
- “Pulling furs off animals” — Fur trade
- “Shooting buffalo” — Extermination of buffalo
- “Shooting each other” — King Philip’s War, Seven Years War, American Revolution, War of 1812, American Civil War
- “Father mean well” — Missionaries and clergymen
- “Red coated knights” — Mounties
- “Smallpox, Seagrams, Rice Krispies” — Epidemics, alcohol, processed food
- “Green paper faces of smiling English lady” — Money
- “The colossi in which they trust” — God, as depicted on American currency
- “A garden forever closed, forever lost” — Eden.

Divide the class into pairs, and assign each pair the task of investigating the full story behind one allusion. Pairs are to report their conclusions to the class orally, and should address the following questions:

- How has this event affected Aboriginal people?
- What ideas and emotions are compressed into this allusion?
- Do the ideas contained in this allusion change or subvert the mainstream view of history?

Discuss as a class the criteria that will be used to assess students’ work. Sample criteria are included in the “Oral Report” assessment tool provided at the end of this unit.

#### ✧ *Research and Reports*

Allow students time to conduct research on their chosen topics. Upon completion, have students deliver their reports to the class. Encourage questions and comments from the audience at the end of each report.

#### ✧ *Personal Written Response*

Pose the following question: “Is this poem a fair and accurate depiction of North American history from 1492 to the present day?” Students should compose a personal written response to this question, using information from their own

reports and from those of their peers to support their views. Allow students to use any notes they took during their research, and a copy of the poem while writing. Responses should be multi-paragraph compositions of no less than 300 words. Allow up to one hour for them to complete their responses.





## Oral Reports on Allusion

Scale	Content	Delivery	Listening
4	Explains the allusion thoroughly and insightfully.	Clear expressive voice and confident bearing.	Full attention to the speakers during presentations.
3	Good explanation. One question may be unclear or unanswered.	Adequate volume and expression. Some nervous or careless gestures occur.	Few lapses in attention and no interruptions during presentations
2	Superficial explanation. More research or depth of thought required.	Speaking skills barely adequate. Nervousness or lack of preparation impedes clarity.	Student needs reminders to show respect for the speakers.
1	Minimal attempt made to explain the allusion. Missed the point or lacked effort.	Disrespect to audience in body language. Words are mumbled or inaudible.	Minimal attention and respect for speakers.
0	No attempt made to explain the allusion.	Refusal to give presentation.	Student is rude and disruptive. May need to leave for speakers to continue.

# Unit 7 Relationships



**EFP 10  
and 11**

## Unit Overview

The thematic unit on relationships is divided into two separate but overlapping strands. The first strand is the novel that is studied using reader responses and literature circle discussions. Because students will need time to read their novels, additional activities are provided for in between the novel study days. This second strand of several lessons provides additional opportunities to explore the idea of family. Included in these lessons are the use of oral interviews with a family member that ultimately become articles, examination of the story behind a piece of visual art and using the internet to research the artist, graphic storytelling, radio play or podcasting, body biographies and concept maps.

The unit is laid out with the literature circle novels at the beginning, including reader response topics, and the supplementary lessons are at the end; while this may make the most sense for organization, there are no hard and fast rules as to what order the supplementary lessons should be delivered. Indeed, if your class reads quickly, some of the supplementary lessons could be omitted or abbreviated.

This unit is appropriate for English 10 First Peoples or English 11 First Peoples. As noted, some activities are more appropriate for either 10 or 11, but this is merely a recommendation. Novels and activities are recommended for appropriate grade levels, but strong grade 10 readers may also read the recommended novel for EFP 11; likewise, weaker grade 11 readers may have more success with the grade 10 recommended novels. While this unit could easily be taught in one grade classrooms, it also gives ideas of how to use the themes within a multi-grade class.

### **Instructional Time**

approximately 17 hours plus out-of-class time for reading and other assignments

#### **Prescribed Learning Outcomes**

##### ***Oral Language***

A2, A3, A5, A6, A8, A9, A10, A11

##### ***Reading and Viewing***

B1, B5, B6, B7, B8, B9, B10, B11, B12

##### ***Writing and Representing***

C4, C8, C9, C10, C11

#### **Themes Addressed**

- relationality (interdependence) & connectedness
- family (extended family)
- racism, stereotypes, negative labelling
- humour
- respect
- responsibility
- balance
- learning
- roles, inclusivity, & belonging
- self-reliance

### **Lesson Plans in this Unit**

- Novel Choice and Introduction of Literature Circles (3 hours)
- Interview with a Family Member (2 hours)

## Unit 7: Relationships

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- Daphne Odjig (2 hours)
- Interview with a Family Member (2 hours)
- Graphic Storytelling and Radio Play/ Podcast Assignment (3 hours)
- *Someday* the play
- Cumulative Assessment activities (2 hours)

## Resources

### Primary Texts

Grade 10 novels:

- *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie. Little Brown Company, 2009.
- *The Night Wanderer* by Drew Hayden Taylor. Annick Press, 2007.

Grade 11 novel:

- *Medicine River* by Thomas King. Penguin Group, 2005.

### Supplementary Texts

- “Enfolding” (serigraph) by Daphne Odjig. reproduction available online at [www.bertc.com/subsix/g141/odjig.htm](http://www.bertc.com/subsix/g141/odjig.htm)
- *Someday* (play) by Drew Hayden Taylor. Fifth House Books, 1993.
- “Someday” (short story) by Drew Hayden Taylor. In *Fearless Warriors*. Talonbooks, 2008.
- “Crossing Cultures: Sherman Alexie Explores the Sacred and the Profane” (article) by Katherine Wyrick. available online at [www.bookpage.com/0306bp/sherman\\_alexie.html](http://www.bookpage.com/0306bp/sherman_alexie.html)

### Handouts and Resources

- Writing Reader Responses
- Reader Response Planning Chart
- Reader Response Questions: *Medicine River*
- Reader Response Questions: *The Night Wanderer*
- Reader Response Questions: *The Absolutely True Diary of a Part-Time Indian*
- Web Quest: The Art and Live of Daphne Odjig
- Graphic Storytelling — Group Planning Sheet
- Graphic Storytelling
- Radio Plays or Podcasts
- Fictional Character Body Biography
- Concept Map Assignment

## Suggested Instruction and Assessment Approach

### ✧ *Novel Choice and Introduction of Literature Circles*

PLOs: A2, A3, A5, A6, A8, A9, A10, A11  
B1, B5, B6, B7, B8, B9, B10, B11, B12  
C4, C8, C9, C10, C11

“Sell” 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 blurbs. After students have made their selections, 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” handout (provided at the end of this unit) to each group. Explain the process for reading the novels: each novel has four sections, and each section has three reader response questions. They must read sections by set dates, and choose/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 answered by more than one group member. However, 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 class for which students were assigned reading, they begin with writing their reader responses. It takes approximately 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 for the 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.

Ensure students know what is expected of them for their written responses. As a suggestion, grade 10 students should generate 150-200 words, while grade 11 responses should be between 175-250 words. 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 assessing students’ reader responses, such as they 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 that the student interacts 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 are going to 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.

After assessing students' initial written responses, you may wish to share any exemplary work that students can use as a model for their subsequent responses.

**Note:** The remaining activities in this unit should be conducted in between novel study days, allowing time for students to read their selected texts on their own time.

### ✧ *Interview with a Family Member*

PLOs: A2, A4, A8, A11, C2, C5, C6, C7, C12

This sequence of lessons takes place over four hours, which should be interspersed with the literature circle meeting classes. Students will need some time between class 2 and class 3 during which they will conduct 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 as you go. 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 certainly not limited to the following:

- E-mail, 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.

- Give the interviewee the questions in advance so she or he has 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 choose to use a video camera or audio recorder, be sure to ask permission from the interviewee.
- If the interviewee does not want to answer a question, it is best to let it go.
- 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 for his or her time. 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, birth date, 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 the for records of the interviews to be brought to class.

### ***Classes 3 and 4***

Have students read the article “Crossing Cultures: Sherman Alexie Explores the Sacred and the Profane” by Katherine H. Wyrick. 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 focussing 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).

### ✧ *Art and Relationships — A Focus on Daphne Odjig*

PLOs: B1, B3, B4, C3, C5, C6, C7, C9, C12

#### **Class 1: Webquest**

Take students to the computer lab and spend a few minutes to discuss the use of the internet to find reliable sources. A checklist for evaluating web sites is included in the handouts at the end of this unit.

Distribute the “Daphne Odjig Webquest” handout (found at the end of this unit) and have students spend the remainder of the class searching online for answers to the questions. If there is time at the end of the class, have students write in their journals about how Odjig represents relationships in her artwork.

#### **Class 2**

Introduce the idea of “backstory”: an imaginative way of connecting with a text by looking at the clues provided to create the story behind the text. This can be done with other forms of text as well, and works particularly well with poetry. In the case of visual art, students should focus on the characters, setting, colour, symbolic representations, and composition. As an informal writing assignment, have students write the story behind the painting.

Provide a visual of Odjig’s painting “Enfolding” (a good online source for this image is at [www.bertc.com/subsix/g141/odjig.htm](http://www.bertc.com/subsix/g141/odjig.htm)). It is not necessary to use this particular painting; it is however an excellent example depicting relationships. Discuss as a class, focussing on the visual/aesthetic elements, such as line, texture, colour, layout, design, emotions evoked, what the message of the piece is, reasonable interpretations, etc. Have students write the backstory to the painting.

#### **Extension**

Have students select a work by another prominent First Peoples visual artist (e.g., Rita Letendre, Joane Cardinal Schubert, Robert Houle, Brian Jungen, Faye Heavy Shield, Marianne Nicolson, Shelley Niro, Lawrence Paul Yuxweluptun, a local artist), and create a similar backstory for that image. Work with students to create a gallery walk of Canadian Aboriginal artists and artwork.



## ✧ **Graphic Storytelling — Drew Hayden Taylor’s Short Story “Someday”**

PLOs: A2, A5, A10, B1, B2, B4, B8, B13, C4, C5, C12

This sequence of lessons is more appropriate for students in EFP 10, but may be adapted for grade 11 students as well.

Read the short story, “Someday,” together as a class. Discuss the plot of the story, focussing on the main events, such as the following:

- Unnamed male character who is narrating the story, shovels the driveway around Christmastime, in preparation for a visit.
- Flashback: The “secret” in the family is explained — 35 years before this time, during the Sixties Scoop, a baby named Mary was taken from the Wabung family, never to be seen again.
- Annie Wabung, the mother of the baby, is always hopeful that her daughter will return to her — there is a speech that she makes about this. She now has another daughter, named Barb.
- Now an adult, the baby Mary is known as Janice, and begins to search for her roots, calling the band office. The Wabung family decides to contact her.
- Janice makes plans to come visit the family, and the Wabung family prepares the house for Janice’s visit, cleaning and looking at old photos.
- Janice crashes her car as she drives into the driveway, then she comes into the house and meets Annie and Barb.
- The narrator goes out to shovel out the car and allow the family to become reacquainted.
- Janice leaves after only a couple of hours, not knowing if she will ever return.

Provide students with examples of graphic novels. Look through the texts as a class, examining how the story is told through images as well as text. Discuss use of line, layout, texture, representation of plot, setting, and character, and use of text elements such as dialogue and captions.

Divide the class into groups of four. Assign two of the eight main events of the story (as outlined in the bullets above) to each group, and then a graphic novel frames for each assigned scene. Distribute the “Graphic Storytelling — Group Planning Sheet” handout to assist groups in planning their frames. The size of the frames depends on how much time you would like to spend on this activity — if you want to spend only one additional class, two frames could fit on an 8 ½ x 14 (legal size) piece of paper.

Discuss the assessment criteria for this activity, such as those outlined in the sample rubric provided at the end of this unit.

When all of the frames for each group are complete, put them together to create a large-scale “graphic novel” display in the classroom. This is a good opportunity for students to conduct peer assessments of the finished product, using the rubric provided.



### ✧ **Radio Play or Podcast — Drew Hayden Taylor’s Play Someday**

PLOs: A2, A6, A7, A13, B1, B2, B8, B13

This sequence of lessons is more appropriate for students in EFP 11, but may be adapted for younger students as well. Students will be independently creating radio plays based on the play *Someday*, by Drew Hayden Taylor. In this play, the short story examined in the previous lesson for EFP 10 is expanded. If you have a split class, or students who are more interested in creating dramatic representations than visual representations, some students could complete this assignment while work on the graphic storytelling assignment.

Talk to the students about reading dramatically, using inflection and tone. Give some background on each of the characters in the play so to assist students in representing the characters. Reading dramatically will provide good practice in preparation to create the radio plays or podcasts.

Read through the play as a class — it is not very long and should only take one hour.

Split class into groups of four (there are four characters in the play), and divide the play into as many sections as there are groups. The section breaks will depend on how many students are completing this assignment, or how many groups there are in the class. Also, depending on how you would like to record their work, you will need analog or digital recorders, or access to a computer lab with audio editing software.

Review with students the assessment rubric that can be found in the Handouts and Assessment Tools section of this unit. Remind students to consider the assessment criteria as they create their recordings.

It is important that students think about the fact that radio plays or podcasts are oral only — the audience will not be able to see actions. As such, they may have to slightly alter the dialogue or add some dialogue so that the story makes sense.

Students should practice their sections, and record them, using whatever recording method has been chosen. It is likely that this process will take approximately two hours.

Share the recordings as a class. This is a good opportunity for students to complete peer assessment using the rubric provided at the end of this unit.

### ✧ **Cumulative Assessment: Fictional Character Body Biography**

A2, A5, B8, B10, B11, B13, C4, C8, C9, C10

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 focussing on that

character's personality, appearance, actions, and relationships. They will represent the character physically, emotionally, spiritually, and symbolically.

Distribute the "Body Biography" handout 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.

### ✧ **Cumulative Assessment: Concept Map**

PLOs: A2, A5, B8, B10, B11, B13, C4, C8, C9, C10

This assignment is much better suited to students in EFP 11 as it takes a degree of sophistication in interpreting literature that most students at the grade 10 level do not have.

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.

On the first day of the assignment, distribute the "Concept Map" handout and go over instructions. Allow approximately two to three hours for completion of the activity.



## **Reader Response Questions:** *Medicine River*

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Handout

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.

### ***Section One: Chapter One to the 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 the end of Chapter Eight***

1. 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?
2. 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?
3. 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 the end of Chapter Fourteen***

1. 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.
2. 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?

