

Public District School Board Writing Partnership

Course Profile

English: Contemporary Aboriginal Voices

Grade 11
College Preparation
NBE3C

- *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Course Profiles are professional development materials designed to help teachers implement the new Grade 11 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Course Overview

English: Contemporary Aboriginal Voices, Grade 11, College Preparation, NBE3C

Policy Document: *The Ontario Curriculum, Grades 11 and 12, Native Studies, 2000*

Course Description

This course emphasizes the development of literacy, critical thinking, and communication skills through the study of works in English by Aboriginal writers. Students study the content, form, and style of informational texts and literary and media works and develop an appreciation of the wealth and complexity of Aboriginal writing. Students also write reports, correspondence, and persuasive essays and analyse the relationship between media forms and audiences. An important focus is on establishing appropriate voice and using business and technical language with precision and clarity.

Course profiles are sample courses of study that represent only one of the many possible ways in which teachers can organize learning activities, teaching strategies, assessment and evaluation techniques so as to implement the new Grade 11 Secondary School Curriculum.

This profile has been designed as a five-unit course of study, which addresses the learning expectations of the course English: Contemporary Aboriginal Voices (NBE3C) outlined in *The Ontario Curriculum, Grades 11 and 12, Native Studies, 2000*. It is designed as a college preparation course and students participate in, and are assessed on, the standard components of an English course: reading, writing, speaking, listening, and representing. Unit 1 focuses on issues of identity, Unit 2 on relationships, Unit 3 on sovereignty, and Unit 4 on challenges; and Unit 5 is a culminating activity that focuses on looking ahead.

Course Notes

The course English: Contemporary Aboriginal Voices follows instructional approaches that are consistent with those in *The Ontario Curriculum, Grades 9 and 10, English* and *Grades 9 and 10, Native Studies* programs.

Although it is not a prerequisite, students would benefit from having taken the Grades 9 Native Studies course: Expressing Aboriginal Cultures, (NAC10) and the Grade 10 Native Studies course Aboriginal Peoples in Canada, (NAC20).

In this course, a study of literary and informational texts and media works by contemporary Aboriginal writers was developed around the five strands of the Native Studies curriculum: Identity, Relationships, Sovereignty, Challenges, and Writing. Teachers should have an awareness of the issues surrounding each strand from a variety of Aboriginal perspectives and should establish a folder with information from current media works as part of their planning. Teachers should also have an understanding of the rich, varied and complex body of works by contemporary Aboriginal writers and select works best suited to meet the needs of students. Teachers need to be sensitive to the use of language. If, for example, words like “squaw” and “halfbreed” appear in an Aboriginal text, teachers need to emphasize that these terms are derogatory and are used by the authors for a specific purpose, such as satire and irony.

The overall and specific expectations are organized into units developed around the four strands of Identity, Relationships, Sovereignty, and Challenges. A fifth culminating unit, Who Am I Now?, is included as part of this English course. Because writing conventions are best learned in context, the writing strand expectations are integrated into each unit, as are the other standard components of any English course – reading, speaking, listening, and representing. Although this is a Native Studies course, it is also an English course, and student expectations must focus on both of these areas.

Units: Titles and Times

Unit 1	Identity	25 hours
Unit 2	Relationships	25 hours
* Unit 3	Sovereignty	25 hours
* Unit 4	Challenges	25 hours
Unit 5	Who Am I Now?	10 hours

* These units are fully developed in this Course Profile.

Unit Overviews

Unit 1: Identity

Time: 25 hours

Unit Description

In this unit, students describe the concept created in response to the question “Who Am I?” in Aboriginal literature and media works. They investigate identity as a personal journey of discovery and realization, which is part of the maturation process of all adolescents. Furthermore, students understand, analyse, and assess information, ideas, issues, and language as they relate to Aboriginal identities. Through learning activities that involve the use of different Aboriginal literary forms and styles, students communicate competently and develop a consistent use of voice.

Unit 1 Overview Chart

Activity	Expectations	Assessment Strategies and Tools	Focus/Tasks/Activities
1 240 min	IDV.01, ID1.01, IDV.03, ID1.04, WRV.02, WR2.01, WRV.04, WR4.02, WR4.03	- diagnostic - rubrics, checklist - peer K/U, C, A	Aboriginal Identities in Print Students: - read stories and identify genres; - describe perceptions of Aboriginal identities; - write poem, story, or essay; - write first journal entry (Who Am I?).
2 120 min	IDV.04, WRV.03, ID3.01, ID3.02, WR1.02	- peer - anecdotal - checklist K/U, T/I, C, A	Aboriginal Identities in Music Students: - share knowledge of Aboriginal musicians; - listen to songs and elicit themes; - compare portrayals and illustrate on chart; - share findings.
3 180 min	IDV.04, WR1.01, WRV.01, WR2.02, WRV.03, WR3.03, ID3.02, ID3.03	- rubrics - checklist K/U, C, A	Aboriginal Identities in Media Students: - compare portrayals in videos; - write a report; - analyse how portrayals of Innu life have changed.
4 120 min	IDV.02, WRV.05, ID2.02, WRV.04, WR3.02, WR5.04	- anecdotal - rubrics - checklist K/U, T/I, C, A	Aboriginal Identities in the Oral Tradition Students: - read and compare “Trickster” stories; - analyse stories for themes; - write a contemporary “Trickster” poem or story; - revise writing.

5 180 min	WRV.04, IDV.02, WR1.02, WR2.01- .03, WR4.01-.04, ID1.01	- anecdotal K/U, T/I, C	Aboriginal Identities in Drama Students: - speak about poetry selection; - write in journals; - read a play and identify themes.
6 120 min	WRV.05, IDV.04, WR1.04, WR5.01, ID1.03, ID3.02	- anecdotal - checklist K/U, T/I, C	Research Students: - brainstorm perceptions of Pocahontas; - identify and analyse Disney version of Pocahontas; - research articles on Internet; - catalogue in a binder; - create a chart showing range of perceptions.
7 180 min	WRV.03, IDV.03, WR1.03, ID2.01	- self- evaluation - checklist - anecdotal K/U, T/I, C	Image and Symbol Students: - write a creative piece; - define concrete and abstract; - identify concrete images; -analyse symbolism.
8 360 min	IDV.01, IDV.02, WRV.01-.05, WR1.01-.04, WR2.03-.04, WR3.01-.02, WR5.01-.04, ID1.02, ID1.04	- peer - rubrics - checklist - marks K/U, T/I, C, A	Acting Out Students: - read a play independently; - write a summary using a model; - develop content test questions for peers; - perform or teach to peers; - write an essay outline from a model.

K/U = Knowledge/Understanding
T/I = Thinking/Inquiry

C = Communication
A = Application

Unit 2: Relationships

Time: 25 hours

Unit Description

In this unit, students identify images associated with an Aboriginal world view. They are able to recognize the forms used to portray these world views, including storytelling, music, video, and various literary genres. Students assess these forms through class discussion and formal written and oral products. Students analyse the relationships depicted by Aboriginal writers, with specific reference to cultural, spiritual, and societal relationships: how they are disrupted and how they are affirmed. Students compare their own experiences, the various interpretations of a literary work, and differing media perspectives of a current issue. They also create their own media work and demonstrate an understanding of the relationship between form and purpose. Finally, students research ways in which Aboriginal communities work to maintain and restore relationships.

Unit 2 Overview Chart

Activity	Expectations	Assessment Strategies and Tools	Focus/Tasks/Activities
1 180 min	REV.01, RE1.01, RE2.02, RE3.01, WRV.02, RE3.02, WR1.02, WR2.01	- diagnostic - formative - checklist - anecdotal K/U, T/I, C	Structuring Relationships Students: - learn short story elements; - analyse stories for narrative structure; - discuss and debate findings.
2 300 min	REV.02, RE1.01, RE1.02, RE2.02, WRV.02, WR1.03, WR2.02, WR2.03	- formative - self-assessment - anecdotal - formal K/U, T/I, C	Understanding Relationships Students read stories to find various Aboriginal worldviews as expressed in spiritual and communal relationships.
3 360 min	REV.01, RE1.02, WRV.02, WR1.04, WR2.04, WR5.04	- diagnostic - formative - peer and self-assessments K/U, C, A	Expressing Relationships Students: - learn by direct instruction about influences relevant to voice, purpose, and audience; - listen to readings on tape; - learn about teaching stories.
4 360 min	REV.04, RE1.01, REV.03, RE3.01, RE3.03, RE3.05, WR3.02	- peer assessment - rubrics - checklist - formal assessment I, C, A	Seeing Relationships Students: - compare and analyse verbal, visual, and media portrayals; - compare images and packaging; - discover sensory images in fiction; - study and create media illustrating Aboriginal voices and relationships; - create book jackets; The teacher gives a book talk on materials to be selected for Independent Study (Unit 5).
5 300 min	REV.01, RE1.03, REV.02, REV.03, WR4.03, REV.04, WR5.02	- formal quiz - formative outlines, rubrics, checklist - teacher, self-, and peer assessment K/U, T/I, C, A	Creating Relationships Students: - write a quiz on elements of short fiction (especially conflict and voice); - plan and outline a teaching story with moral reflecting world view; - learn methods of editing and revising; - compose, edit, revise and tell a story.

Unit 3: Sovereignty

Time: 25 hours

Unit Description

In this unit, students examine the evolving nature of the concept of sovereignty. They demonstrate an understanding of the traditional view of Aboriginal communities, which reflects the relationships among the Creator, the Land, and the People. They assess contemporary interpretations of sovereignty, which include such issues as personal identity, the challenges of Aboriginal empowerment, and the evolving relationship with Canadian society, through learning activities that develop critical-thinking skills. Students assess the ways in which various literary, informational, and media texts reflect the evolving concept of sovereignty. Knowledge of language conventions and personal voice are key elements in understanding the various expressions of sovereignty and in articulating their own views – personal, spiritual, collective, and political.

Unit 3 Overview Chart

Activity	Expectations	Assessment Strategies and Tools	Focus/Tasks/Activities
1 240 min	SOV.01, SO1.01, SOV.02, SO1.02, SOV.03, SO1.03, SOV.05, SO2.01, WRV.02, WR1.02, WRV.03, WR1.04, WRV.04, WR2.02, WRV.05, WR2.01, WR3.04, WR3.01, WR4.01, WR4.03, WR5.04	- formative - anecdotal K/U, T/I, C	Reclaiming a Heritage - analytical responses to dramatic elements and character development - journal responses developing definitions of sovereignty
2 480 min	SOV.01, SOV.02, SOV.05, SOV.04, SO1.01, SO1.03, SO1.04, SO2.01, SO3.01, SO3.02, SO3.03, WRV.02, WRV.03, WRV.05, WR1.02, WR1.04, WR2.01, WR2.02, WR3.01, WR4.01, WR4.03, WR5.04	- formative, marking scheme - formal, portfolio, and rubric K/U, T/I, C, A	Discovering a Voice - portfolio of visual representations, personal correspondence, student-selected best pieces
3 180 min	SOV.01, SOV.02, SOV.03, SOV.04, SO1.01, SO1.02, SO1.03, SO1.04, SO2.01, SO2.02, WRV.02, WRV.03, WRV.04, WR1.04, WR3.04, WR4.01, WR4.03	- diagnostic - formative - anecdotal K/U, T/I, C	Empowering through Writing - comparative analysis of neutral vs. rhetorical language - poetry composition following model or template - adaptation of poem into drama
4 300 min	SOV.01, SOV.02, SOV.03, SO1.01, SO1.04, WRV.02, WRV.03, WRV.04, WRV.05, WR1.01, WR1.04, WR2.01, WR3.03, WR3.04, WR4.01, WR5.04, SO2.02, SO2.01	- diagnostic - formative - rubric, checklist K/U, T/I, C, A	Challenging the Obstacles - collaborative analysis of poems - dramatic readings of poetry text - oral and written explanation of informational and poetic texts

5 300 min	SOV.02, SOV.04, SO1.01, SO1.02, SO1.04, SO2.01, WRV.03, WRV.04, WRV.05, WR1.01, WR2.01, WR3.03, WR4.01, WR5.04	- diagnostic - formative - formal rubric, checklist, marking scheme K/U, T/I, C, A	Shaping the Vision - analysis of rhetorical devices in informational text - construction of statement of personal sovereignty in persuasive essay form, utilizing peer editing and revision in writing process
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Unit 4: Challenges

Time: 25 hours

Unit Description

In this unit, students focus on the current challenges faced by Aboriginal peoples. They assess the challenge of maintaining cultural identity as represented in Aboriginal literature, analyse Aboriginal writers' depictions of such challenges as racism and marginalizing, and identify solutions to challenges suggested in Aboriginal literary and media works.

Unit 4 Overview Chart

Activity	Expectations	Assessment Strategies and Tools	Focus/Tasks/Activities
1 360 min	CHV.01, CHV.02, CHV.03, CHV.04, CH1.01, CH1.02, CH2.02, WRV.01, WRV.04, WRV.05, WR3.03, WR4.01, WR5.04	- diagnostic - anecdotal K/U, T/I, C, A	Identifying Challenges Students: - brainstorm stereotypes and challenges; - assess representations in literature; - write brief personal essay.
2 240 min	CHV.01, CHV.02, CHV.04, CH1.02, CH1.03, CH2.01, CH2.02, CH2.03, CHV.03, WRV.03, WR2.02	- formative student/teacher K/U, T/I, C, A	Comparing Challenges Students: - listen to lecture; - read texts aloud; - identify and compare variations of style, tone, and voice; - write a journal.
3 660 min	CHV.01, CHV.02, CHV.03, CHV.04, CH1.01, CH1.02, CH1.03, CH1.04, CH2.01, CH2.02, CH2.03, CH3.01, WRV.01, WRV.02, WRV.03, WRV.05, WR1.04, WR3.01, WR3.03, WR4.01, WR4.02, WR4.03, WR5.04	- formative - formal by marking scheme K/U, T/I, C, A	Analysing Challenges Students: - view a video production; - novel study: read, discuss in groups, and write short essay.
4 240 min	CHV.03, CH3.01, CHV.04, CH3.02, WRV.01, WR2.01, WRV.02, WR2.02, WRV.04, WR4.01, WRV.03, WR5.02, CH2.03, WR5.04	- diagnostic - formative peer assignment K/U, T/I, C, A	Assessing Solutions to Challenges Students: - read, identify, and assess solutions to challenges, in newspapers, magazines, and other media, orally and in writing; - assess balance and critical thinking.

Unit 5: Who Am I Now?

Time: 10 hours

Unit Description

In this unit, students apply their accumulated knowledge of Aboriginal perceptions of identity, relationships, sovereignty, and challenges. Using the ideas and skills developed throughout the course, students write an essay or report, which examines material read and/or viewed independently as well as course material. The purpose is to compare works produced by a single Aboriginal author in at least two different genres and to reflect upon the ways in which the various themes and forms affect the students themselves, how they see this material speaking to their own lives, now and in the future. In a final journal entry, students trace their own journey and describe where the course has brought them and the journey ahead.

Unit 5 Overview Chart

Activity	Expectations	Assessment Strategies and Tools	Focus/Tasks/Activities
1 120 min	WRV.01, WRV.02, WRV.03, WR1.01	- formative - anecdotal K/U, C, I	The class discusses authors who lend themselves to a genre comparison (e.g., Wagamese, novel/journalism; D.H. Taylor, play/short story; Slipperjack, novel/visual art; Buffy Sainte-Marie, songs/activism).
2 120 min	WR1.02, WR3.02, WR3.03, WR3.04	- assessment and approval by teacher K/U, C, A	Students select material and develop an outline for essay or report.
3 120 min	WR2.01, WR2.02, WR5.04	- checklist - peer assessment I, C, A	Students write first drafts and check mechanics.
4 120 min	WR4.01, WR4.02, WR4.03	- self-assessment K/U, T/I, C, A	Students revise for content, organization, clarity, voice, and tone.
5 120 min	WR5.01, WR5.02, ID2.03	- formal assessment by teacher - rubrics, anecdotal, marks/grades K/U, T/I, C, A	Students: - publish essay or report; - write final journal response from prompt: Who Am I Now?

Teaching/Learning Strategies

Teaching and learning strategies designed for this course must include the best practices of Native Studies, with its emphasis on understanding Aboriginal issues, and the best practices of English, with its emphasis on literacy, critical thinking, and communication. In addition, strategies must take into account individual students' needs and abilities.

Throughout this Course Profile, a number of teaching and learning strategies have been employed. Students study informational texts, short stories, poems, plays, media works, songs, and a novel. Classroom activities include Socratic lessons, journal writing, oral presentations, student-teacher interviews, seminars, simulations, dramatization, and the creating of organizers (webs) and visuals (tables).

Although *The Ontario Curriculum, Grades 11 and 12, Native Studies* courses prescribe overall and specific expectations, it is the responsibility of the teacher to determine the most appropriate strategies to achieve them. Strategies outlined in this course are, therefore, suggestions only.

Assessment & Evaluation of Student Achievement

To measure students' achievement against course and unit expectations, teachers develop and use a complete repertoire of assessment tools and techniques consistent with the Achievement Chart categories of Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

Assessment techniques may include:

- tests and quizzes – multiple choice, true/false, matching, fill-in-the-blanks, and short answer;
- longer written assessments – essays and research papers;
- daily journals and workbooks;
- presentational assessments – in-class responses, debates, dramatizations, seminars;
- creation of media works;
- student-teacher conferences.

