

Public District School Board Writing Partnership

Course Profile

English: Contemporary Aboriginal Voices

Grade 11
University Preparation
NBE3U

- *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.

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Course Overview

English: Contemporary Aboriginal Voices, Grade 11, University Preparation, NBE3U

Course Description

This course emphasizes the development of literacy, critical thinking, and communication skills through the study of works in English by Aboriginal writers. Through the analysis of literary texts and media works, students develop an appreciation of the wealth and complexity of Aboriginal writing. Students also conduct research and analyse the information gathered; write persuasive essays and literary essays; and analyse the relationship between media forms and audiences. An important focus is the further development of students' understanding of English language usage and conventions.

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 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 stated in *The Ontario Curriculum, Grades 11 and 12, Native Studies, 2000 - English: Contemporary Aboriginal Voices* (for the course NBE3U). It is designed as a university 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, Unit 4 on challenges; Unit 5 is a culminating activity that focuses on looking ahead.

Course Notes

English: Contemporary Aboriginal Voices follows instructional approaches that are consistent with those taken in *The Ontario Curriculum, Grades 9 and 10, English* and *Native Studies* programs. More specifically, prior knowledge and skills necessary for this course are outlined in the Grade 10 English program.

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

In this course, a study of literary texts and media works by contemporary Aboriginal writers was developed around the five strands described in the Native Studies curriculum: Identity, Relationships, Sovereignty, Challenges, and Writing. Teachers should have an awareness of the issues surrounding each of these strands from a variety of Aboriginal perspectives. Teachers should also have an understanding of the rich, varied, and complex body of works by contemporary Aboriginal writers and select those works best suited to meet the needs of their students. Teachers also need to be sensitive to the use of language. If, for example, words like “squaw” and “halfbreed” are used 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 were organized into units developed around the four of the strands found in the Native Studies curriculum: Identity, Relationships, Sovereignty, and Challenges. Further, 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 of the units, as are the other standard components of any English course – reading, speaking, listening, and representing. To summarize, 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 Descriptions

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 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, they research ways in which Aboriginal communities work to maintain and restore relationships.

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 also assess contemporary interpretations of sovereignty, which include issues such as personal identity, the challenges of Aboriginal empowerment, and the evolving relationship with Canadian society, through learning activities which allow them to 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 4: Challenges

Time: 25 hours

Unit Description

In this unit, students focus on the current challenges faced by Aboriginal peoples in defining their places in Canadian life. They understand, analyse, and assess the challenges as depicted in various literary and media works. Topics such as racism, stereotyping, educational and employment barriers, and the difficulty of maintaining cultural identity are types of challenges that might be addressed. Students also identify responses to these challenges depicted in texts and media. Students also analyse the use of literary and linguistic forms. Finally, students focus on media, analysing associated techniques and creating their own media works.

Unit 5: Who Am I Now?

Time: 10 hours

Unit Description

In this unit, students are asked to apply their accumulated knowledge of Aboriginal perceptions of identity, relationship, sovereignty, and challenges. Using the ideas, skills, and writing process components developed throughout the course, students write a literary essay which focuses on a novel read independently and other literary material from the course. This essay demonstrates an understanding of English language usage and conventions. It will also, through the analysis of literary texts and media, illustrate an appreciation of the wealth and complexity of Aboriginal writing as we enter the third millennium. The final journal entry asks students to trace their own journeys, describing where the course has brought them and how they see the journey ahead.

Overall Course Summary: A Suggested Approach

Unit 1: Identity

Activity/ Time	Expectations	Suggested Assessment Strategies	Focus/Tasks/Activities
1 240 min	IDV.01, IDV.03, ID1.01, ID1.04, WRV.02, WRV.04, WR2.01, WR4.02, WR4.03	- diagnostic - rubrics, checklist - peer K, 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, 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, WRV.01, WRV.03, WR1.01, WR2.02, WR3.03, ID3.02, ID3.03	- rubrics - checklist K, C, A	Aboriginal Identities in Media Students: - compare portrayals in videos; - write a report; - analyse how portrayals of Innu life have changed.

K/U = Knowledge/Understanding

C = Communication

T/I = Thinking/Inquiry

A = Application

4 120 min	IDV.02, WRV.04, WRV.05, ID2.02, WR3.02, WR5.04	- anecdotal - rubrics - checklist K, 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, I, C	Aboriginal Identities in Drama Students: - speak about poetry selection; - write in journals; - read play and identify themes.
6 120 min	WRV.05, IDV.04, WR1.04, WR5.01, ID1.03, ID3.02	- anecdotal - checklist K, I, C	Research Students: - brainstorm perceptions of Pocahontas; - identify and analyse Disney version; - research articles on Internet and catalogue them 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, 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, 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.