3. 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***

1. 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?
2. How much has Will's life changed since he moved back home to Medicine River? How has it stayed the same?
3. 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.



# Reader Response Questions: *The Night Wanderer*

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Handout

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.

### ***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 do 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 them 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***

1. 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.
2. 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.
3. 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 the impact they are having on her.

### ***Section Three: Chapter 15 to end of Chapter 20***

1. 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.

2. 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.
3. 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***

1. 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.
2. Using research from the Section One questions, as well as examples from the novel, compare the wendigo and vampires.
3. Pierre's healing is assisted by his relationship with Tiffany. Using examples from the novel, discuss how Tiffany helps him to heal.



### Reader Response Questions: *The Absolutely True Diary of a Part-Time Indian*

Handout

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.

#### ***Section One: Beginning — the end of “Rowdy Sings the Blues”***

1. Junior spends a lot of time describing himself. Based on what you have read 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) — the end of “My Sister Sends Me an E-Mail”***

1. Junior faces racism from the people on the reservation, at Reardan, and probably from himself as well. How does Junior deal with facing this racism? Using examples from the novel, describe some of the challenges he faces.
2. 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. Gives 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?
3. 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) — the end of “Red Versus White”***

1. 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.

2. 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.
3. 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***

1. The whole novel contains very dark subject matter yet is frequently very humorous. Using examples from the novel, discuss how Alexie achieves this balance.
2. 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.
3. 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?





## Reader Response Planning Chart

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, web sites, 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?



## Evaluating Web Sites

Consider the following questions as you evaluate a web site for reliability and authenticity.

**1. Content:**

- a. Why was the web site created (advertising or information)?
- b. What is the date of the web site's last update? Is it current?

**2. Credibility:**

- a. Is the name of the author on the web site?
- b. Is the author a reliable source for the information?
- c. Does the content seem believable?

**3. Citation:**

- a. Are sources identified?
- b. Are those sources reliable?

**4. Continuity:**

- a. Is this web site updated regularly and can you depend on it to provide up-to-date information?
- b. Do you have to pay for the information or send in your e-mail address in order to read parts of the web site?

**5. Comparability:**

- a. Does the web site have a comparable print source (such as newspapers or magazines)?

**6. Context:**

- a. Does the web site suit your purposes?



# Web Quest: The Art and Life of Daphne Odjig

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Handout

Using reliable web sites, find the answers to each of the following questions. Use detailed answers and complete sentences to respond to the questions. If you use words that are not your own, please put them in quotation marks and write down the web site address.

1. Where was Daphne Odjig born? What is her ethnic heritage?
2. Describe Odjig's early life. What prompted her interest in art?
3. What is "Cubism"? How has Odjig been influenced by Cubism?
4. What is the Woodland style? Why has it been said that Odjig paints in this style?
5. What is the Group of Seven? What is the Aboriginal Group of Seven?
6. Describe how Odjig found some success in the art world. How was Expo 86 a critical event for her?
7. What are some of the themes found in Odjig's work?
8. What is considered to be Odjig's most famous work? Describe it.



## Graphic Storytelling — Group Planning

In your groups, use the following chart to plan your graphic storytelling assignment. Provide as much detail as possible, as it will help you in creating the frames.

Event — Describe the Actions	Characters Present	Plan for Graphic Representation	Text (Captions and Dialogue)
Plan for Completion: In the space below, write down who is going to complete each frame, and the dates the frames need to be completed.			



## Graphic Storytelling

Assessment  
Tool

	Excellent — 4	Good — 3	Fair — 2	Needs Improvement — 1
Graphic Design	Design and layout are directly related to the theme or purpose of the story and enhance understanding of the scene.	Design and layout are directly related to the theme or purpose of the story.	Design and layout are generally related to the theme or purpose of the story.	Design and layout seem randomly chosen or distract the reader.
Character Representation	The characters are clearly identified, and their actions and dialogue are well-matched to the actions and dialogue in the story.	The characters are clearly identified, and their actions and dialogue match actions and dialogue in the story.	The characters are identified, but actions and dialogue are too general to show their relationship to the story.	It is hard to tell who the characters are, or characters in the frame are not the main characters in the story.
Text Elements (Captions and Dialogue)	Text elements are related to the scenes and the story, and the connections are easy to understand.	Text elements are related to the scenes and the story, and most connections are easy to understand.	Text elements are related to the scenes and the story, but the connections are less obvious.	Text elements do not relate well to the scenes. There seems to be no connection or connections are very general.
Conventions	There are no spelling, punctuation, or grammar errors.	There are few spelling, punctuation, or grammar errors.	There are some spelling, punctuation, and grammar errors.	There are many spelling, punctuation, and grammar errors.



## Radio Plays or Podcasts

Assessment  
Tool

	Excellent — 4	Good — 3	Fair — 2	Needs Improvement — 1
<b>Vocal Techniques</b>	Inflection, pitch, enunciation, and tone are directly related to the theme or purpose of the story and enhance understanding of the scene.	Inflection, pitch, enunciation, and tone are directly related to the theme or purpose of the story.	Inflection, pitch, enunciation, and tone are generally related to the theme or purpose of the story.	Inflection, pitch, enunciation, and tone seem randomly chosen OR distract the audience.
<b>Representation of the Characters</b>	The characters are clearly identifiable, and their actions and dialogue are well-matched to the actions and dialogue in the story.	The characters are clearly identifiable, and their actions and dialogue match actions and dialogue in the story.	The characters are identifiable, but actions and dialogue are too general to show their relationship to the story.	It is hard to tell who the characters are.
<b>Non-Verbal Elements (Sound Effects)</b>	Non-verbal elements are related to the scenes and the story, and the connections are easy to understand.	Non-verbal elements are related to the scenes and the story, and most connections are easy to understand.	Non-verbal elements are related to the scenes and the story, but the connections are less obvious.	Non-verbal elements do not relate well to the scenes. There seems to be no connection or connections are very general.
<b>Conventions</b>	There are no errors made in reading the script	There are few errors made in reading the script.	There are some errors made in reading the script	There are many errors made in reading the script



## 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 (think non-appearance related) — 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, he or she might be wearing 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.

<b>Criteria</b>	Physical Representation	/10
	Character Traits	/10
	Relationships	/10
	Spine (Motivations)	/5
	Virtues and Vices	/5
	<b>Total</b>	<b>/40</b>



## 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 plot development, characterization, theme, and setting of the novel? 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 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/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 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 novel and the author's name to the poster.

**Step Eight** — “Make it pretty!” 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.

Your work will be assessed based on the following criteria:

- Events — how crucial were the events, how well-chosen, appropriateness of chosen quotation = 20 (two marks each)
- Connections — minimum of ten between the chronological events and an additional ten between non-chronological events — depth of commentary, quality of connection, significance = 40 (two marks each)
- Terms (plot, characterization, theme, setting) — definitions of terms and connections/insights between the events and these terms = 24
- Visual Appeal — title, author, colour, use of graphics, art, etc. = 16

**Total = 100**





## Overview

In this unit, students will view different reactions to land development issues, analyze the different persuasive techniques, and look for common messages in the different sources. Four First Peoples' texts are juxtaposed with two non-First Peoples texts — one portraying a romanticized stereotype of Native Americans towards development and one portraying a mainstream perspective on development in British Columbia. Three of the texts are the expressions of First Nations youth in British Columbia.

### Prescribed Learning Outcomes

#### **Oral Language**

A4, A8, A13

#### **Reading and Viewing**

B3, B4, B7, B8

#### **Writing and Representing**

C6, C9, C14

#### **Instructional Time**

3-5 hours

### Themes Addressed

- place and relationship to the natural world
- sustainability
- romanticization
- rights and justice
- home

## Resources

**Note:** This lesson uses two brief video texts that are not authentic First Peoples resources. Although the intent of English First Peoples is to focus exclusively on authentic First Peoples texts, these additional resources are included here as a point of comparison only.

- *The Crying Indian* by Keep America Beautiful (**not** an authentic First Peoples text) [www.youtube.com/watch?v=j7OHG7tHrNM](http://www.youtube.com/watch?v=j7OHG7tHrNM) (1 minute)
- *Human Induced Changes on Communities* documentary by Aatse Davie School, Garret Seymour, Maria Constandinau, Mary Reid (7 minutes), Year unknown [www.sd79.bc.ca/programs/abed/ACIP/grade7/socials7\\_Lessons/human\\_impacts/human\\_impacts7.html](http://www.sd79.bc.ca/programs/abed/ACIP/grade7/socials7_Lessons/human_impacts/human_impacts7.html)
- *The Best Place on Earth* by the Government of British Columbia (1 minute) (**not** an authentic First Peoples text) [www.youtube.com/watch?v=Eo61MTRtmqk](http://www.youtube.com/watch?v=Eo61MTRtmqk)
- *Beautiful BC* by Capital G Geo (4 minutes), Year unknown [hiphopvancouver.wordpress.com/category/beautiful-bc/](http://hiphopvancouver.wordpress.com/category/beautiful-bc/)
- *Address to the United Nations* by N. Scott Momaday (text version of oral presentation), 1993 [www.wisdomoftheelders.org/prog1/transcript01\\_nsm\\_complete.htm](http://www.wisdomoftheelders.org/prog1/transcript01_nsm_complete.htm)
- *Statement to the People* by The Native Youth Movement, 2009 [www.homelessnation.org/node/16085](http://www.homelessnation.org/node/16085)

### Suggested Instruction and Assessment Approach

#### ✧ *Viewing and Discussing the Texts*

Have students watch the *Keep America Beautiful* video. Ask students to speculate who the individual in the video is? Where did he come from? What is his life like? What message does he bring?

Reveal to students that the actor is Iron Eyes Cody, An Italian-American, hired by a mainstream non-profit organization to be the poster child for an anti-littering campaign in 1971. Ask students what stereotypes are present in the video. Ask students to speculate whether any of the video is grounded in truth.

Have students watch the *Human Induced Changes* video on the Bennett Dam in Fort Ware. How is the presentation of land issues different than how First Nations land issues are presented in the *Keep America Beautiful* video?

While students are watching the video, ask them to complete a cause and effect chart. Also, ask students to be mindful of the relationship of the First Nations to the land before development.

Ask students to watch the BC Government's commercial *The Best Place on Earth*. Discuss as a class: What strengths does the commercial attribute to BC? Judging from the images and the words, what is the commercial's message about development? How is the environment portrayed?

Have students watch Capital G Geo's music video, *Beautiful BC*. To find the lyrics of the video, go to [www.skeetchestn.ca/](http://www.skeetchestn.ca/) open the media drop down menu, and select rap music. What was the relationship of the people from Skeetchestn before development? What problems have been encountered since? Who is responsible? Does the artist offer any solutions?

Ask students to read N. Scott Momaday's *Address to the United Nations*. To get the full effect, as it is a speech to important world leaders, you may want to ask the students to read the speech, as a class, with each student reading one sentence.

Finally, have students read the Native Youth Movement's "Statement to the People."

Divide the class into groups of three. Have them generate a list of the three most important ideas in each text. Have each group share their responses, and discuss as a class:

- What were the most important messages?
- How did the filmmakers convey their messages?
- Were there any differing messages among the texts viewed and read? Why might that be?
- Did the messages and approaches differ between the First Peoples texts and the non-First Peoples texts? If so, how?
- What elements of each presentation were unique and effective?
- What audience would each text appeal to? Why?

Have students create a chart or other representation to compare each First Peoples text in terms of their messages about land, method of conveying message, unique aspects of presentation, and prescriptive actions.

### ✧ ***Synthesizing the Messages***

As the final activity, have students, using their comparison chart, write a multi-paragraph in-class essay on the following statement: “First Peoples have a variety of ways of presenting their relationship to the land, however, many of their concerns are similar.”

Conclude by viewing the *Keep America Beautiful* video again. Are any aspects of his stereotype grounded in truth? Are there any inaccuracies? What is it about the presentation of First Peoples and their relationship to land that makes the commercial a stereotypical representation? What issues does the video fail to mention that are very important to First Peoples? What impact does this kind of romanticization have on First Peoples’ messages about development?



# Unit 9

## Family Bonds and Family Dysfunction



EFP 11

### Overview

In this unit students use an inquiry-based approach to develop conclusions regarding the forces in marginalized communities that hold families together and those that tear them apart. The inquiry is based on four related short stories in Joseph Boyden's *Born With a Tooth* and the title story in Eden Robinson's *Traplines*. As they read these stories independently, students keep a log of factors, influences, and events that build and strengthen family bonds, and those that weaken or destroy them. Students should try to trace each factor to its root cause. When they have completed their logs, students create a visual display of their conclusions in the form of a mind map.

#### Prescribed Learning Outcomes

##### **Oral Language**

A2, A3, A4

##### **Reading and Viewing**

B1, B11

##### **Writing and Representing**

C4, C7

#### Themes Addressed

- relationality (interdependence) & connectedness
- family (extended family)
- resilience & healing
- addiction
- conflict & conflict resolution
- culture, tradition, and ceremony
- transitions (with loss, gain)
- grief & loss

#### Instructional Time

6-8 hours

### Resources

- “Legless Joe versus Black Robe” in *Born With a Tooth*. Joseph Boyden
- “Gasoline” in *Born With a Tooth*. Joseph Boyden
- “God’s Children” in *Born With a Tooth*. Joseph Boyden
- “Old Man” in *Born With a Tooth*. Joseph Boyden
- “Traplines” in *Traplines*, Eden Robinson.

#### **!** Alert

Both story collections used in this unit contain coarse language, particularly *Traplines*. The stories in *Born With a Tooth* contain many potentially disturbing scenes of substance abuse (alcoholism, gas-sniffing), suicide, and religious disrespect. There are also references to child sexual abuse. *Traplines* includes several scenes of family violence, alcoholism, and drug abuse.

#### Handouts and Resources

- Logbook (assessment tool)
- Mind Map Poster (assessment tool)

### Suggested Instruction and Assessment Approach

Before assigning the short story, “Traplines,” discuss the criteria for a successful logbook (see the assessment tool provided with this unit for sample criteria). When the expectations are clear, have students read the story, “Traplines” straight through. When complete, they should begin filling in log entries. If time permits, allow 10-15 minutes for students to compare notes and discuss the story in pairs. Ensure that students have different partners for each sharing session.