Besides teacher assessment, self- and peer assessment should be used to enhance student learning. The use of diagnostic, formative, and summative assessment also helps in strengthening student learning and in ensuring fair evaluation. Reporting of achievement may include such types as checklists, graphs, anecdotal comments, rubrics, grades, and marks. Where appropriate teachers and students should co-design assessment schemes to clarify expectations and enhance learning. Both teachers and students must receive feedback to improve their teaching and learning respectively.

The assessment techniques suggested for activities in this course reflect those outlined in the Achievement Chart, *The Ontario Curriculum, Grades 11 and 12, Native Studies*. Seventy percent of the final grade is based on course work and 30% is based on a summative assessment of the culminating unit.

Accommodations

All students must be given the opportunity to achieve the expectations described in the course English: Contemporary Aboriginal Voices. To meet the range and diversity of student abilities, a variety of teaching and learning strategies and assessment techniques is provided in each unit. An examination of the Individual Education Plans (IEPs) for exceptional students may help teachers select appropriate strategies and techniques.

Further, teachers must acknowledge and accommodate cultural and language differences. The use of such strategies as letting students learn from each other, promoting holistic learning, fostering active learning techniques, and encouraging cooperative learning may be necessary for Aboriginal and students taking English as a Second Language.

Resources

Note Concerning Permissions

Units in this profile make reference to the use of specific texts, magazines, films, and videos. Before reproducing materials for student use from books and magazines, teachers need to ensure that their board has a Cancopy licence and that resources they wish to use are covered by this licence. Before screening videos for their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor (e.g., Audio Cine Films Inc.). Teachers are also reminded that much of the material on the Internet is protected by copyright. That copyright is usually owned by the person or organization that created the work. Reproduction of any work or a substantial part of any work on the Internet is not allowed without the permission of the owner. Teachers are advised to review the content of resources before introducing them to the classroom, especially for electronic resources. As well, teachers should review with students the terms and conditions of student access to the Internet and appropriate use within the classroom. Teachers should also be aware of the sensitivity of certain topics and language in the literature. The primary text is recommended for the entire course or a major part of it.

Before reproducing materials for student use from books and magazines, teachers need to ensure that their board has a Cancopy licence and that resources they wish to use are covered by this licence. Before screening videos for their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor (e.g., Audio Cine Films Inc.). Teachers are also reminded that much of the material on the Internet is protected by copyright. That copyright is usually owned by the person or organization that created the work. Reproduction of any work or a substantial part of any work on the Internet is not allowed without the permission of the owner.

Primary Text

Moses, Daniel David and Terry Goldie, eds. *An Anthology of Canadian Native Literature, 2nd ed.* Don Mills: Oxford University Press, 1998. ISBN 0-19-541282-6

Secondary Print

Novels/Autobiographies/Autobiographical Fiction (organized by cultural affiliation)

Johnston, Basil H. (Ojibway). *Indian Schooldays*. Toronto: Key Porter Books, 1988.

ISBN 1-55013-072-2

Johnston, Basil H. *Crazy Dave*. Toronto: Key Porter Books, 1999. ISBN 1-55263-051-X

Slipperjack, Ruby (Ojibway). *Honour the Sun*. Winnipeg: Pemmican Publications Inc., 1987.

ISBN 0-919143-44-X

Slipperjack, Ruby. *Silent Words*. Saskatoon: Fifth House Publishers, 1992. ISBN 0-920079-93-8

Slipperjack, Ruby. *Weesquachak and the Lost Ones*. Penticton: Theytus Books, Ltd., 2000.

ISBN 0-919441-88-2

Wagamese, Richard (Ojibway). *Keeper 'N Me*. Toronto: Doubleday Canada Limited, 1994.

ISBN 0-385-25452-0

Wagamese, Richard. *A Quality of Light*. Toronto: Doubleday Canada Limited. ISBN 0-385-25606-X

Crate, Joan (Cree). *Breathing Water*. Edmonton: NeWest Publishers Ltd., 1989. ISBN 0-920897-60-6

Highway, Tomson (Cree). *Kiss of the Fur Queen*. Toronto: Doubleday Canada Limited, 1998.

ISBN 0-385-25652-3

Campbell, Maria (Métis). *Halfbreed*. Toronto: McClelland and Stewart, 1973. ISBN 0-7704-1537-7

Culleton Mosionier, Beatrice (Métis). *In Search of April Raintree. Critical Edition*. Suzack, Cheryl, ed.

Winnipeg: Portage & Main Press, 1999. ISBN 1-894110-43-9

Culleton Mosionier, Beatrice. *In the Shadow of Evil*. Penticton, BC: Theytus Books Ltd., 2000.

ISBN 0-91-944-198-X

Scofield, Gregory (Métis). *Thunder Through My Veins: Memories of a Metis Childhood*. Toronto: Harper Collins, 1999. ISBN 0-00-200025-3

Tyman, James (Métis). *Inside Out: An Autobiography by a Native Canadian*. Saskatoon: Fifth House Publishers, 1989. ISBN 0-920079-49-0

King, Thomas (Cherokee). *Medicine River*. Markham, ON: Penguin Books, 1990. ISBN 0-670-82962-5

King, Thomas. *Green Grass, Running Water*. Toronto: Harper Perennial edition, 1994.

ISBN 0-00-647506-X

King, Thomas. *Truth & Bright Water*. Toronto: Harper Collins, 1999. ISBN 0-00-225503-0

Maracle, Brian (Mohawk). *Back On The Rez: Finding The Way Home*. Toronto: Penguin Books, 1997.

ISBN 0-14-024361-5

Joe, Rita (Mi'kmaq). *Song of Rita Joe: Autobiography Of A Mi'kmaq Poet*. Charlottetown: Ragweed Press, 1996. ISBN 0-921556-59-4

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- Knockwood, Isabella (Mi'kmaq). *Out Of The Depths: The Experiences of Mi'kmaw Children at the Indian Residential School at Shubenacadie, Nova Scotia*. Lockeport, NS: Roseway Publishing, 1992. ISBN 0-9694180-6-X
- Simon, Lorne (Mi'kmaq). *Stones and Switches*. Penticton: Theytus Books Ltd., 1994. ISBN 0-919441-68-8
- Armstrong, Jeannette (Okanagan). *Slash*. Penticton: Theytus Books Ltd., 1985. ISBN 0-919441-29-7
- Armstrong, Jeannette. *Whispering in Shadows*. Penticton: Theytus Books Ltd., 2000. ISBN 0-919441-99-8
- Maracle, Lee (Salish/Métis). *Ravensong*. Vancouver: Press Gang Publishers, 1993. ISBN 0-88974-044-5
- Maracle, Lee. *Sojourners and Sundogs: First Nations Fiction*. Vancouver: Press Gang Publishers, 1999. ISBN 0-88974-061-5
- Maracle, Lee. *I Am Woman: A Native Perspective on Sociology and Feminism*. Vancouver: Press Gang Publishers, 1996. ISBN 0-88974-059-3
- Maracle, Lee. *Bobbi Lee: Indian Rebel*. Toronto: Women's Press, 1990.
- Sterling, Shirley (Interior Salish). *My Name is Seepeetza*. Toronto: Douglas & McIntyre, 1992. ISBN 0-88899-165-7
- William, Gerry (Spallumcheen Indian Band, BC). *The Black Ship. Book One Of Enid Blue Starbreaks*. [science fiction] Penticton: Theytus Books Ltd., 1994. ISBN 0-919441-69-6
- Robinson, Eden (Haisla). *Monkey Beach*. Toronto: Alfred A. Knopf, 2000. ISBN 0-676-97075-3
- Robinson, Eden. *Traplines*. [four novellas] Toronto: Alfred A. Knopf, 2000. ISBN 0-394-28194-2
- van Camp, Richard (Dogrib). *The Lesser Blessed*. Toronto: Douglas & McIntyre, 1996. ISBN 1-55054-525-6
- French, Alice (Inuit). *My Name is Masak*. Winnipeg: Peguis Publishers, (1976) 1992. ISBN 0-919566-56-1
- French, Alice. *The Restless Nomad*. Winnipeg: Peguis Publishers, 1992. ISBN 0-921827-16-4
- Markoosie (Inuit). *Harpoon of the Hunter*. Kingston and Montreal: McGill-Queen's University Press, 1970. ISBN 0 7735 0232 7
- Selection of Anthologies with Poetry, Short Stories, and Non-Fiction**
- Brancewicz, Jan, Samuel W. Corrigan, and Blaine Prince, eds. *Who Put Custer's Bloomers On The Pony? A Collection of Native Words*. Brandon: Bearpaw Publishing, 1998. ISBN 0-9680608-3-8
- Campbell, Maria, et al. *Achimoona*. Saskatoon: Fifth House, 1985. ISBN 0-920079-16-4
- Cardinal, Douglas and Jeannette Armstrong. *The Native Creative Process*. With photographs by Greg Young-Ing. Penticton: Theytus Books, 1991. ISBN 0-919441-26-2
- Connie, Fife, ed. *The Colour of Resistance: A Contemporary Collection of Writing by Aboriginal Women*. Toronto: Sister Vision Press, 1993. ISBN 0-920813-62-3
- Fox Roman, Trish, ed. *Voices Under One Sky: Contemporary Native Literature*. Scarborough: Nelson Canada, 1994. ISBN 0-17-603979-1
- Jaine, Linda and Drew Taylor. *VOICES: Being Native in Canada*. Saskatoon, SK: University of Saskatchewan, University Extension Press, 1992. ISBN 0-88880-326-5
- King, Thomas, ed. *All My Relations*. Toronto: McClelland and Stewart, 1990. ISBN 07710-6706-2
- Maki, Joel T., ed. *Let the Drums Be your Heart: New Native Voices*. Vancouver/Toronto: Douglas & McIntyre, 1996. ISBN 1-55054-527-2
- Maracle, Lee and Sandra Laronde, eds. *My Home As I Remember*. Toronto: Natural Heritage/Natural History, 2000. ISBN 1-896219-53-5 [includes artworks]

Paul-Martin, Michael, ed. *A Shade Of Spring: An Anthology of New Native Writers*. Toronto: 7th Generation Books, 1998. ISBN 1-896923-04-6

Petrone, Penny, ed. *First People First Voices*. Toronto: University of Toronto Press, 1983. ISBN 0-8020-2515-3

Petrone, Penny, ed. *Northern Voices: Inuit Writing in English*. Toronto: University of Toronto Press, 1988. ISBN 0-8020-5772-1

Issues of *Gatherings. The En'owkin Journal of First North American Peoples*, which can be ordered from: En'owkin Centre, RR 2, Site 50, Comp. 8, Penticton, BC, V2A 6J7. For example the issue on humour: Joe, Joyce B. and Susan M. Beaver, eds. "Shaking the Belly. Releasing the Sacred Clown." *Gatherings*, Vol. VIII. Penticton, BC: Theytus Books Ltd., 1997. ISBN 0-919441-67-X

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Geiogamah, Hanay and Jaye Darby, eds. *Stories Of Our Way: An Anthology Of American Indian Plays*. UCLA: American Indian Studies Centre, 1998. ISBN 0-935626-50-6

Griffiths, Linda and Maria Campbell (Métis). *The Book of Jessica: A Theatrical Transformation*. Toronto, ON: Coach House Press, 1989. ISBN 0-8891038 -01

Highway, Tomson (Cree). *The Rez Sisters*. Saskatoon, SK: Fifth House, 1988. ISBN 0-920079-44-X

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Mojica, Monique (Kuna/Rappahannock). *Princess Pocahontas and the Blue Spots: Two Plays by Monique Mojica*. Toronto, ON: Women's Press, 1991. ISBN 0-8896116-53

Nolan, Yvette, Betty Quan, and George Bwanika Seremba. *Beyond the Pale: Dramatic Writings from First Nations Writers and Writers of Colour*. Toronto, ON: Playwrights Canada Press, 1996. ISBN 0-887545-424

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Moses, Daniel David (Delaware). *Coyote City*. Stratford, ON: Williams-Wallace Publisher, 1990. ISBN 0-88795-0-90-6

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Taylor, Drew Hayden. *The Bootlegger Blues*. Saskatoon, SK: Fifth House, 1991. ISBN 0-920079-79-2

Taylor, Drew Hayden. *Someday*. Saskatoon, SK: Fifth House, 1993. ISBN 1-895618-10-X

Taylor, Drew Hayden. *The Baby Blues*. Burnaby, BC: Talonbooks, 1999. ISBN 0-88922-406-4

Taylor, Drew Hayden. *alterNatives*. Burnaby, BC: Talonbooks, 2000. ISBN 0-88922-428-5

Taylor, Drew Hayden. *The Boy In The Treehouse. Girl Who Loved Horses*. Vancouver: Talonbooks, 2000. ISBN 0-88922-441-2

For more and updated information on Aboriginal drama in Canada and the USA consult:

- The Centre for Indigenous Theatre in Toronto, ON, e-mail: cit@interlog.com

- Native American Women Playwrights Archive: <http://staff.lib.muohio.edu/nawpa>

- Native Playwright's Newsletter, Paul Rathbun, Editor, P.O. Box 9101, Durango, CO 81302-9101

Selection of Literary Criticism

Acoose, Janice. Iskewak-Kah'kiYaw Ni Wahkomakanak. *Neither Indian Princesses Nor Easy Squaws*. Toronto: Women's Press, 1995. ISBN 0-88961-209-9

Allen, Paula Gunn. "The Sacred Hoop: A Contemporary Perspective." *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. By Paula Gunn Allen. Boston: Beacon Press, 1986, pp. 54-75. ISBN 0-8070-4601-9

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- Armstrong, Jeannette, ed. *Looking at the Words of our People: First Nations Analysis of Literature*. Penticton: Theytus Books Ltd., 1993. ISBN 0-919441-52-1
- Deckert, Carol Ramsden and Trish Fox Roman. *A Guide to Voices Under One Sky: Contemporary Native Literature*. Scarborough, ON: Nelson Canada, 1994. ISBN 0-17-603989-9
- Francis, Daniel. *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver: Arsenal Pulp Press, 1995. ISBN 0-88978-251-2
- Hulan, Renee, ed. *Native North America: Critical and Cultural Perspectives*. Toronto: ECW Press, 1999. ISBN 1-55022-376-3
- Imagery Lesson Plans – volweb.utk.edu/Schools/bedford/harrisms/imagery.thm
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- New, W.H., ed. “Native Writers & Canadian Literature.” *Canadian Literature*, pp. 124-125. Spring-Summer, 1990. ISSN 0008-4360
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- Penner, Lucille R. *The True Story of Pocahontas*. Toronto: Random House of Canada Ltd., 1994. ISBN 0-679-96166-6
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- Pocahontas – www.encyclopedia.com/articles/10315.html
- Young-Ing, Greg. *Indigecrit. Aboriginal Perspective on Aboriginal Literature*. Penticton: Theytus Publishers Ltd., 2000. ISBN 0-919441912
- Biographical, Cultural, and Socio-Political Contexts**
- Coltelli, Laura. *Winged Words: American Indian Writers Speak*. Lincoln and London: University of Nebraska Press, 1990. ISBN 0-8032-1445-6
- Fournier, Suzanne and Ernie Crey. *Stolen From Our Embrace: The Abduction of First Nations Children and the Restoration of Aboriginal Communities*. Vancouver: Douglas & McIntyre, 1998. ISBN 1-55054661-9
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- Johnston, Basil. *Ojibway Ceremonies*. Toronto: McClelland and Stewart, 1987. ISBN 0-7710-4445-3
- Lutz, Hartmut. *Contemporary Challenges: Conversations with Canadian Native Authors*. Saskatoon: Fifth House Publishers, 1991. ISBN 0-920079-75-X
- Wagamese, Richard. *The Terrible Summer: The National Newspaper Award-winning Writings of Richard Wagamese*. Toronto: Warwick Publishing, 1996. ISBN 1-895629-63-2
- Audio**
- Aglulark, Susan. *This Child*. Mississauga, ON: EMI, 1985.
- John, Elton. *Madman Across the Water*. Willowdale, ON: MCA Records, 1972.
- Kashtin. *Inmu*. Pointe-Claire, QC: Trans-Canada Distribution, 1991.
- O’Meara, Sylvia. *Native Legends and Storytelling*. Ottawa, ON: Glooscap Communication Group.
- Robertson, Robbie and the Red Road Ensemble. *Music For The Native Americans*. Mississauga, ON: Capitol, 1994.
- Wapistan. *Message*. Sioux Lookout, ON: First Nations Music Inc., 1995.

Video (page references are to the NFB catalogue)

Broken Promises: The High Arctic Relocation. 52 min. C9194 099/EC009, p. 16, 1995.
If Only I were An Indian. 81 min. C9195 050/EC009, p. 45, 1996.
Journey to Nunavut: The Kreeiak Story. 48 min. 143C 9198 134/EC009, p. 49, 1999.
Keepers of the Fire. 55 min. C9194 085/EC009, p. 50, 1994.
Medicine River. Medicine River Productions Ltd., 1992. 96 min. Distr. Sullivan Releasing Inc.
Mi'kmaq Family Migmacoei Otjiosog. 32 min. C9194 086/EC009, pg. 56, 1995.
My Village in Nunavik. 47 min. C9199 066/EC009, p. 61, 1999.
Okimah. 51 min. C9198 039/EC009, p. 65, 1998.
Place of the Boss: Utshimassits. 49 min. C9196 112/EC009, p. 69, 1996.
Pocahontas. Walt Disney Home Video, 1995. 81 min. ISBN 0-7888-2222-5
Richard Cardinal: Cry from a Diary of a Metis Child. 29 min. C0816 0056/EC009, p. 74, 1986.
Spudwrench-Kahnawake Man. 58 min. C9197 134/EC009, p. 80, 1997.
Women in the Shadows. 56 min. C9191 146/EC009, p. 95, 1991.