Unit 2: Relationships

Activity/ Time	Expectations	Suggested Assessment Strategies	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, 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, I, C	Understanding Relationships Students: - read stories to find various Aboriginal world views 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, C, A	Expressing Relationships Students: - learn by direct instruction influence 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 book talk on novels to be selected for Independent Study (Unit 5).
5 300 min	REV.01, REV.02, REV.03, REV.04, RE1.03, WR4.03, WR5.02	- formal quiz - formative outlines, rubrics, and checklist - teacher, peer, and self-assessments K, I, C, A	Creating Relationships Students: - write a quiz on elements of short fiction (esp. conflict and voice); - plan and outline a teaching story with a moral reflecting world view; - learn methods of editing and revising; - compose, edit, and revise story; - tell story.

Unit 3: Sovereignty

Activity/ Time	Expectations	Suggested Assessment Strategies	Focus/Tasks/Activities
1 360 min	SOV.01, SO1.01, SO1.02, SO1.03, WRV.03, WR1.01, WR1.02, WR3.03, WR4.01	- formal - diagnostic - rubrics K, C	Students: - write short, structured paragraphs on definitions of sovereignty; - explain role and impact and importance of sovereignty.
2 240 min	SOV.03, SO1.04, SO1.05, SO3.01, SO3.03, WRV.02, WR1.02, WR1.04, WR2.01, WR4.02	- formative, self- assessment by checklist - formal marking scheme - formative peer and self-anecdotal K, C	Students: - write journal responses to role models in media; - compare barriers to sovereignty; - discuss themes in groups.

3 240 min	SOV.02, SO2.02, SO3.02, WRV.02, WR2.02, WR2.04	- formal marking scheme - formative peer and self- anecdotal K, C, A	Students: - analyse rhetorical and literary devices; - learn elements of pun and caricature in stories, poetry, and skits.
4 260 min	SOV.02, SO2.01, WR3.01, WR3.02, WR5.01-.04, WRV.04, WRV.05, WR4.04	- formal - self-assessment - rubric K, C, A	Students: - create speech or declaration.
5 480 min	SOV.03, SO2.01, WRV.01, WRV.04, WRV.05, WR1.01, WR1.02, WR3.01, WR3.02, WR4.04, WR5.01-.4	- summative by teacher using marking scheme K, I, C, A	Students: - write academic essay using computer applications

Unit 4: Challenges

Activity/ Time	Expectation	Suggested Assessment Strategies	Focus/Tasks/Activities
1 60 min	WRV.03, CHV.03, CH1.01, CH1.02	- diagnostic - anecdotal K, C	Students: - brainstorm stereotypes and challenges; - assess representations in literature; - write journal responses on personal barriers.
2 240 min	WRV.02, WR1.02, CH1.03, CH1.04, CH2.02	- formative student/teacher assessment by checklist K, C, A	Students: - watch teacher demonstrate oracy methods (rehearse from written); - adapt traditional story forms; - locate legend in print for Activity 5.
3 480 min	CH2.01, CH2.02, CH2.03	- formative - formal by marking scheme K, I, C	Students: - analyse literary conventions (heroic and stock types); - compare with oral conventions (voice, gesture, and contact).
4 320 min	CHV.01, CHV.02, CHV.04, CHV.05, CH3.01, CH3.03	- checklist K, I, C A	Students: - read, identify, and assess solutions to challenges in newspaper and magazine articles; - assess balance and critical thinking.
5 160 min	CH1.04, CH3.02	- peer assessment - formal teacher assessment by checklist K, I, C, A	Students: - present oral story rehearsed and transformed from print version.

Unit 5: Who Am I Now?

Activity/ Time	Expectations	Suggested Assessment Strategies	Focus/Tasks/Activities
1 120 min	WRV.01, WRV.02, WRV.03, WR1.01	- assessment and approval by teacher K, C, A	Students: - develop a thesis statement for a literary essay based on novel read independently.
2 120 min	ID2.02, RE1.03, WR1.02, WR1.04, WR2.03, WR3.01, WR3.03	- assessment and approval by teacher K, C, A	Students: - develop an outline for the essay.
3 120 min	WR2.04, WR5.03, WR5.04	- checklist- peer assessment I, C, A	Students: - write first draft and check mechanics.
4 120 min	WRV.04, WRV.05, WR4.01, WR4.02, WR4.03, WR4.04	- self-assessment K, I, C, A	Students: - edit and proofread essay for argument, coherence, and mechanics.
5 120 min	WR2.01, WR5.01, WR5.02, ID2.03	- formal assessment by teacher- rubrics - anecdotal - marks/grades K, I, C, A	Students: - publish essays; - write final journal response from prompt: “Who Am I Now?”.