Repeat for each of the stories in the section entitled “North” in *Born With a Tooth*: “Legless Joe versus Black Robe,” “Gasoline,” “God’s Children,” and “Old Man.” (Allow approximately 1 to 1.5 hours per story.) As these stories all have the same event at their centre, they may be treated as one continuous narrative.

When all story readings and logs entries are complete, have students turn their notes into a poster-sized mind map depicting the positive and negative influences on family unity and the relationships between the various factors. Each factor labelled on the mind map should have a graphic symbol to accompany it. For example, the unifying factors in “Traplines” seem to be the traditional activities of trapping, fishing, and home cooking. The root causes of these positive influences may be explained by the fact that the tasks give a purpose to each generation, in the passing on of skills, the responsibility of learning, the shared sense of achievement, and the physical work involved. When Will’s mother bakes buns for her boys, she displays her nurturing instincts, and the boys feel loved and nourished.

Discuss the mind map criteria with the class before they begin (see the assessment tool provided at the end of this unit for sample criteria). Logbooks and completed maps should be handed in together.



## Logbook

Assessment  
Tool

3	<ul style="list-style-type: none"> <li>• Logbook identifies most or all of the positive and negative influences in each story.</li> <li>• Page references and story titles are included.</li> <li>• Student has attempted to trace each influence to its root cause.</li> <li>• Entries are neat and legible.</li> </ul>
2	<ul style="list-style-type: none"> <li>• Approaching expectations. Logbook names some positive and negative influences for each story.</li> <li>• Page references and titles are not consistently included.</li> <li>• Minimal or no attempt has been made to trace the root causes of the positive and negative factors affecting family unity.</li> <li>• Entries are untidy and disorganized.</li> </ul>
1	<ul style="list-style-type: none"> <li>• Does not meet expectations.</li> <li>• Logbook is incomplete or inaccurate.</li> <li>• Student did not do all stories or follow through on the assignment.</li> </ul>





## Mind Map Poster

Assessment  
Tool

	Content	Organization	Graphics
4	Successfully identifies most of the positive and negative influences on family unity. Root causes and connections are clear.	Mind map is balanced and clearly drawn. Lines connecting related ideas are distinct and free of confusion.	Symbols are well chosen and nicely drawn. Overall effect is pleasing to the eye. Color is used to good effect.
3	Shows many of the positive and negative factors in the stories. Root causes and connections are fairly clear.	Map is fairly well laid out with mostly neat lines and lettering. Lines connecting ideas are mostly clear to the viewer.	Symbols are simple but effective. Attempt has been made to make the map aesthetically pleasing.
2	Shows some of the factors, but several important ones are missing. Connections and root causes are missing or erroneous.	Map is cramped, untidy, or hard to decipher. Lines connecting related ideas are indistinct and confusing.	Artistic elements are minimal. Symbols add little meaning or are misleading. Overall effect is not pleasing to the eye.
1	Insufficient information shown. Lack of understanding or serious effort is evident.	Map is nearly indecipherable. Poor planning or careless presentation is evident.	Symbols are present but so poorly done as to be meaningless. No serious attempt has been made to embellish the map.

# Unit 10 Politicization of First Peoples



EFP 11

## Overview

This unit provides opportunities for students to examine issues of political resistance and human rights confrontations.

### Prescribed Learning Outcomes

#### Oral Language

A3, A4, A6, A7, A10

#### Reading and Viewing

B2, B4, B6, B8, B9, B13, B14

#### Writing and Representing

C2

### Themes Addressed

- politicization
- conflict & conflict resolution
- peace, war, harmony
- community and collectivity
- balance
- rights & justice
- decision making
- governance
- anger, rage
- ownership

### Lesson Plans in this Unit

- Annie Mae's Movement (8 hours)
- Politicization (4-7 hours)
- Extension

### Instructional Time

12-15 hours

## Texts

### Primary Texts

- *Annie Mae's Movement* (play) — Yvette Nolan
- *Spirit of Annie Mae* (film) — NFB

### Supplementary Texts

- *March Point* (film) — Longhouse Media
- "Lament for Confederation" (speech), by Teswahnno — Chief Dan George. In *Native Poetry in Canada: A Contemporary Anthology*. Jeannette Armstrong & Lally Grauer, eds. (also available in various online sources)
- Bury my Heart at Wounded Knee (song) — Buffy Sainte-Marie. On the album *Coincidence & Likely Stories*, Chrysalis, 1992; also on the album *Up Where We Belong*, EMI Records, 1996
- "Rou Garou" by Maria Campbell. In *Stories of the Road Allowance People*. Theytus Books, 1995.

## Preparation

Prior to studying the play, *Annie Mae's Movement*, teachers are encouraged to gain background knowledge by reading the article "Blending Time: Dramatic Conventions in Yvette Nolan's *Annie Mae's Movement*" by Christy Stanlake in *Journal of Dramatic Theory*

and Criticism, Fall 1999

(<https://journals.ku.edu/index.php/jdte/article/viewFile/3328/3257>). This article provides helpful advice on how to approach the tone, conflict, characters and theme of the play.

### Suggested Instruction and Assessment Approach

#### ✧ *Annie Mae's Movement*

##### Alert

Both *The Spirit of Annie Mae* and *Annie Mae's Movement* contain some shocking and disturbing content and imagery (e.g., murder and rape, cutting off of Annie Mae Aquash's hands for fingerprinting).

Show the film, *The Spirit of Annie Mae*, to the students as background information prior to studying the play. Immediately following the film, have students write a personal response to the film to allow feelings to come forward and be dealt with in a safe classroom environment. Allow time for students to share with a partner.

As a class, read the story "Rou Garous," from Maria Campbell's *Stories of the Road Allowance People*. Focus on the title trickster character "Rou Garous," as well as the flow of language in texts from oral sources.

Divide the class into groups to dramatize portions of the play. Group divisions will depend on class size and time available to devote to this task. Each group will share their dramatic piece with the class.

Discuss ways students can get into the role (e.g., creating a character journal or character sketch, using costuming and props).

Have groups present their assigned sections, in order according to the plotline. Before each presentation, groups should explain to the rest of the class the significance of the section of the play they are going to present (e.g., how it moves the action towards the outcome, how the main character changes and has changed, the core conflict, any imagery or symbolism used).

After all groups have performed, discuss the following as a class:

- The playwright has chosen to write this play in such a way that it becomes more about a woman and her struggles in life. The American Indian Movement actions are left to the background of this emotionally driven plot. Why do you think the writer chose to tell Anna Mae Aquash's story in this way?
- How was Anna Mae Aquash's life influenced not only by her increasing movement into the political fray, but also by her search for love and connection?
- What role does the Rou Garous play?

### ✧ **Politicization**

4-7 hours

Have the class listen to the Buffy Sainte-Marie song “Bury my Heart at Wounded Knee,” and then read the lyrics. If you are able to access the music video of the song, play it after the initial listening and reading activity. As a class, discuss the people that are mentioned in the song (Leonard Peltier, Anna Mae Aquash) and the events (Wounded Knee incident).

Divide the class into groups to analyse the song, looking at such things as tone, rhythm, rhyme, and other poetic technique. Ask students to consider what makes this song so powerful. This song was written in 1992, almost 15 years after the death of Anna Mae Aquash — how this song might have been used by Buffy Sainte-Marie, in a time of new political atmosphere and new political leaders?

Show the film *March Point* to the class. Have the students write a reflection of the filmmaking process from the point of view of one of the boys who created the film. The students should address questions such as the following:

- How did he get involved in this filmmaking process?
- How does the topic of this film (pollution and taken lands) impact his own family and community?
- What were some of the stumbling blocks the boys experienced in trying to get answers about the pollution and the oil refineries lands that had been taken from the reserve?
- What did he learn about himself and the world during and after the filmmaking process?

Read Chief Dan George’s 1967 speech, “Lament for Confederation”, to the class. Provide the students some background to the speech such as the Canadian centennial in 1967, a time of celebration and joy. Discuss how a speech like this may have been received by the listeners and how the audience at the time may have reacted. Why might Chief Dan George have chosen to give this speech at this time? Have the students review the speech in sections, considering which techniques make the speech effective.

Assist students in selecting another First Peoples political event or person to research (e.g., Leonard Peltier, Donald Marshall Jr., Oka standoff, Bennett dam flooding, James Bay project, Clayoquot Sound logging protests, electric companies and land use issues). The research project should address why students think this person or event is important to understanding the political history of Canada.

### ✧ **Extension**

Have the students look for opportunities to get involved with documenting or actively working toward helping or increasing awareness of a current problem in and around their community (e.g., water quality, toxic mould in housing, treaty negotiations, lack of First Peoples content and resources in other curriculum areas).



# Unit 11 | Challenges to Identity — Colonialism and Cultural Renewal



EFP 11

## Overview

This unit focusses on the social, spiritual, and psychological impact of colonialism as it is reflected in a variety of texts. Using literature logs/reading journals and a literature circle approach, the unit contains multiple opportunities for both oral and written communication. The unit culminates in a literary essay and an informal group presentation.

The novel *Things Fall Apart*, is the primary text for this unit. While the author's writing style is relatively easy to understand on the surface, the themes and ideas are sophisticated and challenging, incorporating rich language and complex stylistic features, and engendering critical thinking.

Reading comprehension questions for the novel are included (provided as a resource at the end of the unit), and are suitable for students who may struggle with some of the complex tasks and critical thinking activities. These questions can be incorporated into the unit as a whole, adapted for a unit exam, and/or used as points of discussion rather than having students create their own chapter questions.

This unit also draws on a number of additional texts that have similar themes and conflicts. These supplementary texts provide opportunities for students to practise synthesis of multiple texts and for inter-textual referencing.

### Prescribed Learning Outcomes

#### **Oral Language**

A1, A2, A3, A4, A6, A7, A8, A9, A10, A11, A12

#### **Reading and Viewing**

B1, B2, B3, B6, B9, B10, B11, B12

#### **Writing and Representing**

C1, C2, C4, C5, C13, C14

### Themes Addressed

- history and colonization
- worldview
- family
- rites of passage
- identity
- community and collectivity
- resilience & healing
- racism, stereotypes, negative labelling
- rights & justice
- roles, inclusivity, & belonging
- decision making
- gender roles
- structure and hierarchy
- anger, rage
- grief & loss
- culture, tradition, and ceremony
- wisdom

## Unit 11: Challenges to Identity

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### **Lesson Plans in this Unit**

- Introduction to the Legacy of Colonialism
- Things Fall Apart
- The Wampum Belt Tells Us
- Oral Presentation Styles
- Indian Woman
- Geography and Culture
- Pourquoi Stories
- Where the Borg Are
- Themes
- Character Sketch
- Persuasive Literary Essay
- Novel Summary Presentation
- Extensions

### **Instructional Time**

15-20 hours, plus out-of-class reading time (this time allotment allows for all the lessons and texts cited here; the unit can be shortened by omitting some of the supplemental texts and the corresponding lessons)

## Resources

### **Primary Text**

novel: *Things Fall Apart* by Chinua Achebe. Anchor Books. (multiple subsequent editions are also available, many containing background notes and essays)

### **Supplemental Texts**

- “UN Declaration on the Rights of Indigenous Peoples,” 2007 (available online at [www.un.org/esa/socdev/unpfii/documents/DRIPS\\_en.pdf](http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf))
- poem “Indian Woman” by Jeannette Armstrong. In *An Anthology of Canadian Native Literature in English*. Daniel Moses and Terry Goldie, eds. Oxford University Press, 2005.
- story “The Wampum Belt Tells Us ...” by Basil Johnston. in *Our Story: Aboriginal Voices on Canada’s Past*. Anchor Canada, 2004.
- story “Where the Borg Are” by Thomas King. In *A Short History of Indians in Canada*, HarperCollins, 2005.

### **Handouts**

- Characters in *Things Fall Apart* (student handout)
- Novel Study Questions: *Things Fall Apart* (teacher resource)
- Persuasive Literary Essay (student handout)

## Preparation

Prior to introducing the novel, consider ways to divide the class into literature circles for the duration of the unit. Groups may be based on homogenous reading ability in order to focus time on those groups that are having difficulty, or may be heterogeneous so that stronger readers within each group are able to help the weaker ones.

Determine how much in-class time is required for novel reading or if students will be required to complete all reading as homework. If students are reading in class, select specific passages to be read aloud. Draw up a schedule so that students know when they will be expected to finish each chapter or section of the novel.

## Suggested Instruction and Assessment Approach

### ✧ *Introduction to the Legacy of Colonialism*

PLOs: A2, A3, A4, A6, A7, B2, B3, B6, B9

Assign students to their literature circle groups. These groups will remain the same throughout the unit.

Have students access the *UN Declaration on the Rights of Indigenous Peoples (UNDRIP)* online, or provide printouts. Divide the document among the groups. Each group will be responsible for a careful reading of the assigned number of articles. Have them record the main idea for each article or section.

Have each group report out to the class on their assigned section. The presenting group should be prepared to answer questions from the remaining class members and provide clarification and connections to other situations and texts (e.g., the residential school system, Apartheid, various provisions of the *Indian Act*). Post students' work for reference throughout the unit.

Point out to students that, as of September 2010, Canada, the United States, and New Zealand had **not** signed the *UNDRIP* agreement. Have students discuss this fact in their groups:

- What reasons might these countries' governments have for not signing the *UNDRIP*?
- What message does this give to the First Peoples of those countries?
- What might be gained for First Peoples if their governments were to sign?
- How does enacting such statutes benefit **all** Canadians?

Conclude by discussing how the *UNDRIP* is a response to contemporary and historical injustices. Legislation and documents such as the *UNDRIP* is not generally proactive, but rather reactive. What can the students then infer from this? There are many examples that can be raised that will have meaning for them (the 20<sup>th</sup> century is referred to as "The Century of Genocide").

### ✧ *Things Fall Apart*

PLOs: A2, A6, B1, C13

Begin with an introduction to Chinua Achebe, Nigeria, and the Igbo indigenous peoples. This introduction can take the form of providing students with prepared information; alternatively, if you have time, have groups of students conduct a mini-research assignment on these topics. If you are using the "Expanded Edition with Notes" version of the novel, the book begins with a useful series of essays about Achebe, Igbo culture, and Igbo history.



### Literature Circles

Provide students with copies of *Things Fall Apart*. Distribute sticky notes so students can annotate the text whenever they find something of note, something confusing, or literary devices. Students should also regularly use their literature logs to reflect on the novel and on class discussions and assignments.