Internet

Access to the Internet is recommended for applying research skills to the various content areas.

Note: The URLs for the websites have been verified by the writer prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Aboriginal Voices in Literature

<http://www.kstrom.net/isk/books/amazonlinks/fiction.html>

<http://falcon.jmu.edu/-ramseyi!/native.htm>

<http://www.cynthisleitichsmith.com/nativebooksb.htm>

Aboriginal Voices in Media Works

<http://member.tripod.com/nativemuscianlinks/>

Aboriginal Voices in Media

www.ammsa.com/windspeaker

www.perspective.ca

www.wawatay.on.ca

www.tekanews.com

www.anishinabek.ca/news/

www.turtleisland.news.on.ca/

Other

www.edu.yorku.ca.caas

www.macleans.ca

www.nationalpost.com

www.theglobeandmail.com

www.thestar.com

www.goodminds.com

OSS Considerations

Policy considerations which impact on the delivery of this course include the college preparation course designation (*OSS*, p. 17) and the policy outlining anti-discrimination education (*OSS*, pp. 58-59). The course emphasizes concrete application of the theoretical material covered in the course and also emphasizes the development of critical-thinking and problem-solving skills. The course is based “on rigorous provincial curriculum expectations and will emphasize the development of both independent research skills and independent learning skills”. Students are required to demonstrate these skills.

The content and learning activities in the course English: Contemporary Aboriginal Voices assist in promoting “a school climate that encourages all students to work to high standards, affirms the worth of all students, and helps them strengthen their sense of identity and develop a positive self-image; ...when planning their programs, teachers will base their decisions on the needs of students, taking into consideration their students’ abilities, backgrounds, interests, and learning styles” (*OSS*, p. 58).

Coded Expectations, English: Contemporary Aboriginal Voices, Grade 11, College Preparation, NBE3C

Identity

Overall Expectations

- IDV.01** · demonstrate an understanding of the cultural diversity of Aboriginal peoples through a study of Aboriginal literary works;
- IDV.02** · analyse information, ideas, issues, and language as they pertain to Aboriginal identity in a variety of informational writings and Aboriginal literary works;
- IDV.03** · demonstrate an understanding of how the different forms and styles used in Aboriginal literary works reflect Aboriginal identity;
- IDV.04** · analyse images in media works related to Aboriginal identity.

Specific Expectations

Aboriginal Voices in Literature

- ID1.01** – identify the perspectives on Aboriginal identity expressed by Aboriginal writers (e.g., Chief Dan George, Maria Campbell, Rita Joe);
- ID1.02** – interpret and assess explicit and implicit ideas, issues, and information in informational texts from Aboriginal sources (e.g., Aboriginal magazines, newspapers, and community newsletters) as they relate to identity;
- ID1.03** – identify a variety of forms of oral communication used by Aboriginal peoples to reflect Aboriginal identity (e.g., storytelling, speeches, songs);
- ID1.04** – compare Aboriginal writers’ (e.g., Beatrice Culleton-Moisner, Richard Wagamese, Ruby Slipperjack) expressions of identity.

Language

- ID2.01** – analyse how Aboriginal writers reveal identity through their use of language;
- ID2.02** – identify forms in the Aboriginal oral tradition (e.g., storytelling, role playing, drama), but expressed in the English language, that affirm Aboriginal identity;
- ID2.03** – analyse information and ideas relating to Aboriginal identity found in a variety of publications (e.g., Aboriginal newspapers and magazines, Indian and Northern Affairs Canada publications, Aboriginal community newsletters).

Aboriginal Voices in Media Works

- ID3.01** – assess aspects of Aboriginal identity that reflect Aboriginal world views, as found in the media works (e.g., the National Film Board video on the conflict at Oka, Quebec, in 1990 produced by Alanis Obomsawin) of Aboriginal creators (e.g., Susan Aglukark, Robbie Robertson, Gary Farmer, Alanis Obomsawin);
- ID3.02** – compare the images of Aboriginal identity portrayed in media works by both Aboriginal and non-Aboriginal creators;
- ID3.03** – analyse the changing quality of life in Aboriginal communities (e.g., Alkali Lake, Davis Inlet) as depicted in media works.

Relationships

Overall Expectations

- REV.01** · demonstrate an understanding of the relationships depicted in fiction, drama, poetry, and non-fiction by Aboriginal writers (with an emphasis on novels and poetry);
- REV.02** · demonstrate an understanding of the ways Aboriginal writers use relationships to promote a vision of Aboriginal communities;
- REV.03** · demonstrate an understanding of form, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on ideas, themes, and issues related to relationships examined in this course;
- REV.04** · compare, through analysis, relationships presented in media works by Aboriginal creators.

Aboriginal Voices in Literature

- RE1.01** – demonstrate an understanding of relationships (e.g., within the family or community; within the plant, animal, or spirit world) portrayed in the works of Aboriginal writers;
- RE1.02** – analyse changes that take place in Aboriginal relationships through interaction with Canadian society, as portrayed in the works of Aboriginal writers (e.g., Ruby Slipperjack, Beatrice Culleton-Moisner, Daniel David Moses);
- RE1.03** – compare their own ideas and perspectives with those expressed or implied in a text by an Aboriginal writer (e.g., by analysing the thoughts and responses of a fictional character in a crisis and comparing these with their own probable reactions; by debating two different interpretations of a literary work, using specific references to the text to support their arguments).

Language

- RE2.01** – identify specialized language appropriate to business and technical contexts in either First Nation communities or Canadian society and use it with precision in oral and written work;
- RE2.02** – communicate effectively in group discussions on the relationships between Aboriginal and Canadian societies portrayed in works by Aboriginal creators, displaying such skills as contributing additional and relevant information, asking questions for clarification, completing assigned tasks for the group, summarizing the main ideas of the discussion, working towards consensus, and accepting group decisions when appropriate.

Aboriginal Voices in Media Works

- RE3.01** – identify and assess forms of oral presentation (e.g., storytelling, poetry, music, CD-ROMs, video performances) that develop, maintain, and affirm Aboriginal relationships;
- RE3.02** – analyse images of relationships reflecting an Aboriginal world view in the works of Aboriginal creators (e.g., Dan Prouty, Robbie Robertson, Buffy Sainte-Marie);
- RE3.03** – analyse media works by Aboriginal creators that critique Aboriginal relationships with Canadian society (e.g., National Film Board productions);
- RE3.04** – compare the ways in which different Aboriginal communities work to restore relationships and values, as depicted in media works by Aboriginal creators (e.g., Hunters and Bombers in the Circle Unbroken video series).

Sovereignty

Overall Expectations

- SOV.01** · describe the issues of identity and culture as they relate to sovereignty, as expressed in works by Aboriginal writers;
- SOV.02** · describe how sovereignty is expressed in works by Aboriginal writers;
- SOV.03** · demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues;

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- SOV.04** · apply their knowledge of vocabulary and language conventions to read, write, and speak effectively while identifying, developing, or describing Aboriginal sovereignty;
- SOV.05** · analyse themes related to sovereignty, as portrayed in media works by Aboriginal creators.

Specific Expectations

Aboriginal Voices in Literature

- SO1.01** – identify different definitions of sovereignty (e.g., personal sovereignty, spiritual sovereignty, collective sovereignty, political sovereignty), as expressed in the works of Aboriginal writers;
- SO1.02** – assess the impact of Aboriginal sovereignty on Canadian society, as portrayed in the works of Aboriginal writers (e.g., Connie Fife, Taiaiake Alfred);
- SO1.03** – identify the role and importance of sovereignty in contemporary Aboriginal communities, as portrayed by Aboriginal writers (e.g., Brian Maracle, Lenore Keeshig-Tobias, Tomson Highway, Beth Cuthand);
- SO1.04** – describe the responses of Aboriginal writers (e.g., Maria Campbell, Drew Hayden Taylor, Lee Maracle) to barriers to Aboriginal sovereignty erected by Canadian society.

Language

- SO2.01** – express themselves clearly in a variety of spoken and written communications on the topic of Aboriginal sovereignty, using appropriate vocabulary and figurative language;
- SO2.02** – develop an understanding of the language used to affirm Aboriginal sovereignty (e.g., in statements such as “Aboriginal people will never again be the objects of public policies of assimilation and extinguishments”).

Aboriginal Voices in Media Works

- SO3.01** – demonstrate an understanding of images associated with sovereignty issues in Aboriginal media works;
- SO3.02** – demonstrate an understanding of an Aboriginal community’s efforts to achieve sovereignty, as represented in media works by Aboriginal creators;
- SO3.03** – explain how the form, style, and language of a variety of media forms are used to communicate messages that have sovereignty implications.

Challenges

Overall Expectations

- CHV.01** · assess the challenge of maintaining cultural identity facing Aboriginal peoples, as represented in Aboriginal literature;
- CHV.02** · analyse and assess how stereotyping is depicted in works by Aboriginal creators;
- CHV.03** · identify and assess solutions to challenges suggested in media works by Aboriginal creators;
- CHV.04** · demonstrate an understanding of Aboriginal writers’ descriptions of the challenges faced by Aboriginal peoples.

Specific Expectations

Aboriginal Voices in Literature

- CH1.01** – identify challenges faced by Aboriginal peoples (e.g., challenges related to identity, urbanization, the need for improved educational and employment opportunities, the loss of extended family), as presented in the works of Aboriginal writers;
- CH1.02** – analyse Aboriginal writers’ depictions of challenges faced by Aboriginal peoples that have resulted directly from societal influences (e.g., racism, ethnocentricity, marginalization);
- CH1.03** – analyse efforts made by Aboriginal peoples to respond to challenges, as portrayed in the works of Aboriginal writers (e.g., Richard Wagamese, Jordan Wheeler, Beth Cuthand);

CH1.04 – assess how Aboriginal writers (e.g., Thomas King, Tomson Highway, Basil Johnston, Jeannette Armstrong) have adapted traditional story forms to modern prose in describing challenges faced by Aboriginal peoples.

Language

CH2.01 – demonstrate an understanding of how Aboriginal writers use literary devices (e.g., foreshadowing, humour) to show how Aboriginal peoples are adapting to challenges;

CH2.02 – describe challenges to the maintenance of Aboriginal oral language traditions (e.g., preserving elders’ and grandparents’ stories);

CH2.03 – recognize, describe, and use correctly in oral and written language the language structures of standard Canadian English and its conventions of grammar, usage, spelling, and punctuation, as prescribed for this course, when describing challenges identified in this course.

Aboriginal Voices in Media Works

CH3.01 – demonstrate an understanding of the positive nature of media works (e.g., by assessing how form, style, and language are used in newspapers, magazine articles, and video productions) in depicting challenges faced by Aboriginal communities;

CH3.02 – create media works (e.g., a radio documentary on the social changes occurring within an Aboriginal community, a photo essay on a day in the life of a community leader, a brochure on a local entrepreneur, a short video clip promoting an Aboriginal activity) that demonstrate an understanding of the issues associated with challenges faced by Aboriginal peoples;

CH3.03 – demonstrate an understanding of some of the solutions to challenges to sovereignty (e.g., the dispute at Oka, the social conditions at Alkali Lake, the Nisga’a Treaty) presented in media works.

Writing

Overall Expectations

WRV.01 · use a variety of print and electronic primary and secondary sources to gather and analyse information and develop ideas for writing;

WRV.02 · select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 · use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 · revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice;

WRV.05 · edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

Generating Ideas and Gathering Information

WR1.01 – investigate potential topics by formulating questions, identifying information needs and purposes for writing, and developing research plans to gather information and ideas (e.g., consult a CD-ROM to find information for a report about the author of a novel; identify the accessibility of relevant sources for a class presentation on a social issue);

WR1.02 – classify and organize information and ideas to suit specific forms and purposes for writing (e.g., sort information from different sources for a report on effective business practices; organize information to support the arguments for an opinion piece; use a graphic organizer to make connections between ideas or to show time order in a narrative);

WR1.03 – analyse and assess the information and ideas gathered from a variety of print and electronic sources to determine if they are accurate, current, sufficient, relevant, and suitable to the form and purpose for writing;

WR1.04 – use information and ideas from prior knowledge and research to develop content for writing (e.g., interview an employee for an essay about teamwork and cooperation in business; apply knowledge of characterization techniques to write a short essay about the major character in a novel by an Aboriginal writer).

Choosing the Form to Suit the Purpose and Audience

WR2.01 – select and use appropriate informational or literary forms to produce written work for specific audiences and purposes, with an emphasis on reports, correspondence, and persuasive essays (e.g., summarize a magazine article on a topic of personal interest for a report to the class; write a letter requesting information about a college program; write a short essay presenting a solution to a community problem);

WR2.02 – select and use a level of language and a voice appropriate to the specific purpose and intended audience for business, technical, and personal communications (e.g., use an appropriate voice to convey information about a policy in a memo).

Organizing Ideas and Information in Written Work

WR3.01 – select and use appropriate organizational patterns to structure written work (e.g., use a question-and-answer format to organize an information pamphlet about a product or service; use chronological order and flashbacks to organize information about a character in a script; use classification to organize a class anthology of student writing);

WR3.02 – apply knowledge of report structure to organize written reports, using (a) an introduction that identifies the topic and explains its significance or poses an inquiry question; (b) a body that presents information and data in connected and coherent paragraphs supported by graphics, illustrations, and charts; and (c) a conclusion that presents insights or recommendations;

WR3.03 – apply knowledge of essay structure to organize short essays, using (a) an introduction that engages the reader’s interest, introduces the thesis or controlling idea, and previews the organization or content of the essay; (b) a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea; and (c) a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;

WR3.04 – use organizational patterns such as cause and effect, classification, and definition to present information and ideas in reports and short essays.

Revising Drafts

WR4.01 – revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character’s motivations);

WR4.02 – revise drafts to increase precision and clarity of expression by incorporating appropriate business and technical language and transition words (e.g., use a dictionary and thesaurus to find specialized vocabulary to replace vague or inaccurately used words; examine writing for use of inclusive and anti-discriminatory language);

WR4.03 – revise drafts to ensure consistent use of an appropriate voice and tone (e.g., highlight pronouns to check for consistent use of person in a report or memo; use feedback from a peer conference to assess the appropriateness of voice used in a set of instructions or tone in a character’s direct speech);

WR4.04 – revise drafts to integrate researched information, ideas, and quotations in an ethical manner (e.g., use parenthetical referencing, use transition words and phrases to provide a context for quoted material).

Editing, Proofreading, and Publishing

WR5.01 – cite researched information, ideas, and quotations in a consistent and ethical manner according to acceptable research methodology (e.g., cite sources using a recognized style such as that of the Modern Language Association [MLA] or the American Psychological Association [APA]);

WR5.02 – produce, format, and publish written work, using appropriate technology, to share writing with intended audiences (e.g., incorporate effective typefaces, type styles, and graphics to enhance the impact of a report; adapt an electronic template for a formal letter);

WR5.03 – compare their current writing skills with those required in a variety of college programs and occupations and make action plans to address identified needs;

WR5.04 – edit and proofread their own and others’ writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

- Grammar and Usage: use parts of speech correctly, including participles and gerunds;
- Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;
- Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;
- Grammar and Usage: use active and passive verb voice to suit purpose and audience;
- Grammar and Usage: use correct parallel structure;
- Grammar and Usage: identify and correct sentence errors in their own and others’ writing;
- Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language.
- Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;
- Spelling: use homophones and commonly confused words correctly;
- Spelling: spell correctly specific business, technical, and literary terms used in course materials;
- Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling.
- Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Unit 3: Sovereignty

Time: 25 hours

Unit Description

In this unit, students examine the evolving nature of the concept of sovereignty. They demonstrate an understanding of the traditional view of Aboriginal communities, which reflects the relationships among the Creator, the Land, and the People. They assess contemporary interpretations of sovereignty, which include such issues as personal identity, the challenges of Aboriginal empowerment, and the evolving relationship with Canadian society, through learning activities that develop critical-thinking skills. Students assess the ways in which various literary, informational, and media texts reflect the evolving concept of sovereignty. Knowledge of language conventions and personal voice are key elements in understanding the various expressions of sovereignty and in articulating their own views – personal, spiritual, collective, and political.

Strand(s) & Learning Expectations

Strand(s): Sovereignty, Writing

Overall Expectations

SOV.01 - describe the issues of identity and culture as they relate to sovereignty, as expressed in works by Aboriginal writers;

SOV.02 - describe how sovereignty is expressed in works by Aboriginal writers;

SOV.03 - demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues;

SOV.04 - apply their knowledge of vocabulary and language conventions to read, write, and speak effectively while identifying, developing, or describing Aboriginal sovereignty;

SOV.05 - analyse themes related to sovereignty, as portrayed in media works by Aboriginal creators;

WRV.02 - select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice;

WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

Aboriginal Voices in Literature

SO1.01 - identify different definitions of sovereignty (e.g., personal sovereignty, spiritual sovereignty, collective sovereignty, political sovereignty), as expressed in the works of Aboriginal writers;

SO1.02 - assess the impact of Aboriginal sovereignty on Canadian society, as portrayed in the works of Aboriginal writers (e.g., Connie Fife, Taiaiake Alfred);

SO1.03 - identify the role and importance of sovereignty in contemporary Aboriginal communities, as portrayed by Aboriginal writers (e.g., Brian Maracle, Lenore Keeshig-Tobias, Tomson Highway, Beth Cuthand);

SO1.04 - describe the responses of Aboriginal writers (e.g., Maria Campbell, Drew Hayden Taylor, Lee Maracle) to barriers to Aboriginal sovereignty erected by Canadian society.