Read Chapter 1 as a class. Model the use of sticky notes to annotate the text. For example, the novel contains many examples of literary devices such as

- symbolism
- metaphor
- simile
- imagery
- hyperbole
- personification
- irony.

Have students use their literature logs to record examples of these devices as they are encountered throughout the novel.

Ask students to write three questions about the text in their literature logs for each chapter. This promotes engagement and is a record of reading. These questions will guide the discussions in their literature circles. The questions will be handed in as “proof of learning” at the end of the unit.

Students can also use their learning logs to reflect on their group work skills, answering questions such as the following:

- How did you positively support and influence the group process today?
- What personal teamwork skills would you like to improve?
- What was the most important thing for you that was clarified, enjoyed or discussed today?
- What points are still unclear?
- What is the plan for working together next time, as a group and as an individual?

Discuss as a class the criteria that will be used to assess students’ literature logs, such as the extent to which they

- include clearly organized entries for each chapters
- show depth of engagement with the novel
- make personal connections with what they have read
- draw meaningful connections between the novel and other texts studied in the unit
- reflect specific reading tasks assigned in class (e.g., examples of literary devices encountered, character relationships, chapter questions).

### Who’s Who?

The narrative of *Things Fall Apart* is layered as opposed to linear. This layering is an important distinction to consider when reading many examples of First Peoples literature from around the world. For example, Achebe artfully intertwines the narratives of both Okonkwo and his father, Unoka. Fathers and sons are extensions of each other and as such, their stories are intimately connected. Not

only does this writing style create complexity of narrative for the reader, it provides insight into Okonkwo's internal conflict ("self vs. self").

Distribute the handout, "Characters in *Things Fall Apart*" (provided at the end of this unit). Students should use this handout throughout the unit to create profiles of the various characters in the novel. For the sake of simplicity, suggest that students focus primarily on the principle characters:

- Okonkwo — main character
- Nwoye — Okonkwo's eldest son
- Ezinma — Okonkwo's favourite daughter
- Ekwefi — Okonkwo's second wife
- Ojiugo — Okonkwo's third wife
- Anasi — Okonkwo's first wife
- Ikemefuna — Okonkwo's adopted son
- Nkechi — Daughter of Okonkwo's third wife
- Chielo (Oracle) — Oracle of the Hills and the Caves

Students can use their literature logs, or the back of the Character chart, to record the relationships and interactions among the various characters. A kinship chart or family tree can prove helpful, especially given that the families are polygamous in traditional Igbo society.

Have students continue reading the text as homework, and provide a schedule for suggested completion of each chapter or section.

**The remaining activities in this unit are conducted while students continue reading on their own. In addition to the various activities and approaches described here, periodic class time should also be provided allow for students to meet in their literature circles to discuss their thoughts about the novel.**

### ✧ *The Wampum Belt Tells Us*

PLOs: A1, A3, A6, A8

This activity uses the story "The Wampum Belt Tells Us..." by Basil Johnston. This story explains the role of the wampum belt for the Anishunabae (Ojibway) as part of their oral tradition. The story focusses on the arrival of the Europeans and the reactions of The People. Tradition, protocol, respect, and honour are clearly portrayed as part of the cultural past and present.

Read aloud the story "The Wampum Belt Tells Us..." Ask students to listen for the connections among history, teaching, and stories in Johnston's account. Have students use their literature logs to reflect on the main ideas and their personal reactions. Provide cues such as the following to guide their responses:

- What traditions are important in your home?
- Which of these traditions would you choose to pass along to your children?

- How did you learn about important family traditions and how will you teach these traditions to your children?

### **Telling Our Stories**

Provide prompts to prepare students to tell a brief story about themselves (e.g. my favourite memory, my most embarrassing moment, what makes me happy, where my family came from). Allow a few minutes for students to make notes or quickwrite on the topic.

Have the class sit in a circle and take turns telling their stories. Incorporate local protocol as applicable (e.g., talking stick or feather, clockwise or counter-clockwise). Stress the importance of appropriate listening behaviour.

Alternatively, and for students who may not feel comfortable talking about themselves, place a collection of objects or words in a bag. Have students draw 3 items/words and tell a story about them.

Have students use their logs to reflect on this process, focussing on the elements of oracy and how these elements relate to the novel. How can the audience help the presenter and what makes the speaker interesting to the audience?

### **✧ Oral Presentation Styles**

PLOs: A3, A4, A7, A8, B12, C1, C4

Begin the class by speaking in a quiet monotone, without gesticulation, as opposed to “teacher voice.” Continue to do so until one of the students asks why. Then instead of answering the question, launch into a boisterous and emphatic oration about oration and what it means. Continue to switch between speaking styles until students make the connection between the topic and your behaviour.

Read aloud (or have a student do so) the example of the oration skills demonstrated by the “town crier” in *Things Fall Apart*. The village is called together to hear news of a murder. What specific techniques of oration and rhetoric has Achebe employed to demonstrate the skills of an effective orator? Have students record the techniques and skills in their literature logs under the heading Oral Presentation. Next, play a video or audio clip of a modern-day speech (e.g., a political speech from a convention, one of the TED talk speakers — [www.ted.com/themes](http://www.ted.com/themes)). What techniques and skills are similar to those of the orator in the novel? Ask students to identify any techniques and skills that may be different.

As an extension, have students prepare and deliver a short speech on a topic of their choosing (e.g., a rant about a pet peeve, an opinion about a current social issue).

Students should have read to the end of Chapter 4 before the next class.

### ✧ *Indian Woman*

PLOs: A3, A4, A8, A9, A10, A11, B1, B6, B7, B8, B9, B10, B11, C2, C5, C12, C13, C14

This activity uses the poem, “Indian Woman” by Jeannette Armstrong. The strength of this poem lies in its transition between two experiences of an Aboriginal woman: she who is seen as “other” by the non-Aboriginal world versus she who knows that she defines herself sacred and prized. In her voice is reflected the strength of Nations that have survived and thrived, no matter the atrocities perpetrated against them.

Read the poem aloud as a class. Read it again, paying particular attention to the words indicating tone and mood. Before anyone speaks, ask the students to record words of emotion and description that stand out in the poem, and words that come to mind that describe the mood.

Provide copies to students or project the poem on the overhead. Have students determine where the transition is and then construct a T-chart that compares the emotion, description, and atmosphere of the two parts.

Discuss as a class:

- One intent of this poem is to capture the general experience of Indigenous women around the world. Does it succeed? Why or why not? How does the poem compare to the novel in this aspect?
- Not only have cultures, nations, peoples, lands been colonised, but women’s bodies have been commodified and colonised. What evidence does the novel provide of the traditional experience of Igbo women and the strictly gendered spaces in which they live?
- If Armstrong’s poem can be seen as representative of the experience of Indigenous women everywhere, how would the Igbo women’s lives change with colonisation?

Have the students compose a brief written response about Armstrong’s poem, the women of Ibo, and the strength of Indigenous women everywhere. Assess students writing on the basis of their abilities to synthesize texts, make complex connections, draw inferences, and make predictions.

### ✧ *Geography and Culture*

PLOs: A2, A9, A11, B1, B5, B6, B7, B8, B9, B10

Project a map of the ethnic and language groups of Nigeria and highlight the Ibo peoples. This will provide a sense of place and help students put the story into context. The novel includes interactions between different villages of the Ibo.

Discuss as a class:

- How are culture and geography connected? For example, food preferences are cultural and are closely connected by geography. A swarm of locusts is

## Unit 11: Challenges to Identity

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considered to be a natural disaster in North America. How do the Ibo perceive such an occurrence? What might be the geographical connection?

- Traditionally, First Peoples around the world have lived harmoniously with the land. What are the implications for this worldview? How does it differ from an industry-based or capitalist worldview?

**Informal Assessment:** on-task, engaged, capable of responding to other student's points and answering questions.

### ✧ *Pourquoi Stories*

PLOs: A1, A4, A9, B1, B2, B3, B5, B6, B7

Read aloud a “pourquoi story.” There are numerous appropriate texts — use a local example where available. *Pourquoi* stories tell how and/or why something came to be; they portray lessons on how to live with respect for each other and for other living creatures.

Read aloud one of the *pourquoi* stories in *Things Fall Apart*. In partners, have students re-tell the story to each other. Follow with a class discussion to consider the many purposes of the tale. Link the identified purposes to culture, continuity, education, morality, language, history, etc. Reiterate the importance of oral tradition in indigenous cultures.

### ✧ *Where the Borg Are*

PLOs: A2, A6, A7, B1, B2, B5, B6, B9, C1, C5, C6, C8, C9, C10, C12, C13, C14

Have students read the story, “Where the Borg Are,” in partners. This story cleverly and humorously tell of a young man who is trying to make sense of the history he is taught in his social studies class, and the role of Europeans in the history of his peoples. His grandfather uses *Star Trek* analogies to challenge his grandson to re-evaluate and draw new conclusions.

Students should be nearly finished the novel at this point and therefore well into the conflict between the English colonisers and the Ibo. King's story uses litotes and meiosis to express the characteristics of Aboriginal cultures. Have students use their literature logs to compare Aboriginal worldview with colonial Europe's worldview.

Referring to “Where the Borg Are” and to *Things Fall Apart*, have the students draw conclusions about what has been lost by Canada's First Peoples and the Ibo peoples. Ask students to complete an in-class writing assignment discussing their conclusions showing their ability to understand synthesis of text. The written assignment should be at least three paragraphs with topic sentences and transitions.

## ✧ Themes

PLOs: A1, A2, A3, A5, A6, A8, A9, A10, B6, B7, C4, C11

The following themes are important to the telling of *Things Fall Apart*, and are common to post-colonial literature around the world and the work of indigenous authors:

- Identity (roles, inclusivity, and belonging) — describe the main character of Okonkwo: What motivates him and how does he meet challenges? What is the role of his Chi?
- Peace, war (conflict) and harmony — laws, rights and traditions of Umuofia. How is conflict resolved and harmony maintained?
- Family and extended family relations — the roles and traditions of families.
- Tradition — Achebe has integrated traditional African elements such as proverbs, parables and well-known Ibo stories. How and when are they used to create an Ibo worldview?
- Knowledges (oral, vision, spirit world) - the role of the spirit world, Chi (one's personal spirit), the ancestors, Egwugwu, Chielo (the Oracle of Abala).
- Elders — the role of elders and persons of status within the village.
- Colonisation — the life of the Ibo before the arrival of the “white man” and after.
- Connection to the environment — the Ibo have lived in the forest for thousands of years. How is this connection to and understanding of the land demonstrated?

Assign one theme topic to each literature circle group, and provide each group with chart paper. Ask groups to brainstorm as many ideas as possible in relation to their assigned theme, within a given time limit (e.g., three minutes). Groups may record the brainstorm in list form, as a mind map, etc. After the time is up, have groups move on to the chart made by another group and add to it. Continue the carousel until groups have responded to all charts.

At the end of the assigned time, have each group choose the “big three” ideas on their original chart that have emerged including ideas identified through the contributions of all the other groups. Each group then informally reports out to the class.

As an alternative or additional strategy for addressing these themes, have groups use magazine cut-outs (words, photographs, drawings, etc.) to create a collage on their chosen theme. Their cut-outs can be anything that speaks to them about the theme as applicable to anyone in space and time.

Advise students to ensure they have finished reading the novel before the next activity takes place.

## ✧ Character Sketch

PLOs: A2, A3, A4, A5, A6, A8, A9, B1, B2, B3, B7, B8, B9, B10, B11, C2, C5, C6, C7, C12, C13, C14

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Have students compose a character sketch of Okonkwo, addressing at least 3 of the 5 aspects of characterization:

- what the character says (or thinks)
- the character's actions
- what others say about the character
- what the character's environment is like
- physical appearance of the character.

Discuss as a class the expectations for length (e.g., 300 words), as well as the criteria for assessment, such as the extent to which their character sketches

- make a clear and definitive statements of their characterisation of Okonkwo
- provide evidence that supports their statements
- include transitions and topic sentences
- avoid stereotyping and focus on authentic characteristics
- incorporate quotes, embedded in the text using appropriate punctuation.

### ✧ *Persuasive Literary Essay*

PLOs: B2, B5, B6, B7, B8, B9, B10, B12, B13, C2, C5, C6, C7, C9, C10, C11, C12, C13, C14

As a summative activity, have students write a 1200 word essay based on a chosen topic (see the Persuasive Literary Essay handout provided at the end of this unit for suggested topics as well as essay parameters).

Discuss assessment criteria for this essay and ensure students are aware of their expectations.

To assist students in planning their essay, model the use of a web (graphic organiser) on the board that deals with a movie or story with which all students are familiar. Demonstrates how thinking unfolds using a web to generate ideas around a topic.

Emphasize to students that this is a literary essay and therefore should focus on the novel as the primary resource for their conclusions and arguments.

**Advise students whether they will be expected to complete the essay on their own time, or if in-class time will be provided. At minimum, in-class time for peer feedback and editing should be provided.**

### ✧ *Novel Summary Presentation*

PLOs: A1, A2, A4, A5, A11, A12, A13

Have students gather in their literature circle groups to choose a topic for a final oral presentation to the rest of the class. Possible focuses include the following:

- What connections can be made between the experiences of the Ibo and Canada's First Peoples?



- How did the other stories, poems etc. contribute to your understanding of the novel?
- Imagine you are going to adapt the novel as a film. Create a storyboard of a key scene, and explain why you chose this scene.
- Select one of the primary characters from the novel, and create a character map that shows his or her development from the beginning to the end of the story.
- *Things Fall Apart* has been called the “first African novel.” Do you agree? What makes this novel different from “western” novels?
- What power do fictional stories such as *Things Fall Apart* have in shaping people’s views about real-life social and political issues?
- Prepare a speech to the Canadian federal government to persuade parliament that Canada should become a signatory to the *UN Declaration of the Rights of Indigenous Peoples*.
- Would you recommend this novel for other students to read? Why or why not?

Advise students of the expectations and parameters for the presentation (e.g., format, length, use of visuals), or discuss these as a class.

Have student groups present their chosen topic, and allow time for questions and discussion. This activity provides a good opportunity for group peer assessment.

**Remind students of the final due date for all work from the unit to be submitted.**

Note: Students who have enjoyed *Things Fall Apart* may also be interested in reading the other two books in Achebe’s “African Trilogy.” *No Longer at Ease* centres on Okonkwo’s grandson, Obi Okonkwo — a young man who was sent to a university in England and has returned, only to clash with the ruling elite. *Arrow of God* tells the story of Ezuelu, the chief priest of several villages, and his battle with Christian missionaries.

### ✧ **Extensions**

While many would argue that nearly **all** contemporary texts by First Peoples reflect some elements of the legacy of colonialism, some stories depict this more clearly than others.

Have students read/view any of the following “post-colonial” texts:

- “My Very Good Dear Friends” by Teswahno (Chief Dan George). Available in various online sources as well as in *Genius of Place: Writing about British Columbia* and in *The Only Good Indian: Essays by Canadian Indians*.
- from *An Anthology of Canadian Native Literature in English* (Daniel Moses & Terry Goldie, eds.)
  - “Letter” by Joseph Brant
  - “We, the Inuit, Are Changing” by Martin Martin
  - “One Generation from Extinction” by Basil H. Johnston
  - “Shanawdithit” by Rita Joe
  - “A Long Story” by Beth Brant



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- “The One about Coyote Going West” by Thomas King
- “The Long Dance” by David A. Groulx
- from *Native Poetry in Canada*
  - “My Hometown Northern Canada South Africa” by Emma Larocque
  - “Circle the Wagons” by Marilyn Dumont
- from *Our Story: Aboriginal Voices on Canada’s Past*
  - “There Is a Place” by Tantoo Cardinal
  - “The Moon of the Dancing Suns” by Jovette Marchessault
  - “Coyote and the Enemy Aliens” by Thomas King (this story is also included in the collection *A Short History of Indians in Canada*)
  - “Goodbye, Snauq” by Lee Maracle
  - “A Blurry Image on the Six O’Clock News” by Drew Hayden Taylor
- *Reel Injun: On the Trail of the Hollywood Indian*, by Neil Diamond (documentary film). Rezolution Pictures/CBC, 2009.

Then have students write a guided response (e.g., 1-2 pages) on the following question: How do these stories, speeches, essays, films, and poems compare to *Things Fall Apart* in the way they depict the theme of identity and the legacy of colonialism?



## Characters in *Things Fall Apart*

Name	Attributes	Connection to plot	Type of character	Evidence



### Novel Study Questions: *Things Fall Apart*

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Teacher  
Resource

**Note:** The following pages contain a mix of simple reading comprehension questions (suitable for students who may struggle with some of the complex tasks and critical thinking skills addressed in the main unit activities) as well as some questions that require a more detailed analysis of the text.



## Part One

### Chapter 1

1. Locate Nigeria on a map. What countries border it and what ocean forms its coastline?
2. What are the physical characteristics of Okonkwo?
3. What are the personality qualities one can deduce from his appearance and his actions at this point in the narrative?
4. What is the relationship between Okonkwo and Unoko?
5. Draw a T-chart that contrasts the characters of Okonkwo and Unoko.
6. This chapter contains an example of foreshadowing. Specifically, what is the example and to whom is it a reference?

### Chapter 2

7. What is the collective name of the nine villages?
8. What is the example of onomatopoeia used in the first paragraph of this chapter, and what does it signify?
9. How many men attend the meeting?
10. What words and actions does the orator, Ogbuefi Ezeugo, employ to incite the men?
11. What has happened and what choices are the men of Mbaino given?
12. What is the significance of a “young man” and a “virgin”?
13. What does this incident tell us about the role and status of women, particularly in reference to married and unmarried women?
14. What is the name of the young man brought to Umuofia, why was he chosen, and to whom is he sent?
15. Describe Okonkwo’s compound and who lives there.

### Chapter 3

16. To whom or what does “Agabe” refer?
17. What does the Oracle tell Unoka is the reason for his failing yam crops?
18. Nwakibie has nine wives and thirty children. How is this a kind of “advertisement” for a man?
19. What are the protocols that Okonkwo, and the other men involved, observe when he visits Nwakibie to ask for a loan of seed yams?
20. How does share-cropping work?
21. “Yam, the king of crops, was a man’s crop.” What are women’s crops?
22. What does the farming experience affirm for Okonkwo when he reflects on the difficulties he faces when bringing in his first yam crops?

**Chapter 4**

23. The Ibo speak using many metaphors, similes and proverbs. What is the metaphor at the beginning of chapter 4?
24. Elders are very important in Ibo society. Who corrects Okonkwo's behaviour, and what is Okonkwo's response?
25. How are Ibo Elders an important feature of peaceful and harmonious existence within their society?
26. When a father attends a gathering of men, who accompanies him and why?

**Chapter 5**

27. The Feast of the New Yam is an occasion to thank whom and for what?
28. Who is Ekwefi? What happens to her in this chapter and who is the perpetrator?
29. What does all of this tell us about the relative status of married men and women?
30. We are given a great deal of information about mothers, daughters, and fathers in this chapter. Explain what we learn of Ibo traditional culture.

**Chapter 6**

31. Provide 2 examples of personification in reference to the drums.
32. Wrestling is a community event. It is a chance for men to test their strength against one another in a friendly competition. What other purposes does wrestling serve, both literally and figuratively?
33. Ekwefi says of her daughter, Ezinma, "Perhaps she has come to stay ... They usually stay if they do not die before the age of six." What does she mean by this and what do these remarks indicate about the Ibo's beliefs and values regarding children?

**Chapter 7**

34. Okonkwo worries over his eldest son, Nwoye, and whether or not the boy will be a good husband and father in the future. How does he teach his son and his adopted son, Ikemefuna, about the strength required of men?
35. The events of this chapter have a profound effect on the characters of the narrative. What does this chapter tell the reader about Okonkwo, social conformity and what might be foreshadowed by Nwoye's reaction?
36. How are the actions of Okonkwo ironic?
37. Achebe does not idealize the Ibo's past in all aspects, as this chapter shows us. Why would he create a tragedy such as this and include it in his narrative?

**Chapter 8**

38. What simile at the beginning of the chapter indicates Okonkwo's response to what takes place in Chapter 7?
39. What is Obierika's response to Okonkwo's actions?
40. What are two examples of foreshadowing in this chapter?

**Chapter 9**

41. What is "bride-price" and what does it say about the commodification of women in Ibo culture?
42. What is the monetary value of the young woman for whom the 2 families are negotiating, how old is she and who actually does the bargaining?
43. What aspects of marriage make it a ritual? What rituals do you know about in your own culture and that of various Aboriginal societies?

## Unit 11: Challenges to Identity

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44. Okonkwo is a harsh and strict father and husband. This does not, however, mean that he does not care for and love his children. How does he demonstrate his concern for the well-being of his children in this chapter?

### Chapter 10

45. Thus far in the novel, Achebe has organised the chapters in a very specific manner. What is generally the defining feature of each chapter? Is each chapter concerned strictly with plot development, or are there other more important features? Consider the author's overall purpose in creating the narrative.
46. What aspect of Ibo life is revealed in Chapter 10?
47. Provide at least one example of social hierarchy demonstrated in this chapter. How can strict social hierarchies be both a help and a hindrance for people in general?

### Chapter 11

48. Chapter 11 begins, "The night was impenetrably dark." How does this imagery immediately set the mood and tone for the rest of the chapter? Find an example of a great story starter from a book you have read, one you find on the internet or write one yourself. If you use someone else's, don't forget to cite your source!
49. The oral tradition is an integral part of the human experience and is an important feature of the education of children. The story of Tortoise has many aspects. Name at least two features of the story as it pertains to the education of children.
50. Which of the social features of the story of Tortoise are tested by the experiences of Okonkwo, Ekwefi, and Ezinma?

### Chapter 12

51. How does Okonkwo, yet again, demonstrate (though privately) that he is a caring father and husband, despite his stern demeanour?
52. How is the benefit of a cohesive and mutually beneficial family unit revealed in the early part of the chapter? How does this description differ from other cultures' ideals of marriage?
53. Achebe uses the phrase "anthill activity" to refer to the cooperation of the larger community. What does this analogy demonstrate?
54. What is the highly ritualised event that takes place in this chapter?

### Chapter 13

55. In what ways is a great man who farms successfully and is a mighty warrior honoured upon his death?
56. What social transgression does Okonkwo commit and what is the punishment?
57. How does this community-sanctioned decision serve as social enforcement?
58. The Elders speak in parables and metaphors to provide lessons and warnings to others. In this case, they say, "if one finger brought oil it soiled the others." This figurative phrase has quite a literal meaning. What is the meaning?
59. For a man as driven to economically and socially succeed as Okonkwo is, what do you predict the effect on his sense of self-worth will be?

## Part Two

### Chapter 14

60. With whom does Okonkwo's family now live?
61. What is meant by "*umuada*" and why is it taking place?

62. How is Okonkwo received by his dead mother's people?
63. What is the theme of this chapter as illustrated by *umuada* and the oration of Uchendu?

### **Chapter 15**

64. Why does Obierika visit Okonkwo two years into his exile?
65. What significant event takes place in this chapter?
66. How does Uchendu make sense of it all?

### **Chapter 16**

67. What news does Obierika bring when he visits Okonkwo again, nearly four years into Okonkwo's exile?)
68. To what are the Ibo referring when they say that the white men ride on iron horses?
69. What do the missionaries do that stirs Nwoya so deeply and what metaphor and simile does Achebe employ to emphasise the effect?

### **Chapter 17**

70. The missionaries come to Mbanta and build a church. What event does this precipitate that sends Okonkwo into a rage?
71. What analogy forms Okonkwo's conclusion when he ponders the failure of his son?
72. Is Okonkwo to blame for Nwoye's so-called failures as a man?

### **Chapter 18**

73. Why do you think the Ibo "give" people to a god and why are these *osu* then considered outcasts?
74. What other "outcasts" are welcomed along with the *osu*?
75. Many cultures around the world have, in the past, seen twins as a gift and revere them, while many other cultures see twins as a curse and commit some form of infanticide. Why might twins be seen as "unnatural?"
76. How does Okonkwo want to deal with the missionaries, white and black, and the village converts and what analogy does he use?
77. How do the men of Mbanta decide to deal with the Christians?
78. How does Okonkwo react to the men of Mbanta's decision?

### **Chapter 19**

79. What is the major event that brings the male kin of the whole family together in the village of Mbanta?
80. Why is food such an important feature in so many cultures when people gather?

## **Part Three**

### **Chapter 20**

81. The book is divided into three parts. What determines the divisions?
82. Okonkwo's beliefs about children and the traditional way of life are contrasted with the new life that many young people are now choosing, his son included. Why are many people not resisting the new life more adamantly?
83. How is Okonkwo treated by the villagers upon his return, and how does this contrast with his expectations?
84. Think back to chapter 18. What is ironic about what has happened in Umuofia now?

### Chapter 21

85. What economic benefits are introduced by the whites?
86. Europeans introduce capitalism while the Ibo have lived a more socialist lifestyle until contact. What can you infer about the differences between these two vastly differing styles of governance through reading the novel?
87. What kind of man is Mr. Brown and how is he received by most of the clan?

### Chapter 22

88. Describe Mr. Smith.
89. How is the spirit of the clan pacified after the insults heaped upon them by Smith?

### Chapter 23

90. Thus far in the novel, the story of the Ibo of Umuofia has been told by an Ibo person as a fictional snapshot of historical events. When an author is of the same ethnic and cultural background of the people about whom he or she is writing, the text is considered “authentic.” Why is this an important feature of narrative in general and of this novel in particular?
91. Should anyone be able to write about anybody else? For example, can a male author explore what it is to be female through a character in his narrative?

### Chapter 24

92. Why has Okonkwo’s frustration solidified into rage and an intense desire for revenge?
93. How can Okonkwo be considered representative, or symbolic, of all indigenous peoples who have been forced to assimilate through contact with Europeans?

### Chapter 25

94. What does Okonkwo do to himself and why does he do it?
95. The Commissioner thinks that perhaps he will write a book about his experiences. What does he plan to call the book?
96. What does “pacification” mean?
97. What is the connotation behind the title of the Commissioner’s book and why is it ironic?
98. The Commissioner thinks Okonkwo may be worthy of a “reasonable paragraph” in his book. What does this tell us about his attitude toward the people he has been commissioned to “pacify”?



## Persuasive Literary Essay

### Essay Topics

Choose one of the following topics for your essay.

1. *Things Fall Apart* ends in tragedy, but the novel itself suggests a certain victory. How can one explain this paradox? How are Okonkwo's actions an act of defiance, and how do these actions shed light on the survival and renewal of indigenous cultures?
2. Okonkwo has characteristics of an epic hero, one who is "larger than life" and stands as a representative of the people. Why does Achebe depict his hero in real life terms with limitations and flaws as well as strengths? What is Okonkwo's tragic flaw? Why do you think Achebe portrayed Okonkwo, the protagonist, in a way that makes him difficult to like?
3. The oral tradition has been replaced by written works in many indigenous cultures. Explain how the oral tradition is exemplified in the novel.
4. Achebe has integrated traditional African elements such as proverbs, parables and well-known Ibo stories. How and when are they used to articulate an Ibo worldview?
5. "Spiritual knowledge is essential for maintaining a connection with the traditional way of life of our ancestors and our cultures." Do you agree or disagree? Elaborate in reference to the novel and the other texts you studied in this unit.
6. The leading theme of this novel study is about the impact of colonisation on First Peoples in Africa. How does *Things Fall Apart* succeed in helping us understand First Peoples' experiences in North America?
7. Discuss the title of the novel. How and why did "things fall apart" over the course of the narrative?
8. The narrative of *Things Fall Apart* is developed around a series of contrasts. What are the contrasts and how do they tie into the modern contrasts between Aboriginal worldviews and non-Aboriginal worldviews?
9. A topic of your choice (**teacher approval required**).

### Writing Your Essay

The following steps are necessary to building a strong essay:

- brainstorm (list, web, mind map, etc.) ideas to support your chosen topic/thesis
- discover and develop at least three points that prove your point
- create an outline (to be approved by the teacher in conference prior to initial writing)



## Unit 11: Challenges to Identity

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- freewrite first draft (in-class)
- develop a strong thesis
- review, choose and organise evidence to support your thesis
- write 2nd draft
- peer-editing (descriptive feedback)
- self-editing
- prepare final draft
- re-write and complete final version (as required or desired).