Language

SO2.01 - express themselves clearly in a variety of spoken and written communications on the topic of Aboriginal sovereignty, using appropriate vocabulary and figurative language;

SO2.02 - develop an understanding of the language used to affirm Aboriginal sovereignty (e.g., in statements such as Aboriginal people will never again be the objects of public policies of assimilation and extinguishment).

Aboriginal Voices in Media Works

SO3.01 - demonstrate an understanding of images associated with sovereignty issues in Aboriginal media works;

SO3.02 - demonstrate an understanding of an Aboriginal community's efforts to achieve sovereignty, as represented in media works by Aboriginal creators;

SO3.03 - explain how the form, style, and language of a variety of media forms are used to communicate messages that have sovereignty implications.

Generating Ideas and Gathering Information

WR1.01 - investigate potential topics by formulating questions, identifying information needs and purposes for writing, and developing research plans to gather information and ideas (e.g., consult a CD-ROM to find information for a report about the author of a novel; identify the accessibility of relevant sources for a class presentation on a social issue);

WR1.02 - classify and organize information and ideas to suit specific forms and purposes for writing (e.g., sort information from different sources for a report on effective business practices; organize information to support the arguments for an opinion piece; use a graphic organizer to make connections between ideas or to show time order in a narrative);

WR1.04 - use information and ideas from prior knowledge and research to develop content for writing (e.g., interview an employee for an essay about teamwork and cooperation in business; apply knowledge of characterization techniques to write a short essay about the major character in a novel by an Aboriginal writer).

Choosing the Form to Suit the Purpose and Audience

WR2.01 - select and use appropriate informational or literary forms to produce written work for specific audiences and purposes, with an emphasis on reports, correspondence, and persuasive essays (e.g., summarize a magazine article on a topic of personal interest for a report to the class; write a letter requesting information about a college program; write a short essay presenting a solution to a community problem);

WR2.02 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for business, technical, and personal communications (e.g., use an appropriate voice to convey information about a policy in a memo).

Organizing Ideas and Information in Written Work

WR3.01 - select and use appropriate organizational patterns to structure written work (e.g., use a question-and-answer format to organize an information pamphlet about a product or service; use chronological order and flashbacks to organize information about a character in a script; use classification to organize a class anthology of student writing);

WR3.03 - apply knowledge of essay structure to organize short essays, using (a) an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay; (b) a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea; and (c) a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;

WR3.04 - use organizational patterns such as cause and effect, classification, and definition to present information and ideas in reports and short essays.

Revising Drafts

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR4.03 - revise drafts to ensure consistent use of an appropriate voice and tone (e.g., highlight pronouns to check for consistent use of person in a report or memo; use feedback from a peer conference to assess the appropriateness of voice used in a set of instructions or tone in a character's direct speech).

Editing, Proofreading, and Publishing

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Activity Titles (Time and Sequence)

Activity 1	Reclaiming a Heritage	240 minutes
Activity 2	Discovering a Voice	480 minutes
Activity 3	Empowering through Writing	180 minutes
Activity 4	Challenging the Obstacles	300 minutes
Activity 5	Shaping the Vision	300 minutes

Prior Knowledge & Skills

This unit builds upon the analytic, reading, writing, oral communication, and thinking skills developed in *The Ontario Curriculum, Grades 9 and 10, English* program. This unit extends the historical and contemporary issues examined in the Grade 10 course *Aboriginal Peoples in Canada*. Knowledge of local community concepts of Aboriginal identity and how the Aboriginal community views itself should be explored.

Unit Planning Notes

Teachers should:

- ensure that all resources are available in the classroom, the Library/Resource Centre, and the Arts Department. If resources are not available, then alternative materials should be selected in conjunction with the school library staff, other teachers, or information from the Internet;
- review *An Anthology of Canadian Native Literature in English* and pre-read the plays by Drew Hayden Taylor, *The Boy in the Treehouse* and *Girl Who Loved Her Horses*, which comprise the primary texts for Unit 3. Teachers could also read Drew Hayden Taylor's *Toronto at Dreamer's Rock*, both for background on the playwright's work and for insight into the dream vision quest motif;
- review the unit to develop an understanding of the sequence of activities, assignments, culminating activity requirements, issues addressed, grammar, usage, spelling, and punctuation conventions;
- consider how to establish a safe and collaborative environment in the classroom. This can be achieved by researching and becoming familiar with contemporary Aboriginal voices in literature and media works prior to the unit being taught;
- be familiar with literature that illustrates the theme of Sovereignty and with other relevant material.

Resources

Print

Campbell, Maria. *Maria Campbell Translated: Stories of the Road Allowance People*. Penticton: Theytus, 1995.

Jaine, Linda and Drew Hayden Taylor. *Voices: Being Native in Canada*. Saskatoon: University of Saskatchewan, 1992. ISBN 0888803265

Johnson, Basil. *Ojibway Heritage*. Toronto: McClelland and Stewart, 1984. ISBN 0771044410

Johnson, Basil. *Ojibway Ceremonies*. Toronto: McClelland and Stewart, 1987. ISBN 0771044453

Lutz, Hartmut. *Contemporary Challenges: Conversations with Canadian Native Authors*. Saskatoon: Fifth House, 1991. ISBN 092007975X

Moses, Daniel David and Terry Goldie. *An Anthology of Canadian Native Literature in English*, 2nd ed. Don Mills: Oxford University Press, 1998. ISBN 0195412826

Taylor, Drew Hayden. *The Boy in the Treehouse/Girl Who Loved Her Horses*. Vancouver: Talonbooks, 2000. ISBN 0889224412

Taylor, Drew Hayden. *Toronto at Dreamer's Rock*. Saskatoon: Fifth House, 1990. ISBN 0920079644

Wagamese, Richard. *Keeper 'N Me*. Toronto: Doubleday Canada Limited, 1994. ISBN 0385254520

Background on Riel and the Rebellion

Alfred, Taiaiake. *Peace, Power, Righteousness: an Indigenous Manifesto*. Don Mills: OUP, 1999. ISBN 0-19-541216-8

Bowsfield, Hartwell. *Louis Riel: the rebel and the hero*. Toronto: Oxford, 1971. ISBN 0195401824

Brown, R.C. and M.E. Prang. *Confederation to 1949*. Scarborough: Prentice Hall, 1966. LCCN 6523527

Hacker, Carlotta. *The Book of Canadians*. ISBN 0888302436

Howard, Joseph. *Strange Empire: Louis Riel and the Métis People*. Toronto: James Lewis and Samuel, 1952. ISBN 0888620594

Morton, Desmond. *Rebellions in Canada*. Toronto: Grolier, 1979. ISBN 0717218007

Six Nations at Grand River Territory. "Hodinoso:ni World View" *The Sacred Trust of the Hodinoso:ni Confederacy*. 1992. Woodland Cultural Centre, 184 Mohawk St., P.O. Box 1506, Brantford, ON N3T 5V6, library@woodland-centre.on.ca

Websites

www.library.usask.ca/northwest/background/riel.htm

www.escape.ca/~shsb/Riel/erebellion.htm

www.fallenmatyrs.com/canada.htm

www.canadahistory.about.com

<http://www.goodminds.com>, helpme@goodminds.com

Activity 1: Reclaiming a Heritage

Time: 240 minutes

Description

This activity focuses on the definition of sovereignty presented in Drew Hayden Taylor's *The Boy in the Treehouse*. Students study this play to recognize the importance of cultural identification and heritage in creating a solid foundation for a sense of personal identity and sovereignty.

Strand(s) & Learning Expectations

Strand(s): Sovereignty, Writing

Overall Expectations

SOV.01 - describe the issues of identity and culture as they relate to sovereignty, as expressed in works by Aboriginal writers;

SOV.02 - describe how sovereignty is expressed in works by Aboriginal writers;

SOV.03 - demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues;

SOV.05 - analyse themes related to sovereignty, as portrayed in media works by Aboriginal creators;

WRV.02 - select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice;

WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

SO1.01 - identify different definitions of sovereignty (e.g., personal sovereignty, spiritual sovereignty, collective sovereignty, political sovereignty), as expressed in the works of Aboriginal writers;

SO1.02 - assess the impact of Aboriginal sovereignty on Canadian society, as portrayed in the works of Aboriginal writers (e.g., Connie Fife, Taiaiake Alfred);

SO1.03 - identify the role and importance of sovereignty in contemporary Aboriginal communities, as portrayed by Aboriginal writers (e.g., Brian Maracle, Lenore Keeshig-Tobias, Tomson Highway, Beth Cuthand);

SO2.01 - express themselves clearly in a variety of spoken and written communications on the topic of Aboriginal sovereignty, using appropriate vocabulary and figurative language;

WR1.02 - classify and organize information and ideas to suit specific forms and purposes for writing (e.g., sort information from different sources for a report on effective business practices; organize information to support the arguments for an opinion piece; use a graphic organizer to make connections between ideas or to show time order in a narrative);

WR1.04 - use information and ideas from prior knowledge and research to develop content for writing (e.g., interview an employee for an essay about teamwork and cooperation in business; apply knowledge of characterization techniques to write a short essay about the major character in a novel by an Aboriginal writer);

WR2.01 - select and use appropriate informational or literary forms to produce written work for specific audiences and purposes, with an emphasis on reports, correspondence, and persuasive essays (e.g., summarize a magazine article on a topic of personal interest for a report to the class; write a letter requesting information about a college program; write a short essay presenting a solution to a community problem);

WR2.02 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for business, technical, and personal communications (e.g., use an appropriate voice to convey information about a policy in a memo);

WR3.01 - select and use appropriate organizational patterns to structure written work (e.g., use a question-and-answer format to organize an information pamphlet about a product or service; use chronological order and flashbacks to organize information about a character in a script; use classification to organize a class anthology of student writing);

WR3.04 - use organizational patterns such as cause and effect, classification, and definition to present information and ideas in reports and short essays;

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR4.03 - revise drafts to ensure consistent use of an appropriate voice and tone (e.g., highlight pronouns to check for consistent use of person in a report or memo; use feedback from a peer conference to assess the appropriateness of voice used in a set of instructions or tone in a character's direct speech);

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Prior Knowledge & Skills

This activity builds upon students' skills in reading (silently and aloud). Knowledge of dramatic conventions enhances discussion of the play, as does knowledge of traditional Aboriginal vision quest concepts and rituals.

Planning Notes

Teachers should:

- read *The Boy in the Treehouse*, identifying the relevant thematic issues (mixed ancestry, identity confusion, coming of age), and dramatic elements (set design, stage directions, special effects); also, see Resources for Basil Johnson's *Ojibway Heritage* and *Ojibway Ceremonies*, which offer a more specific background on the idea of vision quests;
- prepare an introduction to Unit 3 as a whole, which presents sovereignty as an idea that will develop and evolve through the study of a variety of texts, in a variety of genres.

Teaching/Learning Strategies

1. The teacher introduces Unit 3 with a brief outline of activities, emphasizing textual variety and a gradual evolution of the concept of sovereignty.
2. The teacher reads scene one of *The Boy in the Treehouse*, which consists of stage directions explicating the set design and a physical introduction of SIMON, the main character. There is only one line of dialogue before lights go down to end the scene. Remind students that the written stage directions are available to a reader, but not to the audience of a live performance. Ask them to imagine the first impression of Simon, created only visually and through one line.
3. Read scene two aloud (or use student volunteers). Students should record their initial impressions of FATHER and of the relationship between Simon and his father. Either prior to or following class discussion, students respond to the following questions: *What concrete (factual) information do we discover about Simon in the second scene? What impression do you have of his father? Is their relationship positive or negative? What tensions or issues seem to be present? How is the role of the vision quest presented in the scene?*
4. Before the next class, assign individual reading of scene three.
5. Use a brief, oral quiz on the content of the first three scenes to review the previous day's work. Students discuss the introduction of the character PATTY and debate the realism of the interaction between Patty and Simon.
6. Read scene four aloud. Lead an oral, whole-class discussion of the function of the Father-NEIGHBOUR conversation. *What information about Simon and his past is revealed? To what extent is the offer of food a positive gesture? To what extent might the offer be considered negative?*
7. Students read scene five silently; they are now approximately halfway through the play. Assign a one-page journal response on the topic of Simon's character. Frame it in a discussion of sovereignty as self-awareness (self-concept, personal awareness). *Is Simon deficient in self-awareness? What is Simon looking for? Does Simon seem childish or immature? Is the play taking Simon seriously or not?*
8. Begin class with a review of the play so far and a brief discussion of the questions posed as journal ideas in the preceding class. Before looking at scene six, draw students' attention to the ever-widening circle of observers: Simon at the centre, then his Father, Patty, a Neighbour, and now, the Police. Students consider the varying responses of these different audiences to Simon's efforts to achieve personal sovereignty. Read scene six. Read scene seven aloud. Ask students, either orally or as a written task: *How is the playwright changing or developing the impression of Patty's character? What questions are being raised about her? What predictions might you have about her function?*
9. For next class, assign the reading of scene eight. Have students prepare analyses of the following lines from the scene, in point form, to be used for discussion purposes next day:
 - "I don't think my father has a culture."
 - "What will it take to bring you back down to earth?"
 - "This has nothing to do with being Native."
 - "If half of this tree was taken away, do you think it would be able to stand?"

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10. Begin the class with a discussion of the key lines assigned as homework for scene eight. Draw attention to the impact and connotations of specific words and phrases (e.g., *What implication is contained in the reporter's question about Simon "coming back down to earth"?*).
 11. Prepare students for reading the final scene by considering the obtuseness and triviality represented in the portrayal of the media in scene eight. Students contrast this attitude with the attitude of Simon's UNCLE CLYDE. Students consider the symbolic significance of Clyde's role and the effect of the playwright's juxtaposition of the REPORTER and Clyde. Read scene nine.
 12. In a final journal response, students respond to: *In the final scene, which of the characters brings the most important or helpful message to Simon in his search to reclaim his cultural identity? What is that message?*

Assessment & Evaluation of Student Achievement

- formative assessment of literature comprehension for Knowledge/Understanding and Communication, by teacher using a marking scheme
- formative assessment of reflective journal for Communication and Thinking/Inquiry, by teacher using anecdotal comments.

Accommodations

This activity can involve reading aloud in role. Some students may benefit from having specific reading responsibilities assigned in advance, to allow for pre-reading and practice. The written responses are adjusted in length and frequency, through the provision of scribes, or with oral response alternatives.

Resources

Johnson, Basil. *Ojibway Heritage*. Toronto: McClelland and Stewart, 1984. ISBN 0-7710-4441-0
Johnson, Basil. *Ojibway Ceremonies*. Toronto: McClelland and Stewart, 1987. ISBN 0771044453
Taylor, Drew Hayden. *The Boy in the Treehouse/Girl Who Loved Her Horses*. Vancouver: Talonbooks, 2000. ISBN 0-88922-441-2
Wagamese, Richard. *Keeper 'N Me*. Toronto: Doubleday Canada Limited, 1994. ISBN 0385254520

Activity 2: Discovering a Voice

Time: 480 minutes

Description

This activity provides students with a clear contrast in dramatic expressions of the search for identity and adds to students' evolving definition of sovereignty. Drew Hayden Taylor's play *Girl Who Loved Her Horses* demonstrates the need for full and free expression of the spirit; as well, the play articulates many of the barriers to sovereignty, which result from the oppression and suppression of that spirit.

Strand(s) & Learning Expectations

Strand(s): Sovereignty, Writing

Overall Expectations

SOV.01 - describe the issues of identity and culture as they relate to sovereignty, as expressed in works by Aboriginal writers;

SOV.02 - describe how sovereignty is expressed in works by Aboriginal writers;

SOV.04 - apply their knowledge of vocabulary and language conventions to read, write, and speak effectively while identifying, developing, or describing Aboriginal sovereignty;

SOV.05 - analyse themes related to sovereignty, as portrayed in media works by Aboriginal creators;

WRV.02 - select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

SO1.01 - identify different definitions of sovereignty (e.g., personal sovereignty, spiritual sovereignty, collective sovereignty, political sovereignty), as expressed in the works of Aboriginal writers;

SO1.03 - identify the role and importance of sovereignty in contemporary Aboriginal communities, as portrayed by Aboriginal writers (e.g., Brian Maracle, Lenore Keeshig-Tobias, Tomson Highway, Beth Cuthand);

SO1.04 - describe the responses of Aboriginal writers (e.g., Maria Campbell, Drew Hayden Taylor, Lee Maracle) to barriers to Aboriginal sovereignty erected by Canadian society;

SO2.01 - express themselves clearly in a variety of spoken and written communications on the topic of Aboriginal sovereignty, using appropriate vocabulary and figurative language;

SO3.01 - demonstrate an understanding of images associated with sovereignty issues in Aboriginal media works;

SO3.02 - demonstrate an understanding of an Aboriginal community's efforts to achieve sovereignty, as represented in media works by Aboriginal creators;

SO3.03 - explain how the form, style, and language of a variety of media forms are used to communicate messages that have sovereignty implications;

WR1.02 - classify and organize information and ideas to suit specific forms and purposes for writing (e.g., sort information from different sources for a report on effective business practices; organize information to support the arguments for an opinion piece; use a graphic organizer to make connections between ideas or to show time order in a narrative);

WR1.04 - use information and ideas from prior knowledge and research to develop content for writing (e.g., interview an employee for an essay about teamwork and cooperation in business; apply knowledge of characterization techniques to write a short essay about the major character in a novel by an Aboriginal writer);

WR2.01 - select and use appropriate informational or literary forms to produce written work for specific audiences and purposes, with an emphasis on reports, correspondence, and persuasive essays (e.g., summarize a magazine article on a topic of personal interest for a report to the class; write a letter requesting information about a college program; write a short essay presenting a solution to a community problem);

WR2.02 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for business, technical, and personal communications (e.g., use an appropriate voice to convey information about a policy in a memo);

WR3.01 - select and use appropriate organizational patterns to structure written work (e.g., use a question-and-answer format to organize an information pamphlet about a product or service; use chronological order and flashbacks to organize information about a character in a script; use classification to organize a class anthology of student writing);

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR4.03 - revise drafts to ensure consistent use of an appropriate voice and tone (e.g., highlight pronouns to check for consistent use of person in a report or memo; use feedback from a peer conference to assess the appropriateness of voice used in a set of instructions or tone in a character's direct speech);

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Prior Knowledge & Skills

This activity builds upon students' knowledge of dramatic elements from previous activities and upon earlier lessons on visual imagery. The familiarity with *The Boy in the Treehouse* also allows students to consider the potential for diversity of voice and perspective within a single Aboriginal author's work, in preparation for the culminating activity for the course.

Planning Notes

Teachers should:

- pre-read *Girl Who Loved Her Horses*; the play alludes to a number of potentially difficult personal, familial, communal, and cultural issues which should be approached with sensitivity and awareness;
- consider reading the original short prose version of "The Girl Who Loved Her Horses", (see Resources), and consider possible links and comparisons to the play version used here;
- consult with various school and community resource persons to gain some perspective on the significance of visual art in Aboriginal cultures; possibilities exist for the development of a cross-curricular project with the Arts department;
- review the elements of personal correspondence (letter and e-mail conventions).

Teaching/Learning Strategies

1. Set the stage for the study of *Girl Who Loved Her Horses* by reviewing the significant moral in *The Boy in the Treehouse*. Emphasize the positive message and positive family portrait presented in that play. As an introductory writing activity, students compose a personal letter or an e-mail posting to a parent, grandparent, or community elder, reflecting upon or acknowledging the importance of traditions and heritage. Students retain the letters for the portfolio being created throughout the activity.

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2. Read scene one to students. As with *The Boy in the Treehouse*, the opening scene consists of thorough stage directions, a description of the set design, and a visual introduction of a main character who speaks only one line (i.e., “Ho-lee!”). For the next class, students assess the dramatic effectiveness of this scene: *Does the opening capture the audience’s interest? What information is communicated? What questions are raised?* (For teachers considering comparisons to Taylor’s short-story version, the differences in the openings are quite dramatic and accessible to the student readers.)
 3. Begin class with a brief review of the opening scene, then proceed to reading scene two aloud. Without any class discussion, assign each student the task of creating five questions about scene two: two questions about *content*, two questions about *character*, and one question about either *structure* (chronology, imagery), or *theme*.
 4. Students exchange questions with a partner, and answer their partner’s questions. The teacher collects the work from each pair, to use as review at the beginning of next class.
 5. Conduct an oral, whole-class review of scene two, using student-generated work on plot, character, structure, and theme.
 6. Read scenes three and four aloud. Have students discuss their reactions to the non-linear chronology, the images of a much younger RALPH and WILLIAM, the introduction of a young DANIELLE, and the now recurrent image of the HORSE. Ask students to contribute all of the specific information revealed through the non-verbal scene four. List the information in point form on the board, and assign the task of writing a prose synopsis of the play up to and including scene four, limiting themselves exclusively to content about which they are very confident. Assign individual reading of scene five and consider pre-assigning roles for student readers.
 7. Assign parts for oral reading of scene five. Try to have students’ reading evoke the dynamics of Ralph, William, and SHELLEY, compared to the almost invisible presence of Danielle.
 8. Following the reading, students draw their first sketches in response to the following: *If you had the chance to draw on the Everything Wall, what would you draw? And remember, somebody’s mother is going to be judging your contribution!!* These visual expressions are included in students’ activity work portfolios.
 9. For next class, have students read scene six.
 10. Review scene five briefly, then have scenes six and seven read aloud. Ask students to describe the dynamic of the encounter between William and Danielle. In the same student pair groupings as earlier, assign the task of creating a theory to explain the tension in the William/Danielle relationship, based only upon direct evidence or clues from the text of the play.
 11. After discussion of these ideas, briefly suggest the idea that sometimes we recognize the need for something, like sovereignty, only when we lack it. Discuss the many potential barriers to Danielle’s self-esteem and sense of self.
 12. Students pre-read scene eight for next day.
 13. Students demonstrate their comprehension and interpretation skills by completing a quiz about scene eight. The questions should be a mix of content, interpretive, and speculative/imaginative answer.
 14. Review the scene after students have completed the quiz and submitted their answers. Emphasize the importance of the image of Danielle’s home environment as an obstacle to her personal sovereignty, and of the image of the horse as an expression of her fierce inner spirit struggling to escape.
 15. For homework, have students write a reflective journal entry following the model of Danielle’s memory of the pony ride at the fair (*Can you imagine or describe a childhood experience which has stayed with you, and which carries within it a lesson about life?*).
 16. Read scenes nine and ten. Ask the class to consider the following questions: *How does the dilemma Danielle is in relate to the issue of sovereignty? How have her relationships with Ralph, William, and Shelley changed over time? Before reading the final scene, consider the entire play to this point and make a prediction about how the play might resolve the issue of the obstacles to Danielle’s desire for sovereignty and full personhood.*

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17. Read the final scene. Have students compose a personal letter, which addresses the most significant obstacles to achieving their own potential for complete sovereignty. These obstacles may be specific individuals, institutions, cultural attitudes, or even personal characteristics or aspects of students' own personalities. The letter is included in students' activity work portfolios.
 18. Assign a second drawing to convey either each student's most vivid impression of *Girl Who Loved Her Horses* or their strongest application of the play's ideas to their own experience. This "Everything Wall" drawing must be accompanied by a one-paragraph explanation of its content, motivation, and significance. This is the final element included in students' activity work portfolios.
 19. The teacher collects each student's work portfolio for assessment and evaluation. Consider assigning students the task of selecting one "Best Piece" of work from the portfolio to be polished and given particular evaluative attention.

Assessment & Evaluation of Student Achievement

- formative assessment of personal letter for Communication and Application, by self and peers using a checklist and rubric
- formative assessment of student-generated questions for Knowledge/Understanding and Application, by self and peers using a marking scheme.
- summative assessment of content quiz for Knowledge, by teacher using a marking scheme
- summative assessment of portfolios for Knowledge, Communication, Inquiry, and Application, by self and teacher using a rubric

Accommodations

Since this activity involves reading aloud in role, some students may benefit from extra preparation time. Students may also find working with computers advantageous for the letter-writing components; a variety of artistic media might be considered for the illustration component of the final portfolio.

Resources

Taylor, Drew Hayden. *The Boy in the Treehouse/Girl Who Loved Her Horses*. Vancouver: Talonbooks, 2000. ISBN 0889224412

Taylor, Drew Hayden. "The Girl Who Loved Her Horses." Jaine, Linda and Drew Hayden Taylor, eds. *Voices: Being Native in Canada*. Saskatoon: University of Saskatchewan, 1995.

Activity 3: Empowering through Writing

Time: 180 minutes

Description

This activity looks at poems that assert the importance of language to Aboriginal sovereignty and, in particular, the necessity of defining one's own terms. Students respond to "Indian Woman" and "Threads of Old Memory," by Jeannette C. Armstrong, and "The Devil's Language", by Marilyn Dumont, as vehicles to expand their knowledge of the language used by Aboriginal writers to express sovereignty and to apply this awareness of language in their own writing.

Strand(s) & Learning Expectations

Strand(s): Sovereignty, Writing

Overall Expectations

SOV.01 - describe the issues of identity and culture as they relate to sovereignty, as expressed in works by Aboriginal writers;

SOV.02 - describe how sovereignty is expressed in works by Aboriginal writers;

SOV.03 - demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues;

SOV.04 - apply their knowledge of vocabulary and language conventions to read, write, and speak effectively while identifying, developing, or describing Aboriginal sovereignty;

WRV.02 - select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice.

Specific Expectations

SO1.01 - identify different definitions of sovereignty (e.g., personal sovereignty, spiritual sovereignty, collective sovereignty, political sovereignty), as expressed in the works of Aboriginal writers;

SO1.02 - assess the impact of Aboriginal sovereignty on Canadian society, as portrayed in the works of Aboriginal writers (e.g., Connie Fife, Taiaiake Alfred);

SO1.03 - identify the role and importance of sovereignty in contemporary Aboriginal communities, as portrayed by Aboriginal writers (e.g., Brian Maracle, Lenore Keeshig-Tobias, Tomson Highway, Beth Cuthand);

SO1.04 - describe the responses of Aboriginal writers (e.g., Maria Campbell, Drew Hayden Taylor, Lee Maracle) to barriers to Aboriginal sovereignty erected by Canadian society;

SO2.01 - express themselves clearly in a variety of spoken and written communications on the topic of Aboriginal sovereignty, using appropriate vocabulary and figurative language;

SO2.02 - develop an understanding of the language used to affirm Aboriginal sovereignty (e.g., in statements such as Aboriginal people will never again be the objects of public policies of assimilation and extinguishment);

WR1.04 - use information and ideas from prior knowledge and research to develop content for writing (e.g., interview an employee for an essay about teamwork and cooperation in business; apply knowledge of characterization techniques to write a short essay about the major character in a novel by an Aboriginal writer);

WR3.04 - use organizational patterns such as cause and effect, classification, and definition to present information and ideas in reports and short essays;

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR4.03 - revise drafts to ensure consistent use of an appropriate voice and tone (e.g., highlight pronouns to check for consistent use of person in a report or memo; use feedback from a peer conference to assess the appropriateness of voice used in a set of instructions or tone in a character's direct speech).

Prior Knowledge & Skills

Students' prior knowledge of figurative language and skills in analysis of poetic forms and tropes will be used in this activity. Students also continue to develop their understanding of words' connotative values, and the rhetorical, political, and emotional effects of language.

Planning Notes

Teachers should:

- pre-read poems to recognize the sensitive nature of the terms used and, in particular, to see how each poem asserts a powerful message of sovereignty through reclamation of the language of self-definition;
- review concepts and literary definitions of types of irony; prepare a lesson on irony;
- read Jeannette C. Armstrong's paper "The Disempowerment of First North American Native Peoples and Empowerment Through Their Writing", in *An Anthology of Canadian Native Literature in English*. This forceful declaration can inform the discussion of the poems, as well as provide examples of the powerful language of sovereignty in a distinct genre.

Teaching/Learning Strategies

1. Use the terms *empowerment* and *disempowerment* as introductory concepts for this activity. Have students express their understanding of these terms through reference to the two plays just studied or to other texts studied previously in the course.
2. Discuss with the class the idea of language as either *neutral* or *value-laden*, and meanings as either *denotative* or *connotative*. Have students brainstorm pairs of words which reflect this difference (e.g., thin vs. scrawny, self-confident vs. arrogant, or conceited, different vs. unique or weird).
3. Have students discuss the possible implications of these connotative values to the topic of dis/empowerment. Supplement students' ideas with ideas, issues, and examples drawn from Jeannette C. Armstrong's essay "The Disempowerment of First North American Native Peoples and Empowerment Through Their Writing". Consider the following activity. Reduce a selected portion of the essay to its most neutral terms (e.g., paragraph 5 becomes "In North America, this process was to introduce the indigenous peoples to European customs. In the 498 years of contact in The Americas, this has resulted in a significant loss of life and cultural traditions, which continues today."). Put it on the board and then copy the paragraph written by Armstrong beside it. Have students identify Armstrong's vivid and provocative use of emphatic, value-laden, expressive terms to communicate her message more powerfully. Ask the class: *Considering the effects of Armstrong's word choices, do the two versions have the same meaning, or is the message significantly changed through her writing?*
4. Introduce Armstrong's poem "Threads of Old Memory". Have students read silently, reflecting upon the following topics in a journal entry: *Which lines does the poet use to describe the nature or spirit of her own language? Do you agree that a language can contain the personality of a culture?* Select four students or find four student volunteers to prepare an oral reading of the poem for next class, with each student taking ownership of one section.
5. Draw attention to the poet's use of repetition, particularly through the phrase "When I speak" and the constructions "I am", "I become", "I choose", "I sing", "I search". Assign the task of constructing a poem of 10-12 lines, which uses Armstrong's patterns as a very loose model.
6. Begin class with an oral reading of "Threads of Old Memory", either by students or by the teacher.
7. Offer students the opportunity to read their own poetic compositions. Collect poems for assessment.
8. Review the concepts of denotation and connotation.
9. Introduce Armstrong's poem "Indian Woman" by emphasizing that the emotional values of words can be either constructive/positive or negative/destructive. Prepare students for the fact that this is the theme of the activity and the point of this poem. Ask students to listen to "Indian Woman" for a connection between language and empowerment.
10. Read the poem aloud.
11. Students reflect individually upon the poem in journal entries. Consider providing the following topics: *destructive words; powerful words; healing words*. Or use the question: *How does the poet reverse the negative, destructive stereotype with which her poem begins?*

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12. Remind students that they are examining the large issue of sovereignty in this unit, in a variety of genres. They have studied plays, are reading poetry, and will read informational, non-fiction texts as well. Stress that the particular focus is how language can be instrumental, either acting as a barrier or as a bridge to sovereignty. Each student practises the use of empowering language by adapting “Indian Woman” to another literary genre - in this case, to a dramatic scene.
The poem provides all (or a vast majority) of the dialogue of the student’s dramatic adaptation. The student’s task is to imagine and compose a scenario in which Armstrong’s language is brought to life, and given a spoken, physical power. The assignment allows the student to consider elements of dramatic construction studied in the prior activities, such as *characterization, special effects, stage directions, conflicts, and imagery*.
 13. Review expectations of the “Indian Woman” dramatic adaptation. With students, create a rubric through which their efforts are evaluated. Criteria might include range and complexity of character development, use of multimedia or special effects, appropriate, distinctive or creative use of original text. Negotiate an appropriate timeline for completion of this assignment.
 14. Introduce Marilyn Dumont, suggesting that her Métis heritage provides her with a unique vantage point for addressing the difficulties and possibilities of language as a barrier and a bridge to sovereignty, the stuff of both communication and confusion.
 15. Put the phrase the language of the devil on the board. Solicit student reaction to the possible meanings of the phrase. Address the issue of cultural perspective: *Which traditions typically use the idea of “the devil?” What connotations does the word “devil” have?*
 16. Assign silent reading of Dumont’s poem, “The Devil’s Language”.
 17. In their journals, students record the words and phrases from Dumont’s poem which seem to have particularly strong connotative values. Alternatively, have them record favourite lines, or most intriguing images and references.
 18. Read the poem aloud to the class, identifying Eliot, the Great White Way pun, Dick and Jane, the King’s English, the idea of Received Pronunciation.
 19. In a class discussion, students clarify their impressions of Dumont’s message in stanza one. Gather the images of English; elicit associations of repression, rigidity, imposition, limitation, and presumed authority.
 20. Turn the attention to stanza two. Have students identify the key ideas. Try to incorporate empowerment and disempowerment into the discussion. Examine stanza two in terms of transitions, turning points, or ironic reversal or inversion. Stress the complexity of Dumont’s use of the phrase “devil’s language”, which in this context is both the language *by* the oppressors and, ironically, *about* the oppressors’ own language. When the word is turned back upon those using it, the shift from disempowered to empowered occurs and the positive associations of the Aboriginal voice, (in this context, Cree language), exert themselves.
 21. Examine stanza three. Have the class consider how Dumont has managed to completely redefine the term of oppression - the devil’s language - into an image of a gentle, nurturing song.
 22. Assign the following questions in order to allow a fuller expression of student responses to the poem: *a) In stanza 1, how does Dumont use the language of English to present a negative impression of Native languages and Aboriginal writing? b) Explain the effect of Dumont’s deliberate constructions talking back(wards), talking back, back(words). What is the effect of these subtly different phrases, in thematic terms? c) What is the effect of the memory of the mother’s sounds in stanzas 2 and 3? Is the final admission, that she “can’t make the sound”, an admission of defeat? Can you put the movement of the poem into your own words (through an engaged paraphrase)?*
 23. Students complete these questions for discussion purposes or assessment next class.

Assessment & Evaluation of Student Achievement

- diagnostic and formative assessment of language analysis for Knowledge, by teacher using anecdotal comments and a rubric
- diagnostic and formative assessment of poetry compositions, oral readings, and adaptations for Knowledge, Communication, and Application, by teacher and peers using anecdotal comments and a rubric

Accommodations

Some tasks require reading aloud, which may require greater preparation time for some students. Adapting the poetry-writing task, through the creation of a template that provides the key elements of the desired poetic structure, may aid students with organizational challenges. Careful consultation with each student regarding timelines for the major tasks is an important aspect of facilitating opportunities for success.

Resources

Armstrong, Jeannette C. “The Disempowerment of First North American Native Peoples and Empowerment Through Their Writing”, “Indian Woman”, and “Threads of Old Memory”. Moses, Daniel David and Terry Goldie, eds. *An Anthology of Canadian Native Literature in English*, 2nd ed. Don Mills: Oxford University Press, 1998. ISBN 0195412826

Dumont, Marilyn. “The Devil’s Language”. In Moses, Daniel David and Terry Goldie, eds. *An Anthology of Canadian Native Literature in English*, 2nd ed. Don Mills: Oxford University Press, 1998. ISBN 0195412826

Activity 4: Challenging the Obstacles

Time: 300 minutes

Description

This activity focuses on two dramatic poems, Pauline Johnson’s “The Cattle Thief” and Maria Campbell’s “Joseph’s Justice”, which demonstrate personal assertions of sovereignty in the face of obstacles. Student responses to these poems prepare them for the final activity of the unit, which integrates the diverse ideas and expressions of sovereignty previously studied.