The paper is to be at least 1200 words and **must** include references to the novel (primary source) and at least one other literary text (secondary source). Your sources must be cited in the appropriate style, as determined in class (e.g., APA, MLA, Chicago).

You will be required to submit your notes and drafts. Papers submitted without evidence of all of the stages of writing included will be considered “incomplete.”



## TEXT RECOMMENDATIONS

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*English 10 and 11 First Peoples*



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## Text Recommendations

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### Overview

All of the texts (books, plays, films) listed here have been reviewed by FNESC and identified as suitable — in whole or in part — for teaching English 10 and 11 First Peoples, given appropriate teacher supervision and guidance as suggested in the Instruction and Assessment Units provided in this teacher resource guide. Each text has been selected as one that

- represents an authentic First Peoples voice (i.e., created by and with First Peoples, tells an important and authentic First Peoples story)
- depicts 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 in First Peoples cultures, the relationships between individual and community, the importance of oral tradition, the experience of colonization and decolonization)
- incorporates techniques and features of First Peoples storytelling (e.g., circular structure, repetition, weaving in of spirituality, humour)
- demonstrates a high level of literary/artistic merit
- is age-appropriate (e.g., re: reading level) for grade 10 and/or 11 students.

The following pages provide synopses of the texts and, where applicable, cite specific cautions associated with each resource. The EFP 10 and 11 development team feels strongly that each of these texts is appropriate for use despite the cautions listed. Any text that represents an authentic First Peoples story and voice will deal with the lived experiences of First Peoples, and may 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.

This section contains annotations for the texts used in the instruction and assessment units provided in this Teacher Resource Guide. Additional text suggestions can be found at [www.fnesc.ca/efp/](http://www.fnesc.ca/efp/)

### Novels

#### ***The Absolutely True Diary of a Part-Time Indian***

**Sherman Alexie**

Little, Brown, and Company, 2007. 230 pages

Heart-warming, heartbreaking, and at times laugh-out-loud funny, *The Absolutely True Diary of a Part-Time Indian* is a novel told in diary form but with the feel of a standard novel with dialogue. The text is interspersed with drawings and doodles supposedly created by the main character, Junior, a boy who lives on the Spokane Indian Reserve who decides that he wants to go to school off-reserve because he believes that is his only chance for success. He recounts his experiences, told as if they were hilarious, when in

## Text Recommendations

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reality they are tragic. Even more tragic events, such as his grandmother and sister dying are told more sensitively but would be unbearable without the mixture of humour and resilience that Junior needs for survival. In amongst the text are illustrations, sometimes sketches, and sometimes cartoons, that add another dimension to the story, helping to develop Junior's personality and telling more than the words on the paper possibly could. *The Absolutely True Diary of a Part-Time Indian* is recommended for EFP 10. Because of the engaging plot and illustrations, it would also be appropriate for older reluctant readers.

### Social Considerations

- **Aboriginal Peoples:** Explores some stereotypes but refutes them. Some First Peoples characters suffer from alcoholism, but this is not a stereotype because it is shown that the majority of the characters who live on the reserve do not drink excessively.
- **Ability — Disability:** Junior was born with “water on the brain” and requires glasses. He pokes fun at himself but these disabilities form only a small aspect of his personality.
- **Socio-Economic:** Appropriate, but some students may have difficulty with the descriptions of the extreme poverty Junior faces on the reserve.
- **Violence:** There is a fight at the high school, but the description is not very detailed.
- **Humour:** Black humour is employed throughout the novel, mainly as a coping mechanism for the events in Junior's life that are particularly challenging. Some students will have difficulty understanding this type of humour. The humour in relation to the deaths of his sister and grandmother might be particularly troubling to some students, but it is an authentic portrayal.
- **Safety:** Junior has great difficulty finding transportation to school and frequently resorts to hitch-hiking.
- **Language:** Use of profanity throughout. There are also occasional reference to masturbation, the effects of puberty, and bulimia.

## *April Raintree*

### Beatrice Culleton

Portage & Main, 1995. 196 pages

*April Raintree* is the story of two Métis sisters who are taken into foster care at a young age. Through their life and experiences they try to deal with issues of identity and live a balance between two worlds, two ideals. *April Raintree* deals with issues of alcoholism, abuse, prostitution, and racism. The story takes place in Winnipeg, Manitoba.

**Note:** the “revised” version recommended for school use is titled simply *April Raintree*. The expanded edition, titled *In Search of April Raintree*, contains additional potentially objectionable content, and is **not** recommended for school use.

### Social Considerations

- **Gender Roles:** The story portrays issues of prostitution and how these women are treated by men and the court system. The book includes sexist, abusive and derogatory language towards women.

- **Aboriginal Peoples:** Aboriginal people are shown in many different roles, both in stereotypes as well as accurate portrayals. Discussions of “romanticization” are included.
- **Gender Identity — Sexual Orientation:** An authority figure in the story refers to “Native Girl Syndrome” implying prostitution and alcoholism.
- **Violence:** Abuse in all forms is prolific throughout this novel. April Raintree is gang raped and the scene is graphic in description. As well, April’s sister, Cheryl, is brutally beaten due. These descriptions are not gratuitous; they serve the development of the characters and the story.
- **Ethical and Legal:** Cheryl Raintree is a prostitute, as are other Aboriginal women in the story. Pimping is described.
- **Safety:** Two suicides are described near the end of the novel. Unsafe foster homes are described in great detail, and are included as juxtapositions to the examples of safe, happy foster homes.
- **Language:** Throughout, there are instances of derogatory language. The term “Indian” is used throughout the story.

**Page Considerations**

4 adultery  
6 racial slur  
35 racial slur  
48-49 racial slur  
82 mention of incestuous rape and prostitution  
89 racial slur  
90 racial slur  
105 hospitalization due to physical violence and alcoholism  
111-115 gang rape scene and racial slurs  
134 incestuous rape mentioned  
146 derogatory language  
154 alcohol use  
159 racial slur, mention of suicide  
160 racial slur, mention of drug dealing and prostitution, violence  
168-169 description of suicide  
174 racial slur  
176 racial slur  
177 description of suicide  
181 description of prostitution  
182 racial slur, physical violence, sexual assault

***Cibou*****Susan Young de Biagi**

Cape Breton University Press, 2008. 256 pages

*Cibou* is based on a love triangle between a young Mi’kmaq woman and two French brothers in 17th century Nova Scotia. Antoine Danielle is a gentle, sincere Jesuit missionary who immerses himself in Mi’kmaq culture in order to facilitate the conversion of the natives, only to be utterly transformed himself. His brother Charles is a charming, swashbuckling sea captain who is on a mission to secure the interests of France in the

new world. Mouse is an outcast in the village of Cibou because she was born with her French father's blue eyes. Charles covets Mouse as a lover, while Antoine loves her as a friend and teacher. Through the eyes of Mouse as the narrator, these characters take us through a fictionalized but realistic episode of early colonialism on the east coast.

The power and integrity of the oral tradition are emphasized throughout this novel, giving rise to many points for discussion and teachable moments. As we witness Mouse and Antoine learning each other's language we are given ample opportunities to consider the beliefs, values, and worldviews of each culture. The action and romance engages young readers without crossing the line into explicit sex or violence. The themes and teachable topics in this novel are many, including the oral tradition, missionary work, Mi'kmaq culture and language, epidemics, the early cod fishery, and colonial conflicts. This novel is recommended for EFP 10.

### **Social Considerations**

- Age: Appropriate portrayals, especially in the venerable treatment accorded to elders in the Mi'kmaq village.
- Gender roles: A realistic and accurate account of the roles of men and women in a traditional village is neatly contrasted with those in European society.
- Aboriginal Peoples: Appropriate portrayals without stereotyping.
- Belief system: An intriguing aspect of this novel is the way in which Christianity and Mi'kmaq spirituality are examined without any apparent judgment by the author. She dwells on the positive aspects of each, and points out how each belief system shares major tenets with the other.
- Violence: There are acts of violence and warfare in the novel, but nothing gory or gratuitous.
- Ethical and legal: The issue of missionary work is potentially controversial, though it is treated with sensitivity in this novel.

## ***Medicine River***

### **Thomas King**

Penguin Canada, 1990. 249 pages

Medicine River is a series of connected vignettes about the life of Will, who returns to Medicine River to attend his mother's funeral. His plans to return to Toronto, where he is a moderately successful photographer, are thwarted by Harlen Bigbear, a resident of Medicine River, who becomes a very close friend. Will becomes involved with a woman named Louise Heavyman, who is pregnant (with the child of another man) and fiercely independent. Deceptively simple, the novel is very authentic, and extremely entertaining. It is at times laugh-out-loud funny and at other times heart breaking. The novel is about relationships, friendship, family, and connection to others. Medicine River is recommended for EFP 11, strong readers in grade 10.

### **Social Considerations**

- Gender Roles: There are several mentions that Louise Heavyman needs a man because she has a baby, but Louise fights against that assumption.
- Belief System: First Peoples belief systems, such as Martha Oldcrow as the "marriage doctor," are discussed.
- Violence: Occasionally throughout the novel there are instances of fighting in bars, but descriptions are not detailed.

- Ethical and Legal: Smoking throughout and occasional drinking but never underage. In Chapter 5, Erleen is caught shoplifting. In Chapter 8, it is discovered that Will's girlfriend Susan was married while she was involved with him.
- Humour: Appropriate portrayals.
- Safety: In Chapter 11, a character jumps off a very high bridge.
- Language: Throughout, there are occasional instances of profanity.

## ***The Night Wanderer***

**Drew Hayden Taylor**

Annick Press, 2007. 214 pages

The Ojibwa people have a story about the wendigo, spirits, once people, who eat human flesh. These spirits bear a lot of resemblance to many non-Aboriginal legends, such as vampires, werewolves, and cannibals. In *The Night Wanderer*, Taylor pays homage to the wendigo, creating a vampire story set on the Otter Lake Reserve in Ontario, in which a two century year old vampire who was once an Ojibwa man returns to his home reserve and fights his hunger for darkness and blood. He stays with an Anishinabe family which is going through a difficult period of transition. Keith, the father, lives with his teenage daughter Tiffany, and his aging mother, Granny Ruth, after the recent departure of his wife who left to live with another man. In amongst the vampire narrative is the struggle of this family to come together again. *The Night Wanderer* is recommended for EFP 10.

### **Social Considerations**

- Age: Appropriate portrayals
- Gender Roles: Appropriate portrayals.
- Aboriginal Peoples: Appropriate portrayals.
- Multiculturalism: Racial epithets are used in contest (e.g., one area of the reserve is referred to as "Jap Land").
- Belief System: One of the novel's central characters is a vampire. The novel explores First Nations belief systems.
- Socio-Economic: Appropriate portrayals.
- Violence: The character Pierre, who is a vampire, makes reference to killing people in order to "feed" from them. It initially appears as if Pierre kills two minor characters in the novel yet the reader learns at the very end that they have only been "punished" for their behaviour.
- Ethical and Legal: Tony takes advantage of Tiffany and the tax system by using Tiffany's status card to save taxes on his purchases. One store owner raises the point.
- Humour: Appropriate.
- Safety: After her fight with Tony, Tiffany walks through the woods at night, and walks several kilometres by herself from town to the Otter Lake Reserve.
- Language: Throughout the novel there are occasional instances of profanity.

## ***Things Fall Apart***

**Chinua Achebe**

Anchor Books, 1959. (multiple subsequent editions are also available, many containing background notes and essays)



## Text Recommendations

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*Things Fall Apart* tells two intertwining stories, both centering on Okonkwo, a “strong man” of the Ibo (Igbo) village in Nigeria. The first, a powerful fable of the immemorial conflict between the individual and society, traces Okonkwo’s fall from grace with the tribal world. The second concerns the clash of cultures and the destruction of Okonkwo’s world with the arrival of aggressive European missionaries.”

*Things Fall Apart* was written as Nigeria was in the process of taking back its independence from British colonial rule. Achebe, of Ibo descent, has created a novel that deals with the time when the British established colonial rule amongst the Ibo at the beginning of the 20<sup>th</sup> century. This novel breaks down the complexities of colonization and shows how “ethnocide” becomes the consequence of first contact with British government and Christian missionaries. The portrayal is fictional but “feels” authentic. For students, it provides a starting point for understanding the history of colonization as one of the defining points of what it means to be indigenous in the modern world. The text is accessible, but at the same time challenging because it is probably unlike anything many students may have read previously in terms of content and the inclusion of Ibo names and words.

### Social Considerations

- Age: Appropriate portrayals relative to Ibo value systems.
- Gender Roles: One of the major themes of the novel is what it means to be a “strong man,” in a society that is at the stage of patriarchy. Divorce and polygamous marriage are the norm. Women are not overtly included in the governance of society and are treated as property.
- Indigenousness: Appropriate portrayals of a variety of characters, both Ibo and British, shows diversity.
- Multiculturalism: Some attempt to show diversity between various clans is evident.
- Ability-Disability: Some disability that comes with age is shown but in such characters are also portrayed as being held in veneration as elders of the clan.
- Gender Identity — Sexual Orientation: Depicted relative to Ibo value systems. Men who are not “manly” enough are disparagingly referred to as “women.”
- Belief System: Pre-contact worldview. Includes portrayals of Ibo beliefs in the paramount importance of honouring the spirits of the ancestors, Mother Earth, the concept of the personal spirit of “chi,” and beliefs supported by oral history. Elders are portrayed as knowledge keepers and leaders within the social hierarchy integral. Indigenous knowledge and traditions are key to the narrative.
- Socio-Economic: The clans of the Ibo portrayed in this novel are thriving, agricultural societies with rich and poor members of these clans. Social status is achieved by adherence to the cultural norms of the society.
- Ethical and Legal: Drinking of palm wine is both ceremonial and a daily activity for adults.
- Violence: There are a few mentions and scenes of violence that are minimally graphic but very important to the fate of the characters: hanging, suicide, decapitation, talk of “taking a human head” in battle, bullying, reference to rape, child abandonment, wife and child beating.

## Films

### ***Club Native: How Thick is Your Blood***

National Film Board, 2007. 78 minutes

*Club Native* takes place on the Mohawk reserve of Kahnawake. This documentary discusses how Aboriginal people are labelled and identified as Aboriginal. Four women talk about their own experiences as members of the Kahnawake reserve, and how Bill C31 has affected the lives of all Aboriginal peoples.