Strand(s) & Learning Expectations

Strand(s): Sovereignty, Writing

Overall Expectations

SOV.01 - describe the issues of identity and culture as they relate to sovereignty, as expressed in works by Aboriginal writers;

SOV.02 - describe how sovereignty is expressed in works by Aboriginal writers;

SOV.03 - demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues;

WRV.02 - select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice;

WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

SO1.01 - identify different definitions of sovereignty (e.g., personal sovereignty, spiritual sovereignty, collective sovereignty, political sovereignty), as expressed in the works of Aboriginal writers;

SO1.04 - describe the responses of Aboriginal writers (e.g., Maria Campbell, Drew Hayden Taylor, Lee Maracle) to barriers to Aboriginal sovereignty erected by Canadian society;

SO2.01 - express themselves clearly in a variety of spoken and written communications on the topic of Aboriginal sovereignty, using appropriate vocabulary and figurative language;

SO2.02 - develop an understanding of the language used to affirm Aboriginal sovereignty (e.g., in statements such as Aboriginal people will never again be the objects of public policies of assimilation and extinguishment);

WR1.01 - investigate potential topics by formulating questions, identifying information needs and purposes for writing, and developing research plans to gather information and ideas (e.g., consult a CD-ROM to find information for a report about the author of a novel; identify the accessibility of relevant sources for a class presentation on a social issue);

WR1.04 - use information and ideas from prior knowledge and research to develop content for writing (e.g., interview an employee for an essay about teamwork and cooperation in business; apply knowledge of characterization techniques to write a short essay about the major character in a novel by an Aboriginal writer);

WR2.01 - select and use appropriate informational or literary forms to produce written work for specific audiences and purposes, with an emphasis on reports, correspondence, and persuasive essays (e.g., summarize a magazine article on a topic of personal interest for a report to the class; write a letter requesting information about a college program; write a short essay presenting a solution to a community problem);

WR3.03 - apply knowledge of essay structure to organize short essays, using (a) an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay; (b) a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea; and (c) a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;

WR3.04 - use organizational patterns such as cause and effect, classification, and definition to present information and ideas in reports and short essays;

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Prior Knowledge & Skills

This activity utilizes students' knowledge of the details and significant place of the "Riel Rebellion" in both Aboriginal and Canadian histories. Also, the activity continues to build upon students' skills in oral reading and performance. Students continue to develop their understanding of various definitions of sovereignty and the significant role played by language in articulating concerns about sovereignty.

Planning Notes

Teachers should:

- pre-read Pauline Johnson's "The Cattle Thief" and Maria Campbell's "Joseph's Justice";
- read and consider the biographical information on both authors, provided in "Notes on Authors" in *An Anthology of Canadian Native Literature in English*. In particular, consider the significance of Campbell's comments about the proper relationship to the Land as Mother and about the nature of story ownership; consider Johnson's political and moral sensibilities, as relevant to both unit themes and to her role in creating a place for Aboriginal literature in the mainstream Canadian literary landscape;
- prepare a review lesson of concepts and expressions of sovereignty from previous activities; for further background, investigate the interview with Maria Campbell in *Contemporary Challenges: Conversations with Canadian Native Authors* and the introductory essay to *Maria Campbell Translated: Stories of the Road Allowance People* (see Resources);
- consider specific criteria of effective dramatic readings;
- investigate local school and community resources, as well as Internet resources, to find examples of effective dramatic poetry readings;
- seek the assistance of the History and Native Studies Departments if background information on the Riel Rebellion is required; consult Resources for print and on-line background information.

Teaching/Learning Strategies

1. The teacher introduces this activity through a review of the three prior activities, stressing the ideas of personal, communal, and spiritual sovereignty. Indicate that communicating through writing, speaking, and representing are all means of asserting various aspects of sovereignty. The teacher introduction will also set in place the basic historical contexts for both "The Cattle Thief" and "Joseph's Justice", through references to the near-extinction of the buffalo and the Riel Rebellion. The teacher may also choose to adopt a diagnostic questioning approach, to elicit from students a demonstration of the extent of their prior knowledge of these historical occurrences.
2. Students form groups of three. Proceed to read "The Cattle Thief", either silently or aloud. Each group is assigned a set of specific questions as a guide for group discussion and collaborative note-making. The questions should require students to demonstrate their comprehension and interpretation skills, through content questions and through analytical and personal response opportunities to the poem's themes, characters, and key lines.

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3. The collaborative poem analysis can provide a basis for a whole-class discussion and exchange of opinions, as the teacher calls upon all groups (or designated spokespersons) to contribute. Before the end of the class, the teacher collects each group's collaborative efforts, either to assess the effectiveness of the group work or to prepare a review of the efforts as a method of introducing the next day's lesson.
 4. Conduct an oral, whole-class review of "The Cattle Thief" using material from students' notes. Upon returning each group's notes package, recommend that students add to them any new ideas which have surfaced as a result of reflection, discussion, or review.
 5. Review with the class the relevant criteria for a dramatic reading of a poetic narrative. Possible criteria include *modulation of voice* (to indicate character and situation), *variation in volume* (to indicate mood of character), and *body language* (to emphasize nuances of meaning and intention). The teacher may find this an appropriate opportunity to work with the class in the construction of either a rubric or a checklist, to facilitate the peer assessment of the forthcoming performances. These rubrics or checklists can be either generic or created specifically for this task dealing with "The Cattle Thief". In addition, if the teacher has access to any media resources, a recorded or videotaped version of any effective dramatic poetry reading might serve as an additional tool in the creation of assessment expectations. Assemble the groups of three for assignment of the parts of narrator, Eagle Chief, and Cree daughter, for a dramatic reading of Johnson's poem. Students take an appropriate amount of time to consider and rehearse a reading of the poem, to be presented to and evaluated by their peers.
 6. Review with the class the criteria for a dramatic reading of a poetic narrative, using the rubric or checklist created in the previous class. Emphasize that the message ought to be enhanced by the dramatic delivery and that tremendous subtlety and variety is still possible. Each group rehearses and presents their dramatic readings of "The Cattle Thief" to the class. After completion of the reading, the teacher conducts a general discussion of the positive aspects of the readings. Stress the effective portrayal of character where appropriate. Turn the discussion towards the Cree daughter's assertion of her own identity and her assertion of various aspects of sovereignty.
 7. Allow students to complete peer assessments of their classmates' presentations. Finally, assign a one-page journal response on the topics of the poem or the presentations.
 8. Begin class with a review of the participants and key features of the Riel Rebellion. The teacher, with the assistance of student volunteers, reads Maria Campbell's "Joseph's Justice." Pose a series of questions to the class to elicit responses about the nature of Joseph's character as presented by Campbell (he is Métis, an ordinary man, neither presented as heroic, nor noble, in comparison to the looming reputation of Riel; he is, however, perceptive, and recognizes the spiritual aspects of the Riel family and the practical nature of Dumont; Joseph asserts himself and his claims in his own language; it is through this determined assertion that Joseph successfully meets the challenges of injustice, and the barriers to his rightful sovereignty).
 9. Students return to their groups of three. Instruct each group to select any 20 lines of "Joseph's Justice" for recitation. The groups should choose lines on the basis of poetic and dramatic expressions of the obstacles to sovereignty and the various responses to those obstacles. The groups are responsible for an oral reading and for both an oral and a written explanation of their selection.
 10. To conclude, the teacher conducts a summative class discussion of the two poems, which emphasizes similarities and differences. Students write a journal response indicating their current understanding of the unit's overall theme of sovereignty. More specific topics could include a personal response to either poem on the basis of its presentation of the obstacles to sovereignty, or an assessment of the viability of the responses to the challenges to sovereignty presented in either poem.

Assessment & Evaluation of Student Achievement

- formative assessment of journal response for Knowledge/Understanding and Inquiry, by self using a checklist
- formative assessment of group discussion for Knowledge/Understanding and Communication, by self and peers using anecdotal comments

Accommodations

Since this activity involves reading aloud in role, some students may benefit from having specific reading responsibilities assigned in advance, to allow for pre-reading, practice, and coaching from peers. Students might also be reminded to draw upon their recent performance experience in prior activities in the course.

Resources

Campbell, Maria. *Maria Campbell Translated: Stories of the Road Allowance People*. Penticton: Theytus, 1995.

Lutz, Hartmut. *Contemporary Challenges: Conversations with Canadian Native Authors*. Saskatoon: Fifth House, 1991. ISBN 092007975X

Moses, Daniel David and Terry Goldie. *An Anthology of Canadian Native Literature in English*, 2nd ed. Toronto: OUP, 1998. ISBN 0-19-541282-6

Background on Riel and the Rebellion

Bowsfield, Hartwell. *Louis Riel: the rebel and the hero*. Toronto: Oxford, 1971. ISBN 0195401824

Brown, R.C. and M.E. Prang. *Confederation to 1949*. Scarborough: Prentice Hall, 1966. LCCN 6523527

Hacker, Carlotta. *The Book of Canadians*. ISBN 0888302436

Howard, Joseph. *Strange Empire: Louis Riel and the Métis People*. Toronto: James Lewis and Samuel, 1952. ISBN 0888620594

Morton, Desmond. *Rebellions in Canada*. Toronto: Grolier, 1979. ISBN 0717218007

Websites

www.library.usask.ca/northwest/background/riel.htm

www.escape.ca/~shsb/Riel/erebellion.htm

www.fallenmatyrs.com/canada.htm

www.canadahistory.about.com

Activity 5: Shaping the Vision

Time: 300 minutes

Description

This activity focuses on the content and style of two prose works, both relating to the concept of sovereignty. Study of the two prose works is used to develop an understanding of the features of persuasive essay form, to be used in students' construction of a short essay as the culminating activity for Unit 3.

Strand(s) & Learning Expectations

Strand(s): Sovereignty, Writing

Overall Expectations

SOV.02 - describe how sovereignty is expressed in works by Aboriginal writers;

SOV.04 - apply their knowledge of vocabulary and language conventions to read, write, and speak effectively while identifying, developing, or describing Aboriginal sovereignty;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice;

WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

SO1.01 - identify different definitions of sovereignty (e.g., personal sovereignty, spiritual sovereignty, collective sovereignty, political sovereignty), as expressed in the works of Aboriginal writers;

SO1.02 - assess the impact of Aboriginal sovereignty on Canadian society, as portrayed in the works of Aboriginal writers (e.g., Connie Fife, Taiaiake Alfred);

SO1.04 - describe the responses of Aboriginal writers (e.g., Maria Campbell, Drew Hayden Taylor, Lee Maracle) to barriers to Aboriginal sovereignty erected by Canadian society;

SO2.01 - express themselves clearly in a variety of spoken and written communications on the topic of Aboriginal sovereignty, using appropriate vocabulary and figurative language;

WR1.01 - investigate potential topics by formulating questions, identifying information needs and purposes for writing, and developing research plans to gather information and ideas (e.g., consult a CD-ROM to find information for a report about the author of a novel; identify the accessibility of relevant sources for a class presentation on a social issue);

WR2.01 - select and use appropriate informational or literary forms to produce written work for specific audiences and purposes, with an emphasis on reports, correspondence, and persuasive essays (e.g., summarize a magazine article on a topic of personal interest for a report to the class; write a letter requesting information about a college program; write a short essay presenting a solution to a community problem);

WR3.03 - apply knowledge of essay structure to organize short essays, using (a) an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay; (b) a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea; and (c) a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Prior Knowledge & Skills

This activity builds upon students' knowledge of the various meanings of sovereignty as developed through the prior reading of works by Drew Hayden Taylor, Jeannette C. Armstrong, Marilyn Dumont, Pauline Johnson, and Maria Campbell. The activity also builds upon students' familiarity with the conventions of standard English and any prior knowledge and skills relating to the essay-writing process. If Harold Cardinal's essay "*A Canadian What the Hell It's All About*" has been studied, this familiarity can enhance the discussion of the essay in the new context of this activity.

Planning Notes

Teachers should:

- pre-read "*A Canadian What the Hell It's All About*", a persuasive essay by Harold Cardinal. By defining "Canadian" from an Aboriginal (Cree) perspective, Cardinal offers a vision, a solution to challenges faced by both Aboriginal people and non-Aboriginal people of Canada;
- consult with History and Native Studies teachers to gain background to the "aura of conflict" referred to by Cardinal in his essay, particularly but not exclusively, the period from the late 1960s to late 1970s; consider reading Trudeau's "White Paper" (1969), which outlines the federal government's intent to make Aboriginal peoples into Canadians;
- in an analysis of Cardinal's essay, note that he structures his argument in terms of time: the past ("Over the past century"), the present (the prevalent challenges of defining Canadian identity), and the future ("construction of a bridge of understanding");
- contact a Native Cultural Centre for a statement of a relevant, locally-appropriate Aboriginal world view (e.g., for Hodinosa:ni (Iroquoian) world view statement, contact the Woodland Cultural Centre, 184 Mohawk St., P.O. Box 1506, Brantford, ON, N3T 5V6).

Teaching/Learning Strategies

1. The teacher introduces Activity 5 with a brief outline of the historical context of Harold Cardinal's "*A Canadian What the Hell It's All About*", from his book *The Rebirth of Canadian Indians*. The confrontational aspect of Aboriginal and non-Aboriginal relationships of the past and present is acknowledged in the essay, and Cardinal presents one possible solution to this historical and ongoing tension, fractiousness, and debate. The teacher introduces Cardinal's essay as a model of persuasive, written discourse about current challenges. The teacher makes it clear that one of the purposes for studying this prose is to assist students in writing their own personal persuasive essay as the unit culminating activity. Throughout this activity, the teacher keeps students focused on how Cardinal uses rhetorical devices to convince his reader of the soundness of his thesis, the strength of his conclusions, the necessity of "the construction of a bridge of understanding between two worlds". Before reading the first four paragraphs of the essay, the class reads the Harold Cardinal reference in the "Notes on Authors" section of *An Anthology of Canadian Native Literature in English*.

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2. The teacher reads the first four paragraphs of the Cardinal essay, in order to effectively introduce the essay's subject matter and to highlight the author's use of rhetorical devices. The teacher conducts a Socratic lesson using the board to assist students in note taking. Questions should elicit responses regarding the essay's mood (polemical seriousness), its subject matter (the issue of Aboriginal /non-Aboriginal relations in Canada, its structural coherence (chronologically structured), its tools of emphasis (repetition of conflict words, such as "struggle", "fighting", "misunderstanding", "disastrous", and "conflict"), and its thematic unity (clearly pinpointing the idea of problematic relationships in an Aboriginal-Canadian context). The teacher gives an oral summary from a board outline, to facilitate better note-taking by students. Assign a reading of the remainder of the essay for next class, with the direction to compose a statement of Cardinal's thesis (his specific argument regarding his chosen subject), in the students' own words.
 3. Begin the class with a brief review of the first part of Cardinal's essay. Have students make oral contributions, drawing upon notes from the previous class, to demonstrate their understanding of that introductory material. Have students offer their versions of Cardinal's thesis, based upon their own individual readings for homework. Review with the class the various literary/rhetorical devices of persuasion, such as analogy, paradox, contrast, rhetorical questions, definitions, etc. Pair students and direct each pair to select two rhetorical devices used by Cardinal, from the final paragraph on p. 211, through the end of p. 213. Each pair considers how the devices enhance Cardinal's persuasive argument. The pair should record all of their findings and commentary, in point form. Have student volunteers put the results of their examinations of the text onto the board. Using these student contributions, the teacher leads a discussion of the following issues from the essay: *the challenges presented by terminology in the debate over the idea of Canadianism; responses to the question "Why do you not want to be Canadian?"; definitions of the meaning of the word "Canada" from a Native perspective (i.e., Ka-Kanata); definitions of the nature of Canada (Nee - yow)*. The teacher assists students in expanding their note-making, by directing them to organize responses to the text under such headings as personal sovereignty, collective sovereignty, political sovereignty, and spiritual sovereignty. For next class, assign reading from pp. 214-217. Students answer the following questions: *In the context of Aboriginal /Canadian relations in 1977, what is "our communal problem" as it relates to the ideas of communication and understanding? What does Cardinal mean by the "mirage gap"? What are some of the "mutually identified goals" mentioned by Cardinal on pp. 214 -217?*
 4. Begin the class with a review of some of the rhetorical devices and their intended effects in a persuasive essay. In response to the three questions assigned in the previous class, ask students to respond orally using their point-form notes as discussion points. From this teacher-guided discussion, stress the importance of language usage in clarifying definitions (linguistic sovereignty). Also consider the misperceptions of "the other," which are born of miscommunication (referred to by Cardinal as the "mirage gap"). Finally, turn attention towards Cardinal's provision of a vision for the future, through a fusion of Aboriginal/Canadian understandings. The teacher selects a student volunteer to make notes on the board during this lesson. Following this discussion, students add to, amend, and revise their own notes from the previous evening in response to the questions. The teacher then reads Cardinal's conclusion, which offers his vision in the last four paragraphs (p. 217). Having established the argumentative content of the essay, the attention should turn to the organizational aspects of the essay's construction. The teacher can posit this basic structure for a persuasive essay: *thesis*, arguments *against*, and then *for* the thesis, and *conclusion* (in this essay, the pattern is subjugated to the *chronological* organization, but still underpins the essay as follows: the nature of the historical Aboriginal/European-settler conflicts; the meaning of the word Canada as opposed to Ka-Kanata; the current predicament based on the "mirage gap;" and finally, the proposed "construction of a bridge of understanding." Students should be aware of the variations possible in essay organization, and also be aware of the central principles of *thesis*, *antithesis*, *persuasion*, *developed support*, and *conclusion*.