#### **Social Considerations**

- Aboriginal Peoples: Appropriate portrayals. Racism is discussed.
- Violence: Images from the Oka Crisis are shown, specifically the incident where Waneek Horn-Miller is stabbed.
- Ethical and Legal: Bill C31 and the discussions of the Mohawk elders on the Kahnawake reserve are placed in a position of judgment.
- Safety: A birthing is shown, with full frontal shots of the mother and the newborn baby.

### ***March Point***

Tracy Rector & Annie Silverstein. Longhouse Media, 2005. 57 minutes.

*March Point* is the journey of three youth from the Swinomish reserve in Washington State. The three boys are given an opportunity to create a film about their lives on the reserve, including how the creation of oil refineries next to and on their traditional lands affects the health and safety of their community. The film follows the boys' path of learning about treaties, government regulations, and the bureaucracy of the US government. As well, the boys learn about self-empowerment through use of media.

#### **Social Considerations**

- Ethical and Legal: Discusses treaty issues between the Swinomish nation and the US government, as well as the placement of oil refineries and historical injustice around the reserve system in the US.
- Language: Uses of the term "Indian" throughout.

### ***The Spirit of Annie Mae***

National Film Board, 2002. 73 minutes

*The Spirit of Annie Mae* is a documentary about the life of Anna Mae Aquash. People who knew her speak about her life. Speakers include Aquash's first ex-husband, her children, American Indian Movement members, and friends. Her life is told from childhood to death.

#### **Social Considerations**

- Violence: The film shows historical video and audio recordings of civil unrest and violent activities between the American Indian Movement (AIM) and the US

government. Murder and rape, as well as the cutting off of Annie Mae's hands "for fingerprinting" are described.

- Ethical and Legal: The film shows tension between AIM and the US government, and strong opinions are put forward by the speakers.

## Plays

### ***Annie Mae's Movement***

**Yvette Nolan**

Playwrights Canada Press, 2007. 65 pages

*Annie Mae's Movement* is a play about the life of Anna Mae Aquash, a revolutionary and social activist in the 1970s. The play is an emotional and feeling-driven side of the story of an influential woman in the American Indian Movement. Bigger historical details are excluded to give the reader a more personal, unguarded view of the story.

#### **Social Considerations**

- Gender Roles: Accurate portrayals of the time period.
- Belief System: The Rou Garous is used as a representation of change and warning. This is an accurate use of this trickster character.
- Socio-Economic: Appropriate portrayals.
- Violence: Murder and rape is implied at the end of the play although is never described in any detail.
- Ethical and Legal: One character is an FBI secret agent, and this fact is debated by some. The actual murderer of Annie Mae is unknown but this book leaves open the possibility of either the FBI or AIM members intentionally murdering her. The issue of adultery is also discussed.
- Safety: The characters discuss and are involved in activities which the US government feels are revolutionary and terroristic.
- Language: Profanity throughout the play.

#### **Page Considerations**

10 — derogatory language  
36 — recollection of Martin Luther King's murder, racism  
42 — reference to and description of murders  
48 — reference to actual murder facts of main character  
50 — derogatory language  
53 — rape and murder scene

### ***Someday***

**Drew Hayden Taylor**

Fifth House Publishers, 1993. 81 pages

Between the 1950s and the 1970s, many First Peoples children in Canada were removed from their homes and taken to foster homes. In *Someday*, Drew Hayden Taylor explores a possible outcome of one of these cases. Anne Wabung's daughter was taken away as a

toddler, but in an effort to find her history, she returns to the reserve to meet her family at Christmastime, 35 years later. However, the time and life experiences that have passed are too powerful, and the reunion does not go as hoped. *Someday* is the prequel to *Only Drunks and Children Tell the Truth*, which is used in the English 12 First Peoples Teacher Resource Guide. The play is extremely readable, and has great depth humorously and emotionally. The play is recommended for both EFP 10 and 11.

### Social Considerations

- Aboriginal Peoples: There are tensions as Anne’s daughter, Janice (Grace), sees the reality of the reserve. The play shows multi-layered scope of First Peoples’ lived realities between the reserve life and Janice’s experience as a displaced person.
- Belief System: First Peoples belief systems are portrayed.
- Ethical and Legal: There are discussions of the “scoop-up” and the beliefs of the government that the children were better off apart from their families. This will require some discussion in class for students who are unfamiliar with this history.
- Language: Occasional use of profanity.

## Short Stories

### “The Buckskin Jacket” in *The Colour of Resistance: A Contemporary Collection of Writing by Aboriginal Women*

**Connie Fife**, ed.  
Sister Vision Press, 1993

“The Buckskin Jacket” by Jan Bordeau is a short story about a young girl who is struggling with issues around identity. She has just started at a new school and it is her first day in the class.

#### Cautions

Only this short story is reviewed; use other stories at your discretion. In particular, the following stories from *The Colour of Resistance* include material of serious concerns, and are **not** recommended for use with students:

- Death Mummur
- Squaw Poems
- jesus christ
- you see this body
- There was a Yaqui Woman
- For Crystal
- A Maidu in the City of Gold: Some Thoughts on Censorship and American Indian Poetry

### Social Considerations for “The Buckskin Jacket”

- Aboriginal Peoples: Deals with historical racism and identity issues. Appropriate portrayals.
- Gender Identity — Sexual Orientation: Appropriate portrayals.

- Socio-Economic: Issues around differing economic levels discussed.
- Language: Use of discriminatory language used in context. Uses Ojibway words.

### ***“An Indian by Any Other Name” in Funny, You Don’t Look Like One: Observations from a Blue-Eyed Ojibway***

**Drew Hayden Taylor**

Theytus Books, 1996

The short story “An Indian by Any Other Name” is a brief, humorous reflection about labels and assumptions, life and culture. Only this short story is reviewed; use other stories at your discretion.

#### **Social Considerations for “An Indian by Any Other Name”**

- Aboriginal Peoples: Appropriate portrayals. Terminology is discussed.
- Multiculturalism: Appropriate portrayals. Terminology is discussed, specifically term considered inappropriate now but is necessary in context.
- Humour: Humour is used to make serious topic lighter, used as a safe learning tool.
- Language: Uses terminology considered inappropriate in current times, but appropriate to explain historical context.

### ***“Rou Garous” in Stories of the Road Allowance People***

Theytus Books, 1995.

“Rou Garous” by Maria Campbell is a short story that centres on a werewolf-like character. Maria Campbell collected these oral stories from community elders and created a written record of them.

#### **Cautions**

Only the short story “Rou Garous” is reviewed; use other stories from this collection at your discretion. In particular, the following stories include material of serious concerns, and are **not** recommended for use with students:

- Good Dog Bob
- Dah Song Of Dah Crow

#### **Social Considerations for “Rou Garous”**

- Gender Roles: Appropriate portrayals for time period.
- Aboriginal Peoples: Appropriate portrayals of Métis people during the time period.
- Gender Identity — Sexual Orientation: Appropriate portrayals.
- Belief System: Discussion about the Catholic religion versus traditional beliefs for the Métis people. Story discusses the rou garous, a legendary being.
- Violence: The rou garous is hit by a vehicle, but is not killed.
- Language: Use of Métis dialect, all pronouns are masculine and pronunciation is different. These stories are written recordings of oral stories, so are appropriate in portrayal. Some use of profanity.

## Poetry

### ***“History Lesson”***

#### **Jeanette Armstrong**

This poem can be found in the following anthologies:

- *Native Poetry in Canada: A Contemporary Anthology*. Jeannette Armstrong & Lally Grauer, eds. Broadview Press Ltd., 2001
- *Voices Under One Sky: Contemporary Native Literature*. Trish Fox Roman, ed. Crossing Press, 1994

“History Lesson” is a free verse narrative poem that condenses 500 years of post-contact history into five stanzas. Through the devices of historical allusions, irony, and sarcasm, Armstrong recounts a grim history of conflict, betrayal, and greed that contrasts sharply with most mainstream accounts of that same period of history. Told very much from an Aboriginal perspective, History Lesson cites well established historical facts as the basis for its theme. The way in which Armstrong has selected her facts raises interesting points about this particular period of history, and the entire process of writing history. It opens numerous lines of inquiry about colonialism, capitalism and environmental degradation. History Lesson is appropriate for both English First Peoples 10 and 11.

#### **Social Considerations**

- Aboriginal Peoples: The poem portrays Aboriginals as victims of European rapaciousness.
- Belief system: There are sarcastic references to missionary work in the poem.
- Socio-economic: The poem implies that an Aboriginal Eden was sacrificed for short term monetary gain.
- Violence: Passing reference is made to various wars and the exploitation of animals.
- Ethical and legal: The poem is a scathing condemnation of what North America has become, and how it has developed. Institutions such as the Church and the RCMP are criticized.

## Anthologies and Collections

### ***An Anthology of Canadian Native Literature in English***

Daniel David Moses and Terry Goldie, eds. Oxford University Press, 2005 (3<sup>rd</sup> edition). 578 pages.

This multi-genre anthology (contains poetry, short stories, essays, and plays) is an excellent starting point for EFP teachers, as well as English Language Arts teachers wanting to incorporate authentic First Peoples texts in their classroom. The anthology represents a wide-ranging survey of writing in English by First Peoples authors in Canada. It begins with traditional songs and works by early Aboriginal writers, and extends to contemporary writers drawn from a wide range of peoples and Nations across Canada. The editors have also attempted to showcase a diversity of opinions, voices, and styles.

This anthology is a recommended text for EFP 12.

### Cautions

Two works in this anthology include material of serious concerns, and are **not** recommended for use with students:

526 — Cycle of the black lizard (violence, child abuse, connection of Christian imagery to abuse, profanity)

541 — Terminal Avenue (violence, sexual content, profanity)

The remaining works can be used with students, at the discretion of teachers and with the appropriate context-setting and cautions in relation to the following selections:

148 — A Long Story (sexual content)

179 — Penumbra (reference to violence)

180 — Raced Out to Write This Up (sexual imagery)

189 — Exercises in Lip Pointing (profanity)

195 — Me Tonto Along (sexual content, domestic violence)

231 — Sketches (sexual content, profanity)

255 — Post-Oka Kinda Woman (profanity)

259 — From Trickster Beyond 1992 (profanity)

294 — Yin Chin (profanity, racial slurs)

297 — Sojourner's Truth (profanity)

307 — Aria (violence, sexual content, profanity)

324 — Summit with Sedna (sexual abuse)

349 — could be anyone but I call him syd (drug use, violence, theft, profanity)

352 — god shrugged and turned his back (prostitution, drug use)

364-380 — The Witch of Niagara (some verbal abuse, mild sexual innuendo, a reference to cannibalism)

391 — Heirlooms (racial slurs)

401 — Stones (sexual content)

405 — The Heat of My Grandmothers (profanity, sexual content)

484 — when you (sexual content)

531 — Unhinged (sexual content)

533 — September the Autumn Moon (sexual content)

548 — Wouldn't We Be Fucked (profanity)

558 — Mermaid (profanity, drug references)

## ***Born with a Tooth***

### **Joseph Boyden**

Short Story Collection. 243 pages. Cormorant Books, 2001

*Born with a Tooth* is a collection of thirteen short stories about the lives of Cree people from Northern Ontario. The stories are grouped into four sections. East is subtitled Labour, and deals with modern Cree people in their home environment. South is subtitled Ruin as it shows the down side of Crees going to the city. West is also dubbed Running and depicts Aboriginal people in conflict with assorted cultural influences of 21st century society. North is subtitled Home. This final group of four stories offers four different perspectives on the suicide of a promising young woman. These stories bring together all of the themes from the first three sections.



*Born with a Tooth* is adult fiction and will require judicious guidance by the teacher. Boyden explores every dark and potentially disturbing theme associated with First People's literature in raw honest language. While there are some uplifting moments and flashes of humour, the emphasis of these stories is on loss, alcoholism, racism, and dysfunction. The brilliance of Boyden's writing and the many lines of inquiry provided by each story make the bumpy ride well worth it.

**Social Considerations**

- Age: Reading level is appropriate to grade 11, but content may be difficult for some readers.
- Aboriginal Peoples: While there are some very frank portrayals of dysfunction in Aboriginal communities, there is nothing that could be construed as disparaging or stereotypical.
- Belief system: Frequent portrayals of conflict between Christianity and traditional Cree beliefs. The author does not hide his disapproval of the actions of the Catholic Church in Cree communities. This aspect of the book needs to be treated with tact and sensitivity by the teacher.
- Socio-economic: The general poverty of Cree communities is dealt with openly and honestly in these stories.
- Violence: There are several depictions of violence in this collection, including an assault on a woman and a gay-bashing murder. While not particularly gory or graphic, some of these scenes are disturbing.
- Ethical and legal: Numerous issues arise, including sexual abuse, implied inter-species relations (in the title story), alcoholism, gasoline sniffing, suicide, and the destruction of a church.
- Humour: Mostly appropriate, though some readers may be offended by the dark humour in "Legless Joe versus Black Robe," in which the Catholic Church is attacked with irony and sarcasm.
- Language: More than occasional instances of profanity in most of the stories.

***The Days of Augusta***

Mary Augusta Tappage, edited by Jean E. Speare. Photographs by Robert Keziere. 1973, J.J. Douglas; reprinted in 1992, Douglas & McIntyre. 79 pages

This resource is a series of oral works spoken by Mary Augusta Tappage (Métis, Shushwap), recorded in written form by Jean E. Speare. The stories cover a wide range of topics — harmony with the land, parenting, family, education, residential school — and are a touching portrayal of love and life amid difficult life circumstances. The narratives and poems are accompanied by a series of black & white photographs that each tell their own tales.

Note that this book is out of print but still available in school libraries, public libraries, etc.

**Social considerations**

- Ethical and legal: shows pictures of people smoking
- Violence: allusion to a hanging, reference to a murder



### ***Fearless Warriors***

**Drew Hayden Taylor**

Talon Books, 1998. 191 pages

In a series of twelve unconnected short stories, Drew Hayden Taylor explores a variety of themes and characters. One of the stories, “Someday,” is the same story as the play by the same title; they are not exactly the same but have the same characters and storyline. The stories are engaging, mostly set on reserve, and affirming of humanity at every turn. While only the one story, “Someday,” is used in this Teacher Resource Guide, teachers would find this collection extremely useful in the classroom, as every story is appropriate for use. This anthology is recommended for both English 10 and 11 First Peoples.