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5. In preparation for student work on the unit's culminating assignment, read a statement of sovereignty most appropriate to the local Aboriginal community. This statement of sovereignty should address the basis for citizenship (be that citizenship with a clan, community, nation, or Canadian nationality). For example, the Hodinosa:ni world view specifies that nation's historical background, the linkage to Mother Earth, and concludes with the political and spiritual duties of its people. This, then, is a statement of sovereignty in all of its aspects. Students are assigned the task of composing a personal, persuasive essay which effectively communicates their own vision statement of sovereignty, based upon a response to the statement "I am/am not a Canadian." Having introduced the essay assignment and topic, the teacher reminds students of the requisite stages in the writing process and negotiates appropriate timelines for the completion of this activity.
 6. Students pair up once they have completed pre-writing stages and have an outline for their essays. They critique their partner's outline. This editorial process continues through the construction of at least one rough draft, with the student peer editors concentrating on the effective use of the conventions of standard English, the organizational characteristics of the persuasive essay, and the effective application of rhetorical language as learned throughout the unit.
 7. Students submit a polished persuasive essay, including preceding compositional stages, for evaluation.

Assessment & Evaluation of Student Achievement

- summative assessment of essay for Knowledge/Understanding, Thinking/Inquiry, Communication, and Application, by teacher using anecdotal comments and a marking scheme

Accommodations

This activity involves some difficult reading matter and accommodations might be required, either through selection of an alternative persuasive essay model or through reading aloud in class by the teacher rather than through the assignment of individual expectations; accommodations in time allotment, in the provision of a scribe, or through ensuring laptop availability, should be considered wherever required. In some cases, a persuasive personal statement of sovereignty might be made orally or through a visual composition.

Resources

Alfred, Taiaiake. *Peace, Power, Righteousness: an Indigenous Manifesto*. Don Mills: OUP, 1999. ISBN 0-19-541216-8

Six Nations at Grand River Territory. "Hodinosa:ni World View" *The Sacred Trust of the Hodinosa:ni Confederacy*. 1992. Woodland Cultural Centre, 184 Mohawk St., P.O. Box 1506, Brantford, ON, N3T 5V6, library@woodland-centre.on.ca

Websites

<http://www.goodminds.com>

helpme@goodminds.com

Appendix

Unit 3, Activity 4 - Subtask 1

Sample Questions for Pauline Johnson's "The Cattle Thief"

Reading Comprehension

The following questions allow you to demonstrate your ability to extract information accurately from a written, poetic text. Your answers need not be in complete sentence form.

1. Who is being chased by the "desperate riders" in stanza one?
2. Who is doing the chasing?
3. What crime has allegedly been committed?
4. What insult is hurled by the men when they do not find the man they're seeking?
5. What immediate physical response does this insult receive?
6. How do the men intend to treat the dead man's body?
7. Why do the men back away from the woman, according to the poem?
8. Who is the woman?
9. How does she justify the dead man's so-called crimes?
10. What accusation does she make towards the group of men?

Interpretation

These questions allow you to demonstrate your ability to interpret the ideas communicated through poetic devices and significant quotations. Your answers should be written in proper sentences and paragraphs.

11. How does the poet create an impression of the English settlers' natures through her physical description of them?
12. How is the eventual appearance of Eagle Chief ironic, considering the image of him created initially in the poem?
13. What is the significance of Eagle Chief's physical appearance to the theme of the entire poem?
14. Johnson emphasizes that both Eagle Chief and the woman speak to the English settlers "in the language of the Cree." What does this information add to your understanding of the poem's plot and its theme?
15. Explain the meaning of the lines "how have you paid us for our land?/By a book." Clarify the allusion that the poet is making and how she further develops her idea throughout the final movement.

Unit 4: Challenges

Time: 25 hours

Unit Description

In this unit, students focus on current challenges faced by Aboriginal peoples. They assess the challenge of maintaining cultural identity as represented in Aboriginal literature, analyse Aboriginal writers' depictions of such challenges as racism and marginalization, and identify solutions to challenges suggested in Aboriginal literary and media works.

Strand(s) & Learning Expectations

Strand(s): Challenges, Writing

Overall Expectations

CHV.01 - assess the challenge of maintaining cultural identity facing Aboriginal peoples, as represented in Aboriginal literature;

CHV.02 - analyse and assess how stereotyping is depicted in works by Aboriginal creators;

CHV.03 - identify and assess solutions to challenges suggested in media works by Aboriginal creators;

CHV.04 - demonstrate an understanding of Aboriginal writers' descriptions of the challenges faced by Aboriginal peoples;

WRV.01 - use a variety of print and electronic primary and secondary sources to gather and analyse information and develop ideas for writing;

WRV.02 - select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice;

WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

Aboriginal Voices in Literature

CH1.01 - identify challenges faced by Aboriginal peoples (e.g., challenges related to identity, urbanization, the need for improved educational and employment opportunities, the loss of extended family), as presented in the works of Aboriginal writers;

CH1.02 - analyse Aboriginal writers' depictions of challenges faced by Aboriginal peoples that have resulted directly from societal influences (e.g., racism, ethnocentricity, marginalization);

CH1.03 - analyse efforts made by Aboriginal peoples to respond to challenges, as portrayed in the works of Aboriginal writers (e.g., Richard Wagamese, Jordan Wheeler, Beth Cuthand);

CH1.04 - assess how Aboriginal writers (e.g., Thomas King, Tomson Highway, Basil Johnston, Jeannette Armstrong) have adapted traditional story forms to modern prose in describing challenges faced by Aboriginal peoples.

Language

CH2.01 - demonstrate an understanding of how Aboriginal writers use literary devices (e.g., foreshadowing, humour) to show how Aboriginal peoples are adapting to challenges;

CH2.02 - describe challenges to the maintenance of Aboriginal oral language traditions (e.g., preserving elders' and grandparents' stories);

CH2.03 - recognize, describe, and use correctly in oral and written language the language structures of standard Canadian English and its conventions of grammar, usage, spelling, and punctuation, as prescribed for this course, when describing challenges identified in this course.

Aboriginal Voices in Media Works

CH3.01 - demonstrate an understanding of the positive nature of media works (e.g., by assessing how form, style, and language are used in newspapers, magazine articles, and video productions) in depicting challenges faced by Aboriginal communities;

CH3.02 - create media works (e.g., a radio documentary on the social changes occurring within an Aboriginal community, a photo essay on a day in the life of a community leader, a brochure on a local entrepreneur, a short video clip promoting an Aboriginal activity) that demonstrate an understanding of the issues associated with challenges faced by Aboriginal peoples.

Generating Ideas and Gathering Information

WR1.04 - use information and ideas from prior knowledge and research to develop content for writing (e.g., interview an employee for an essay about teamwork and cooperation in business; apply knowledge of characterization techniques to write a short essay about the major character in a novel by an Aboriginal writer).

Choosing the Form to Suit the Purpose and Audience

WR2.01 - select and use appropriate informational or literary forms to produce written work for specific audiences and purposes, with an emphasis on reports, correspondence, and persuasive essays (e.g., summarize a magazine article on a topic of personal interest for a report to the class; write a letter requesting information about a college program; write a short essay presenting a solution to a community problem);

WR2.02 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for business, technical, and personal communications (e.g., use an appropriate voice to convey information about a policy in a memo).

Organizing Ideas and Information in Written Work

WR3.01 - select and use appropriate organizational patterns to structure written work (e.g., use a question-and-answer format to organize an information pamphlet about a product or service; use chronological order and flashbacks to organize information about a character in a script; use classification to organize a class anthology of student writing);

WR3.03 - apply knowledge of essay structure to organize short essays, using (a) an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay; (b) a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea; and (c) a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea.

Revising Drafts

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR4.02 - revise drafts to increase precision and clarity of expression by incorporating appropriate business and technical language and transition words (e.g., use a dictionary and thesaurus to find specialized vocabulary to replace vague or inaccurately used words; examine writing for use of inclusive and anti-discriminatory language);

WR4.03 - revise drafts to ensure consistent use of an appropriate voice and tone (e.g., highlight pronouns to check for consistent use of person in a report or memo; use feedback from a peer conference to assess the appropriateness of voice used in a set of instructions or tone in a character's direct speech).

Editing, Proofreading, and Publishing

WR5.02 - produce, format, and publish written work, using appropriate technology, to share writing with intended audiences (e.g., incorporate effective typefaces, type styles, and graphics to enhance the impact of a report; adapt an electronic template for a formal letter);

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Activity Titles (Time and Sequence)

Activity 1	Identifying Challenges	360 minutes
Activity 2	Comparing Challenges	240 minutes
Activity 3	Analysing Challenges	660 minutes
Activity 4	Assessing Solutions to Challenges	240 minutes

Prior Knowledge & Skills

This unit builds upon the analytic, reading, writing, oral communication, and thinking skills developed in *The Ontario Curriculum, Grades 9 and 10, English* program. This unit extends the historical and contemporary issues examined in the Grade 10 course *Aboriginal Peoples in Canada*.

Unit Planning Notes

Teachers should:

- ensure that resources listed are available in the classroom or the Library/Resource Centre. If resources are not available, then alternative materials should be selected in conjunction with the school library staff, other teachers, or information from the Internet;
- review *An Anthology of Canadian Native Literature*, which has been used as a primary resource to ensure easy access to materials by Aboriginal writers; however, other local resources may be used to supplement this anthology as required;
- confirm that Internet websites listed are currently active and available;
- review entire unit to develop an understanding of the sequence of activities, assignments needed, culminating activity requirements, and issues addressed, as well as grammar, usage, spelling, and punctuation conventions;

-
- consider how to establish a safe and collaborative environment in the classroom. This can be achieved by researching and becoming familiar with contemporary Aboriginal voices in literature and media works prior to the unit being taught and, further, by creating a folder with information from current media works to which everybody contributes on an ongoing basis;
 - be familiar with literature that illustrates the theme of Challenges and with other relevant material.

Resources

Primary

King, Thomas. *Medicine River*. Markham, ON: Penguin Books, 1990.

Moses, Daniel David and Terry Goldie, eds. *An Anthology of Canadian Native Literature in English*. Don Mills, ON: Oxford University Press, 1998.

Tyman, James. *Inside Out: An Autobiography by a Native Canadian*. Saskatoon, SK: Fifth House Publishers, 1989.

Wagamese, Richard. *Keeper 'N Me*. Toronto: Doubleday Canada Ltd., 1994.

Video

Medicine River. Medicine River Productions Ltd., 1992. 96 min. Distr. Sullivan Releasing Inc.

Secondary

Armitage, Andrew. "Family and Child Welfare in First Nations Communities." In Wharf, Brian, ed. *Rethinking Child Welfare in Canada*. Toronto: McClelland and Stewart, 1993, pp. 131-171.

Fournier, Suzanne and Ernie Crey. *Stolen From Our Embrace: The Abduction of First Nations Children and the Restoration of Aboriginal Communities*. Vancouver: Douglas & McIntyre, 1998.

Wagamese, Richard. *The Terrible Summer: The National Newspaper Award-winning Writings of Richard Wagamese*. Toronto: Warwick Publishing, 1996.

Wagamese, Richard. "The Big Sleep." *Ottawa Citizen*. July 22, 2000. A13

Activity 1: Identifying Challenges

Time: 360 minutes

Description

Students are encouraged to become aware of challenges in their own lives and their responses to them. They then proceed to generate ideas about challenges faced by Aboriginal peoples today and continue with a discussion of two non-fiction texts and a poem by Aboriginal writers who emphasize the challenges of the loss of language and of a way of life. The activity concludes with a personal essay in which students summarize the learning from a personal perspective.

Strand(s) & Learning Expectations

Strand(s): Challenges, Writing

Overall Expectations

CHV.01 - assess the challenge of maintaining cultural identity facing Aboriginal peoples, as represented in Aboriginal literature;

CHV.02 - analyse and assess how stereotyping is depicted in works by Aboriginal creators;

CHV.03 - identify and assess solutions to challenges suggested in media works by Aboriginal creators;

CHV.04 - demonstrate an understanding of Aboriginal writers' descriptions of the challenges faced by Aboriginal peoples;

WRV.01 - use a variety of print and electronic primary and secondary sources to gather and analyse information and develop ideas for writing;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice;

WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

CH1.01 identify challenges faced by Aboriginal peoples (e.g., challenges related to identity, urbanization, the need for improved educational and employment opportunities, the loss of extended family), as presented in the works of Aboriginal writers;

CH1.02 analyse Aboriginal writers' depictions of challenges faced by Aboriginal peoples that have resulted directly from societal influences (e.g., racism, ethnocentricity, marginalization);

CH2.02 describe challenges to the maintenance of Aboriginal oral language traditions (e.g., preserving elders' and grandparents' stories);

WR3.03 - apply knowledge of essay structure to organize short essays, using (a) an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay; (b) a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea; and (c) a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Prior Knowledge & Skills

Students should be familiar with generating ideas and getting information from text materials. They should also be knowledgeable of the use and conventions of various types of writing and should have experience with revising their own and other students' drafts.

Planning Notes

Teachers should:

- know about the continuing importance of Native languages;
- find a map with the location of Native language groups in North America;
- read information about the radical changes of Inuit cultures in order to provide some context for Alootook Ipellie's poem, "Waking Up";
- know other works by Anishnabe author Basil Johnston;
- read Richard Wagamese's article "The Big Sleep" in the *Ottawa Citizen* (see Resources).

Teaching/Learning Strategies

1. The teacher discusses definitions of "challenge" and asks students to give examples.
2. Summarize and quote points from the *Ottawa Citizen* article by Richard Wagamese in order to illustrate a response to a personal challenge faced by a major Aboriginal author.
3. Use the introductory discussion as a brainstorming exercise for the personal essay.
4. Divide the class into groups and ask students to generate ideas about challenges faced by Aboriginal people today, utilizing their knowledge from the previous units on Identity, Relationships, and Sovereignty. Groups then share their findings with the whole class by creating a chart with CHALLENGES on one side and RESPONSES/SOLUTIONS on the other.
5. Read Rita Joe's poem "I lost my talk" (see the Course Profile for English Contemporary Aboriginal Voices, University Preparation NBE3U: Unit 2, Activity 3) and remind students of the impact of residential schools which created major challenges in the lives of Aboriginal peoples, including the loss of language.
6. Let students read aloud passages from the essay "One Generation from Extinction" by Anishnabe author Basil Johnston which pertain to the effects of language loss.
7. Link his comments on "the trickster" with respective discussions in previous units. How does Basil Johnston use the "trickster" idea in the context of challenges to Aboriginal oral language traditions?
8. Discuss "We, the Inuit, Are Changing" by Martin Martin, Inuk (see course profile for English Contemporary Aboriginal Voices, University Preparation NBE3U: Unit 1, Activity 1), and draw attention to the fact that it is translated. Read the poem "Waking Up" by the Inuk author Alootook Ipellie. Ask students to think about cultural changes in general. How do people adapt?
9. Review principles of essay writing; students complete the process of writing a personal essay.

Assessment & Evaluation of Student Achievement

- formative assessment of class discussion for Knowledge/Understanding and Communication, by teacher using anecdotal comments
- formative and diagnostic assessment of group discussion and presentations for Knowledge/Understanding and Communication, by teacher and peers using anecdotal comments
- formative assessment of oral reading for Communication and Application, by teacher and peers using anecdotal comments
- summative assessment of short essay for Knowledge/Understanding, Communication, Thinking/Inquiry, and Application, by teacher using a marking scheme

Accommodations

This activity lends itself well to encourage not only Aboriginal students but also all students who have experienced cross-cultural changes in their lives to think about the challenges of adaptation. Specific accommodations may include providing pre-selected passages to be read aloud.

Resources

The texts by Rita Joe, Basil Johnston, Martin Martin, and Alootook Ipellie are published in Moses, Daniel David and Terry Goldie, eds. *An Anthology of Canadian Native Literature in English*. Don Mills, ON: Oxford University Press, 1998.

Richard Wagamese. "The Big Sleep." *Ottawa Citizen*. July 22, 2000. A13.

Activity 2: Comparing Challenges

Time: 240 minutes

Description

This activity focuses on variations of content, style, tone, and voice in depictions of various challenges facing Aboriginal peoples, such as alienation, racism, and stereotyping. It emphasizes variations in cultural background and individual experience. For example, the tone of "lament" in the texts from the previous activity is contrasted with the humour in other texts. Students are introduced to the novel *Keeper 'N Me*, which is the main text in Activity 3.

Strand(s) & Learning Expectations

Strand(s): Challenges, Writing

Overall Expectations

CHV.01 - assess the challenge of maintaining cultural identity facing Aboriginal peoples, as represented in Aboriginal literature;

CHV.02 - analyse and assess how stereotyping is depicted in works by Aboriginal creators;

CHV.03 - identify and assess solutions to challenges suggested in media works by Aboriginal creators;

CHV.04 - demonstrate an understanding of Aboriginal writers' descriptions of the challenges faced by Aboriginal peoples;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work.

Specific Expectations

CH1.02 - analyse Aboriginal writers' depictions of challenges faced by Aboriginal peoples that have resulted directly from societal influences (e.g., racism, ethnocentricity, marginalization);

CH1.03 - analyse efforts made by Aboriginal peoples to respond to challenges, as portrayed in the works of Aboriginal writers (e.g., Richard Wagamese, Jordan Wheeler, Beth Cuthand);

CH2.01 - demonstrate an understanding of how Aboriginal writers use literary devices (e.g., foreshadowing, humour) to show how Aboriginal peoples are adapting to challenges;

CH2.02 - describe challenges to the maintenance of Aboriginal oral language traditions (e.g., preserving elders' and grandparents' stories);

CH2.03 - recognize, describe, and use correctly in oral and written language the language structures of standard Canadian English and its conventions of grammar, usage, spelling, and punctuation, as prescribed for this course, when describing challenges identified in this course;

WR2.02 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for business, technical, and personal communications (e.g., use an appropriate voice to convey information about a policy in a memo).

Prior Knowledge & Skills

This activity develops students' understanding of the theme of challenges in Aboriginal writing by utilizing their knowledge of textual analysis, oral presentations, and writing skills.

Planning Notes

Teachers should:

- have an understanding of certain assimilationist child-welfare policies (e.g., residential schools, the 60s scoop, adoption and foster care for Aboriginal children; see Resources) and the problems they created;
- read the novel *Keeper 'N Me* to be able to select appropriate passages to compare with the other texts and know how the excerpt in the anthology fits into the whole work;
- read the autobiography *Inside Out* to be able to understand the excerpt and select passages for comparison.

Teaching/Learning Strategies

1. The teacher reviews texts from the previous activity and generates a discussion with the whole class about the tone of voice.
2. The class reviews the poem “Indian Woman” by Jeannette Armstrong (see Activity 3) and discusses how racist stereotypes are “turned around” in the second half.
3. Link the above poem with a discussion of the essay “Pretty Like a White Boy: The Adventures of a Blue Eyed Ojibway” by Drew Hayden Taylor (see course profile for English Contemporary Aboriginal Voices, University Preparation NBE3U, Activity 1). Ask students to select the passages they like best and to read them aloud. Compare the two different literary responses to similar challenges.
4. Give an introductory lecture on child-welfare policies that caused major disruptions in the lives of Aboriginal people. Introduce two Aboriginal authors who write about adoption and foster care, James Tyman and Richard Wagamese.
5. Select passages that articulate responses to identity problems from the excerpts from *Inside Out* and *Keeper 'N Me*. Students read them aloud and then discuss the authors’ responses in small groups.
6. Read aloud the poem “My Ledders”, by poet Louise Halfe, and engage students’ responses to this different (also humorous) voice speaking about the challenge of culture theft which Aboriginal people also experience. Link the poet’s choice of the vernacular with Dumont’s poem “The Devil’s Language” (see Activity 3).
7. Conclude by assigning a personal journal response to the use of humour in one of the studied texts.

Assessment & Evaluation of Student Achievement

- formative assessment of class discussions for Knowledge/Understanding and Communication, by teacher using anecdotal comments
- formative assessment of oral reading for Communication and Application, by teacher and peers using anecdotal comments
- formative assessment of note-taking for Communication and Application, by teacher and self using checklist and anecdotal comments
- formative assessment of journal writing for Thinking/Inquiry and Knowledge/Understanding, by teacher and self using checklist and anecdotal comments

Accommodations

Student achievement in communication may be demonstrated both orally and in writing. The emphasis on reading aloud in class and the flexible character of the journal assignment may help students with exceptional needs to process the varied forms of literary responses to challenges.

Resources

Drew Hayden Taylor's essay, Louise Halfe's poem as well as excerpts from the two long narratives by Tyman and Wagamese are in Moses, Daniel David and Terry Goldie, eds. *An Anthology of Canadian Native Literature in English*. Don Mills, ON: Oxford University Press, 1998.

Tyman, James. *Inside Out: An Autobiography by a Native Canadian*. Saskatoon, SK: Fifth House Publishers, 1989.

Wagamese, Richard. *Keeper 'N Me*. Toronto: Doubleday Canada Ltd., 1994.

Child-Welfare Policies relating to Aboriginal People

Armitage, Andrew. "Family and Child Welfare in First Nations Communities." In Wharf, Brian, ed. *Rethinking Child Welfare in Canada*. Toronto, ON: McClelland and Stewart, 1993, pp. 131-171.

Fournier, Suzanne and Ernie Crey. *Stolen From Our Embrace: The Abduction of First Nations Children and the Restoration of Aboriginal Communities*. Vancouver: Douglas & McIntyre, 1998.

Activity 3: Analysing Challenges

Time: 660 minutes

Description

This activity focuses on the analysis of a video production and a novel by two Aboriginal creators. Both works describe the challenges faced when returning home as an adult after being displaced from home, family, and culture as a child.

Strand(s) & Learning Expectations

Strand(s): Challenges, Writing

Overall Expectations

CHV.01 - assess the challenge of maintaining cultural identity facing Aboriginal peoples, as represented in Aboriginal literature;

CHV.02 - analyse and assess how stereotyping is depicted in works by Aboriginal creators;

CHV.03 - identify and assess solutions to challenges suggested in media works by Aboriginal creators;

CHV.04 - demonstrate an understanding of Aboriginal writers' descriptions of the challenges faced by Aboriginal peoples;

WRV.01 - use a variety of print and electronic primary and secondary sources to gather and analyse information and develop ideas for writing;

WRV.02 - select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice;

WRV.05 - edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as presented for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

CH1.01 - identify challenges faced by Aboriginal peoples (e.g., challenges related to identity, urbanization, the need for improved educational and employment opportunities, the loss of extended family), as presented in the works of Aboriginal writers;

CH1.02 - analyse Aboriginal writers' depictions of challenges faced by Aboriginal peoples that have resulted directly from societal influences (e.g., racism, ethnocentricity, marginalization);

CH1.03 - analyse efforts made by Aboriginal peoples to respond to challenges, as portrayed in the works of Aboriginal writers (e.g., Richard Wagamese, Jordan Wheeler, Beth Cuthand);

CH1.04 - assess how Aboriginal writers (e.g., Thomas King, Tomson Highway, Basil Johnston, Jeannette Armstrong) have adapted traditional story forms to modern prose in describing challenges faced by Aboriginal peoples;

CH2.01 - demonstrate an understanding of how Aboriginal writers use literary devices (e.g., foreshadowing, humour) to show how Aboriginal peoples are adapting to challenges;

CH2.02 - describe challenges to the maintenance of Aboriginal oral language traditions (e.g., preserving elders' and grandparents' stories);

CH2.03 - recognize, describe, and use correctly in oral and written language the language structures of standard Canadian English and its conventions of grammar, usage, spelling, and punctuation, as prescribed for this course, when describing challenges identified in this course;

CH3.01 - demonstrate an understanding of the positive nature of media works (e.g., by assessing how form, style, and language are used in newspapers, magazine articles, and video productions) in depicting challenges faced by Aboriginal communities;

WR1.04 - use information and ideas from prior knowledge and research to develop content for writing (e.g., interview an employee for an essay about teamwork and cooperation in business; apply knowledge of characterization techniques to write a short essay about the major character in a novel by an Aboriginal writer);

WR3.01 - select and use appropriate organizational patterns to structure written work (e.g., use a question-and-answer format to organize an information pamphlet about a product or service; use chronological order and flashbacks to organize information about a character in a script; use classification to organize a class anthology of student writing);

WR3.03 - apply knowledge of essay structure to organize short essays, using (a) an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay; (b) a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea; and (c) a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR4.02 - revise drafts to increase precision and clarity of expression by incorporating appropriate business and technical language and transition words (e.g., use a dictionary and thesaurus to find specialized vocabulary to replace vague or inaccurately used words; examine writing for use of inclusive and anti-discriminatory language);

WR4.03 - revise drafts to ensure consistent use of an appropriate voice and tone (e.g., highlight pronouns to check for consistent use of person in a report or memo; use feedback from a peer conference to assess the appropriateness of voice used in a set of instructions or tone in a character's direct speech);

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Prior Knowledge & Skills

This activity builds upon students' ability to analyse media works and written texts both orally and in formal written assignments. It also makes use of students' peer-editing skills.

Planning Notes

Teachers should:

- read the novel *Medicine River* by Thomas King and view the video with the same title scripted by Thomas King as well;
- read and order a copy for the library of *The Terrible Summer* by Richard Wagamese, a collection of articles which he wrote for the *Calgary Herald* (see Resources). This book not only provides relevant context for the study of his novel *Keeper 'N Me* but will also be useful in Unit 5, in which students write about an author who works in different media or genres (Thomas King's work is also relevant.);
- investigate availability of Aboriginal resource person as a guest speaker who can provide information about various forms of displacement of Aboriginal children and the impact on individuals, families, and communities.

Teaching/Learning Strategies

1. The teacher provides a plot summary of the video *Medicine River*.
2. Show enough episodes from the video that students may identify the challenges faced by the main character Will and the responses/solutions given by his guide Harlen.
3. In a round of discussions, ask students how Thomas King debunks stereotypes about Aboriginal people; show an episode that communicates this particularly well.
4. Divide the class into four groups and discuss the four novel chapters one by one (i.e., each chapter is analysed by the whole class but discussion results are shared by a different group each day).
5. Keeping in mind the overall theme of Challenges, focus on the following topics for discussion:
 - *Challenges to the maintenance of oral language traditions*: This novel has two narrators, one using a more oral and the other using a more literate voice. The novel favours a colloquial, informal, non-standard English (see Dumont's poem "The Devil's Language"). Also, the Ojibway chapter headings – not translated but explained in the respective chapter itself - signify the importance of Ojibway as the first language.
 - *Challenge of adapting traditional story form to modern prose, specifically the novel*: The emphasis on dialogue, on the dialogic narrative voice, and on storytelling creates an oral aesthetic which works within, yet modifies, the novel structure.
 - *Humour as a way of coping with challenges*: This is a theme throughout the novel (emphasized by Keeper's "Heh, heh, heh").

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6. In regard to the specific chapters, choose the following questions as topics for short student responses to each chapter (may be assigned as collaborative writing in each group):
 - *Chapter 1*: What are the particular challenges of the young character growing up away from his family? How are his challenges explained by the two different narrators or storytellers, the elder Keeper and the young man returning home, Garnet Raven?
 - *Chapter 2*: What is the relationship between the two narrators of the novel? What are the complications in the relationship between Garnet Raven and his brother Jackie? This novel includes many teachings about Ojibway/Aboriginal culture. What are the differences between Keeper's teachings to "the tourist" Garnet and the teachings to the American tourists? Is any reader invited to learn from this novel?
 - *Chapter 3*: What are the sweat lodge teachings? How is the radio story connected with Garnet Raven's attempts at making this Ojibway community his home?
 - *Chapter 4*: In which way does Garnet's vision quest complete his own story and the novel as a literary work? How does this depiction of a vision quest compare with Drew Hayden Taylor's story of the young boy in *The Boy in a Treehouse* (Unit 3, Activity 1)? What is the significance of the chapter heading "Lookin' Jake" and of the modified "balloon-sleeved yellow shirt"?
 7. Conclude the activity by assigning a short essay (three to four pages) about a major character in *Medicine River* or *Keeper 'N Me*. Encourage comparison (e.g., between the two "guides," Harlen and Keeper).

Assessment & Evaluation of Student Achievement

- formative assessment of note-taking for Communication and Application, by teacher and self using checklist and anecdotal comments
- formative assessment of class discussion for Thinking/Inquiry, Knowledge/Understanding, and Communication, by teacher using anecdotal comments
- formative assessment of group work for Communication and Knowledge/Understanding, by teacher and peers using anecdotal comments
- summative assessment of oral presentation for Knowledge/Understanding, Communication, and Application, by teacher and peers using anecdotal comments and rubric
- summative assessment of short essay for Knowledge/Understanding, Thinking/Inquiry, Communication, and Application, by teacher and peers using a marking scheme

Accommodations

This activity works with different media and therefore addresses a range of student abilities. It includes a choice of working either with a visual or print text and encourages students to express themselves orally and in writing.

Resources

King, Thomas. *Medicine River*. Markham, ON: Penguin Books, 1990.

Wagamese, Richard. *Keeper 'N Me*. Toronto: Doubleday Canada Limited, 1994.

Wagamese, Richard. *The Terrible Summer: The National Newspaper Award-winning Writings of Richard Wagamese*. Toronto: Warwick Publishing, 1996.

Video

Medicine River. Medicine River Productions Ltd., 1992. 96 min. Distr. Sullivan Releasing Inc.

Activity 4: Assessing Solutions to Challenges

Time: 240 minutes

Description

In this activity, students focus on solutions to challenges faced by Aboriginal peoples as portrayed in Aboriginal and non-Aboriginal media. They are actively engaged in selecting print, visual, and electronic texts and required to identify solutions presented and to suggest their own.

Strand(s) & Learning Expectations

Strand(s): Challenges, Writing

Overall Expectations

CHV.03 - identify and assess solutions to challenges suggested in media works by Aboriginal creators;

CHV.04 - demonstrate an understanding of Aboriginal writers' descriptions of the challenges faced by Aboriginal peoples;

WRV.01 - use a variety of print and electronic primary and secondary sources to gather and analyse information and develop ideas for writing;

WRV.02 - select and use appropriate writing forms for various purposes and audiences, focusing on reports, correspondence, and persuasive essays;

WRV.03 - use a variety of organizational structures and patterns to produce coherent and effective written work;

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice.

Specific Expectations

CH2.03 - recognize, describe, and use correctly in oral and written language the language structures of standard Canadian English and its conventions of grammar, usage, spelling, and punctuation, as prescribed for this course, when describing challenges identified in this course;

CH3.01 - demonstrate an understanding of the positive nature of media works (e.g., by assessing how form, style, and language are used in newspapers, magazine articles, and video productions) in depicting challenges faced by Aboriginal communities;

CH3.02 - create media works (e.g., a radio documentary on the social changes occurring within an Aboriginal community, a photo essay on a day in the life of a community leader, a brochure on a local entrepreneur, a short video clip promoting an Aboriginal activity) that demonstrate an understanding of the issues associated with challenges faced by Aboriginal peoples;

WR2.01 - select and use appropriate informational or literary forms to produce written work for specific audiences and purposes, with an emphasis on reports, correspondence, and persuasive essays (e.g., summarize a magazine article on a topic of personal interest for a report to the class; write a letter requesting information about a college program; write a short essay presenting a solution to a community problem);

WR2.02 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for business, technical, and personal communications (e.g., use an appropriate voice to convey information about a policy in a memo);

WR4.01 - revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, and reordering ideas (e.g., revise a report to list a series of recommendations in order of priority; delete irrelevant arguments to enhance the impact of a persuasive essay; add details to reveal more about a character's motivations);

WR5.02 - produce, format, and publish written work, using appropriate technology, to share writing with intended audiences (e.g., incorporate effective typefaces, type styles, and graphics to enhance the impact of a report; adapt an electronic template for a formal letter);

WR5.04 - edit and proofread their own and others' writing, identifying and correcting errors according to the requirements for grammar, usage, spelling, and punctuation listed below.

Grammar and Usage: use parts of speech correctly, including participles and gerunds;

Grammar and Usage: construct a variety of correct sentences, including compound-complex sentences, using conjunctions; prepositional and gerund phrases; and noun, adjective, and adverb clauses;

Grammar and Usage: make pronouns agree with their antecedents, and subjects with their predicates, even when widely separated in a sentence or paragraph;

Grammar and Usage: use active and passive verb voice to suit purpose and audience;

Grammar and Usage: use correct parallel structure;

Grammar and Usage: identify and correct sentence errors in their own and others' writing;

Grammar and Usage: identify deliberate uses of ungrammatical structures in advertisements, poetry, and oral language;

Spelling: demonstrate understanding of a variety of spelling patterns, rules, and strategies by analysing and correcting spelling errors;

Spelling: use homophones and commonly confused words correctly;

Spelling: spell correctly specific business, technical, and literary terms used in course materials;

Spelling: use a variety of print and electronic resources to flag possible errors and improve spelling;

Punctuation: use punctuation correctly and for rhetorical effect, including the question mark, exclamation mark, comma, semicolon, and colon, as well as quotation marks, parentheses, brackets, and ellipses.

Prior Knowledge & Skills

Students should be familiar with generating ideas and getting information from text materials. They should also be familiar with using appropriate writing forms for various purposes and audiences.

Planning Notes

Teachers should:

- ensure that there is a variety of Aboriginal and non-Aboriginal newspapers and magazines in the classroom or the Library/Resource Centre and that relevant Internet websites are current and active;
- make themselves familiar with background information to challenges faced by specific Aboriginal communities (like Davis Inlet, Pikangikum, Sandy Lake, Hobbema).

Teaching/Learning Strategies

1. Assign students to select and read for each class a story about challenges in a specific Aboriginal community (e.g., article about diabetes in Sandy Lake in the *Toronto Star*); if possible, students should find two different versions of the same story.
2. Students summarize the stories orally for the whole class, then write up a response agreeing or disagreeing with suggested solutions.
3. In the last class, students write a letter to an editor of a newspaper, a response on an electronic discussion group, or an e-mail to several people expressing their viewpoints in relation to the solutions offered in a media text.

Assessment & Evaluation of Student Achievement

- formative assessment of material selection for Thinking/Inquiry and Application, by teacher and self using anecdotal comments
- optional summative assessment of oral presentations for Knowledge/Understanding, Communication, and Application, by teacher and peers using anecdotal comments and rubric
- formative assessment of written responses for Knowledge/Understanding and Communication, by teacher using anecdotal comments
- summative assessment of published response for Knowledge/Understanding, Thinking/Inquiry, Communication, and Application, by teacher using a marking scheme

Accommodations

Student achievement in communication may be demonstrated both orally and in writing; the choice between an electronically submitted message and a more formal letter may help students with exceptional needs.

Resources

Resources for this activity are current media works (should include the national Aboriginal newspaper *Windspeaker* as well as regional Aboriginal media) collected by teacher and students.