#### **Social Considerations**

- Multiculturalism: In the story “Circle of Death,” one area of the reserve is referred to as “Jap Land” however, the narrator does explain the racist connotations of the word “Jap.”
- Belief System: First Peoples belief systems and references to Christianity and the Bible are throughout.
- Violence: There are bar fights in the stories entitled “Fearless Warriors” and “The Man Who Didn’t Exist”. Also in “Fearless Warriors” a character hits a deer with a car causing it to be badly injured and in agony. The only weapon they have in the car is a tire iron, so they use it to kill the deer to put it out of its misery.
- Ethical and Legal: There is reference to a drinking contest in the story “Strawberries”.
- Humour: Appropriate.
- Safety: In the story “Ice Screams,” a family goes through the ice on a frozen lake, and the parents are killed. A man is hit by a produce truck and killed in the story “Strawberries,” In the story “Boy in a Ditch,” a boy is killed after suffocating as a result of sniffing gas.
- Language: Occasional instances of profanity throughout.

### ***Native Poetry in Canada: A Contemporary Anthology***

Jeannette Armstrong & Lally Grauer, eds. Broadview Press Ltd., 2001. 360 pages.

*Native Poetry in Canada* is an anthology of poetry collected from a vast variety of authors from diverse First Nations, Métis, and Inuit communities across Canada. Its comprehensive scope makes it a strong resource choice for all English Language Arts courses, grades 10 to 12. The poetry is contemporary and real. The shared experiences of the many individual contributors is immediately obvious; it is a view into the struggles for recognition, voice and freedom “to be” with which many First Peoples have wrestled since the arrival of Europeans. However, the poetry also demonstrates that not only have Canada’s First Peoples survived, but thrived despite all efforts to the contrary by unjust and systemically racist institutions. Many of the poems are structured with transitions between what was versus what is now.

This anthology is a recommended text for EFP 12.

### Social Considerations

- Gender Roles: Appropriate and diverse.
- Aboriginal Peoples: Appropriate portrayals without stereotyping.
- Gender Identity — Sexual Orientation: Appropriate and diverse.
- Belief System: First Peoples belief systems of many geographical and cultural associations are represented.
- Violence: Some poetry is suggestive of violence, others more direct, while others have none. Emotional and physical abuse are frequently inferred and named. (see Cautions below)
- Ethical and Legal: Some poems portray drinking as a deleterious social issue, as are drugs on occasion. Smoking is occasionally mentioned. Some poems are sexually suggestive, though not inappropriately so. (see Cautions below)
- Safety: Appropriate, though caution and consideration is needed re: the devastation of foster care, residential schools, alcoholism, history, and references to the *Indian Act*.
- Language: There are instances of profanity throughout (see Cautions below).

### Cautions

Four poems in this anthology include material of serious concerns, and are **not** recommended for use with students:

48 — Her Name is Helen (racial stereotypes, explicit sexual content)

179 — In the Bath (sexual content)

335 — Cycle of the black lizard (violence, child abuse, connection of Christian imagery to abuse, profanity)

337 — Unhinged (sexual content)

The remaining poems in the anthology can be used with students, at the discretion of teachers and with the appropriate context-setting and cautions in relation to the following selections:

51 — Telling (implicit and explicit references to child abuse, violence, graphic descriptions)

68 — Boob Stretch (graphic language)

89 — Kirkland Lake (mild profanity — Lord's name in vain)

101 — Creased Clinic (profanity)

104 — Justice in Williams Lake (violence — rape and murder)

112 — Dark Forest (mention of drug use)

119 — Apples (suggested sexual imagery)

132 — Post-Oka Kinda Woman (profanity)

141 — New Image (symbolic violence and morbid imagery)

203 — Betty (violence — rape and murder)

204 — He Likes to Dance (prostitution, drug use)

206 — born again indian (imagery of abuse by priests)

228 — Poetry Reading (reference to suicide)

247 — In the Name of Da Fadda (domestic violence, racial stereotypes, criticizing Christian beliefs and practices)

261 — Letter to Sir John A. Macdonald (mild profanity)

278 — Bear (sexual content)

283 — Wiles of Girlhood: Enchantment (child abuse)

285 — The Shard (references to suicide attempts)

287 — Manitoba Pastoral (profanity, violence — gang rape)

331 — hummingbirds (sexual content)

345 — True North, Blue Compass Heart (profanity, pejorative language)

### ***Our Story: Aboriginal Voices on Canada's Past***

commissioned by The Historica-Dominion Institute

Doubleday/Anchor Canada, 2004. 250 pages

In this collection, nine leading authors from across Canada (Tantoo Cardinal, Basil Johnston, Thomas King, Brian Maracle, Lee Maracle, Jovette Marchessault, Rachel A. Quitsualik, and Drew Hayden Taylor) each contributed a story about their perspectives on a defining moment in Canadian history. Each story is preceded by an introduction by the author, explaining why she or he chose that particular event to chronicle. The authors write with strength, honour and respect for their individual nations, cultures, and peoples. Taken as a whole, *Our Story* presents a rich and varied “history of Canada” like no other, and makes a valuable resource for any English language arts classroom.

#### **Social Considerations**

- Aboriginal Peoples: Appropriate and diverse portrayals.
- Belief System: Explicit and implicit criticisms of the actions of past and present Canadian governments are included in several of the stories.
- Language: Occasional profanity and use of racial epithets, in context.

### ***Traplines***

#### **Eden Robinson**

Vintage Canada, 1996. 215 pages

Traplines is Eden Robinson's debut publication. It consists of three short stories and the novella “Contact Sports,” which serves as the forerunner to her later novel, *Blood Sports*. All four works are adult stories that appeal to mature younger readers due to the edginess and honesty of the writing, and to Ms. Robinson's utter fearlessness in tackling taboo subjects. Each story involves an alienated teen protagonist beset by all the demons the late 20th century can conjure. The final story, “Queen of the North,” is of particular interest as it sets the stage for the novel, *Monkey Beach* (used in the EFP 12 Teacher Resource Guide). This entire collection comes with an extreme caution for profane language and upsetting depictions of family violence, substance abuse, attempted suicides, multiple murders, and abortion. There are also depictions of residential school sexual abuse and teen sexuality. Teachers might consider sending home a letter of permission before assigning Traplines.

#### **Social Considerations**

- Gender roles: There is some bending of stereotypical portrayals, such as a female serial killer and a beautiful teenaged girl with a taste for fist-fights.
- Aboriginal Peoples: Although much of the content could be seen on the surface as stereotyping of Aboriginal peoples, the stories provide a very frank depiction of social problems in Aboriginal communities written by someone who grew up in one.
- Belief system: There are a few scenes that refer to residential school abuse, and a reference to Jehovah's Witnesses, but little discussion of traditional First Peoples belief systems.

- Socio-economic: Poverty among both Aboriginal and non-Aboriginal characters is dealt with in these stories. White, middle class teachers are contrasted with poor Aboriginals in the title story.
- Violence: There is graphic violence in every story. The title story, “Traplines,” contains explicit but not gory depictions of violence. The other three works include scenes of extreme cruelty, torture, and murder. Some students may find the imagery in the last three stories upsetting.
- Ethical and legal: Sexual abuse, violence, abortion, drug use and alcoholism are all part of the world in this book.
- Language: There are instances of profane language in all four stories.

## ***A Short History of Indians in Canada***

**Thomas King**

HarperCollins, 2005. 232 pages

*A Short History of Indians in Canada* is a sharply satiric, humorous and very human collection of stories. While some of the stories are quite straightforward in terms of theme and purpose, others are oblique and seemingly exist merely to entertain. However, all of the stories offer an opportunity for students to engage with storytelling at its finest. The characters are rich and diverse, and the content is stimulating and accessible. The stories are appropriate for grades 10 through 12 in content, though some of the stories are challenging in scope. The characters King has created are both First Nations and non-First Nations, and not all of the stories are, strictly speaking, about First Nations peoples. However, all of the stories reveal some universal truth that can be applied in any discussion or teaching of First Nations’ narratives and experiences. It is clear that his audience is anyone who cares to read or listen to the stories, and there is much to digest from his observations. Many of the stories, if not all of them, provide ample opportunity for inter-textual connectivity, but easily can be read and discussed independent of other narratives.

### **Social Considerations**

- Belief System: First People’s belief systems and experiences are discussed.
- Socio-Economic: Appropriate portrayals.
- Violence: Hunting for the Elderly in a nursing home. Not graphic.
- Ethical and Legal: Appropriate in consideration of the extensive use of satire. Some characters smoke and drink.
- Language: Instances of mild profanity.

## **Picture Books**

Although written for young children, the following picture books are suggested for use in EFP 10 and 11 classrooms (see Unit 4). Each story offers a rich vision of a particular time and space, and the books are excellent tools for illustrating the importance of the relationship to the land and culture for First Peoples societies.

### ***I Like Who I Am***

**Tara White**

Theytus Publishing, 2008. 44 pages

Celina is a young Mohawk girl who moves with her mother to her mother's home reserve. She is teased by some of her classmates who tell her that she is not Mohawk and does not belong there because she has blond hair and blue eyes. Celina starts to believe her classmates and decides not to dance as she had planned at an upcoming Pow Wow. Her great-grandmother helps her understand that being Mohawk is not about how she looks, but about what she feels in her heart. When the drumming starts at the Pow Wow for the Iroquois Smoke Dance, Celina decides that she will dance after all, regardless of what her classmates think.

### ***Jennili's Dance***

**Elizabeth Denny**

Theytus Publishing, 2008. 44 pages

Jenneli is a shy young girl who feels that she is nothing special, until she learns about the Métis Red-River Jig from her Grandma Lucee. Jenneli loves having fun with Grandma Lucee, listening to fiddle music and learning the steps to the Jig, until one day, Grandma Lucee enters Jenneli into a jigging contest at the Lakeside Fair. Jenneli is scared and excited, but with Grandma Lucee's encouragement, love and support, Jenneli places her self-doubts and fears aside to dance in the contest.

### ***A Promise is a Promise***

**Michael Kusugak and Robert Munsch**

Annik Press, 1992. 32 Pages

When Allashua disobeys her parents and goes fishing on the sea ice, she has to use her wits to escape and to further trick the Qallupilluit when she promises to bring her brothers and sisters back to them.

### ***Painted Pony***

**Garry Gottfriedson**

Partners in Publishing, 2005

(for ordering information visit [www.mcauslandstudios.com/bookdesign-Painted-Pony.htm](http://www.mcauslandstudios.com/bookdesign-Painted-Pony.htm))

A young boy feels like he does not fit in until he befriends a pony in this pre-contact story of transformation.

***Shi-Shi-Etko*****Nicola Campbell**

Groundwood, 2005. 32 pages

Shi-shi-etko has just four days until she will have to leave her family and everything she knows to attend residential school. She spends her last precious days at home treasuring and appreciating the beauty of her world; the dancing sunlight, the tall grass, each shiny rock, the tadpoles in the creek, her grandfather's paddle song. Her mother, father, and grandmother, each in turn, share valuable teachings that they want her to remember. Shi-shi-etko carefully gathers her memories for safekeeping.

***The Song Within My Heart*****David Bouchard**

Raincoast Books, 2002. 32 pages

Grandmother, what is that drumming sound? Why are the men singing? A young First Nations boy is preparing for his first powwow. The young boy's Nokum — his beloved grandmother — guides him through the events of the day and helps him to understand what the singing and dancing are about. With Nokum by his side, the boy learns that he must find his own song - the song within *his* heart.

***The Secret of the Dance*****Andrea Spalding and Alfred Scow**; illustrated by Darlene Gait

Orca Book Publishers, 2006. 32 pages

In 1935, a nine-year-old boy's family held a forbidden Potlatch in faraway Kingcome Inlet. Watl'kina slipped from his bed to bear witness. In the Big House masked figures danced by firelight to the beat of the drum. And there, Watl'kina saw a figure he knew. Aboriginal elder Alfred Scow and award-winning author Andrea Spalding collaborate on the story, to tell the secret of the dance.

***This Land Is My Land*****George Littlechild**

Children's Book Press, 1997. 32 pages

In his own words and paintings, acclaimed Native American artist George Littlechild takes young readers back in time to the first meeting between his Plains Cree ancestors and the first European settlers in North America. Through inspiring autobiographical stories accompanied by vivid, dramatic paintings, he recounts the history of his people and their relationship to the land, relating their struggles and triumphs with sensitivity, irony, and humour. Littlechild expresses his wish to use his art to portray the wonders of his heritage and to heal the pain of his people's history and offers hope and guidance from the Native American perspective

### ***And Land Was Born***

Bhilala India, 1999, Hushion House Publishing, 28 pages

*And Land Was Born* is a story from the Bhilala tribe who live in central India. The fantasy element in the story reflects the unfettered nature of the oral tradition. This book brings together picture and word in the spirit of that freedom and celebration. The harassed and wet subjects beg their lazy god to create land so that they can get dry and stay that way. Poor god is put to all sorts of trouble before this wish can be granted.

## Other

### ***Bury My Heart at Wounded Knee***

#### **Buffy Sainte-Marie**

Song, on the album *Coincidence & Likely Stories*, Chrysalis, 1992; also on the album *Up Where We Belong*, EMI Records, 1996

“Bury my Heart at Wounded Knee” is a song written to not only tell a version of the history of the American Indian Movement (AIM) and the Wounded Knee incident, but also to provoke thought and reaction. The song refers to Leonard Peltier and his incarceration, and is about the murder of Anna Mae Aquash.

#### **Social Considerations**

- Political: This song takes a stand about the wrongful actions of the FBI and the US government against Aboriginal people.
- Belief System: Refers to the attempted historical conversion of Aboriginal people to Christianity.
- Violence: The song refers to the murder of Anna Mae Aquash and the removal of her hands for fingerprinting.
- Ethical and Legal: This song holds strong opinions about the historical relationships and actions between Aboriginal peoples and the US government. The song implies the government has not treated the Aboriginal people justly.
- Language: The term “Indian” is used. Slang is used and historical references are made (i.e. Wounded Knee).

### ***Web Sites***

Due to their transitory nature, web sites are not typically evaluated as part of the resource evaluation process. However, in some cases, the Internet is the most up-to-date and readily accessible source of information.

Many of the activities in this resource guide include suggested web sites. These web sites do not have Recommended status and, as with all supplementary resources, local approval is required before use.