Teaching/Learning Strategies

The teaching and learning strategies designed for this course must reflect the dual conditions noted (i.e., they must include the best practices of Native Studies, with its emphasis on understanding Aboriginal issues, and the practices of English, with its emphasis on literacy, critical thinking, and communication). In addition, teaching and learning strategies must take into account individual student’s needs and abilities.

Throughout this course, a number of teaching and learning strategies have been employed. Students study 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 creation of organizers (webs) and visuals (tables).

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

Assessment & Evaluation of Student Achievement

To measure student achievement of course and unit expectations, teachers must develop and use a complete repertoire of assessment tools and techniques consistent with *The Ontario Curriculum, Grades 11 and 12, Native Studies* Achievement Chart categories - Knowledge/Understanding, Thinking/Inquiry, Communication, and Application.

Assessment techniques may include:

- tests and quizzes of a variety of types - 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, and 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 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 reflect those outlined in the Achievement Chart found in *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 overall and specific expectations described in the Native Studies, English: Contemporary Aboriginal Voices curriculum. To meet the range and diversity of student abilities that teachers encounter, a variety of teaching and learning strategies and assessment techniques has been provided in each unit. An examination of the IEPs of exceptional students may help teachers select appropriate strategies and techniques.

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

Resources

The resources cited below provide support for teaching and learning in this course. Teachers are advised to review the contents before introducing them to the classroom. This is especially important for electronic resources. As well, teachers should review with students the terms and conditions of student access to the Internet and what constitutes appropriate use within the classroom. Teachers should also be aware of the sensitivity of certain topics and language in the literature.

The first text listed is especially recommended as it is useful to the entire course or a major portion of it.

Primary

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

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. (Ojibway). *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 (Ojibway). *Silent Words*. Saskatoon: Fifth House Publishers, 1992. ISBN 0-920079-93-8

Slipperjack, Ruby (Ojibway). *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 (Ojibway). *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. Cheryl Suzack, ed. Winnipeg: Portage & Main Press, 1999. ISBN 1-894110-43-9

Culleton Mosionier, Beatrice (Métis). *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, Ontario: Penguin Books, 1990. ISBN 0-670-82962-5

King, Thomas (Cherokee). *Green Grass, Running Water*. Toronto: Harper Perennial edition, 1994. ISBN 0-00-647506-X

King, Thomas (Cherokee). *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

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 (Okanagan) *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 (Salish/Métis). *Sojourners and Sundogs: First Nations Fiction*. Vancouver: Press Gang Publishers, 1999. ISBN 0-88974-061-5

Maracle, Lee (Salish/Métis). *I Am Woman: A Native Perspective on Sociology and Feminism*. Vancouver: Press Gang Publishers, 1996. ISBN 0-88974-059-3

Maracle, Lee (Salish/Métis). *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, B.C.). *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 (Haisla). *Traplins*. [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 (Inuit). *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

ALSO: 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 (e.g., 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

Drama

Taylor, Drew Hayden (Ojibway). *Toronto at Dreamer's Rock. Education is Our Right*. Saskatoon, SK: Fifth House, 1990. ISBN 0-920079-64-4

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

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

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

- Taylor, Drew Hayden (Ojibway). *alterNatives*. Burnaby, BC: Talonbooks, 2000. ISBN 0-88922-428-5
- Taylor, Drew Hayden (Ojibway). *The Boy In The Treehouse. Girl Who Loved Horses*. Vancouver: Talonbooks, 2000. ISBN 0-88922-441-2
- Cheechoo, Shirley (Cree). *Path With No Moccasins*. West Bay, Ontario, 1991. ISBN 0-969-7424-0-1
- Highway, Tomson (Cree). *The Rez Sisters*. Saskatoon, SK: Fifth House, 1988. ISBN 0-920079-44-X
- Highway, Tomson (Cree). *Dry Lips Oughta Move To Kapuskasing*. Saskatoon, SK: Fifth House, 1989. ISBN 0-920079-55-5
- Griffiths, Linda and Maria Campbell (Métis). *The Book of Jessica: A Theatrical Transformation*. Toronto, Ontario: Coach House Press, 1989. ISBN 0-8891038-01
- Ross, Ian (Métis). *fareWel*. Scirocco Drama, 1997. ISBN 1-896239-21-8
- Moses, Daniel David (Delaware). *Coyote City*. Stratford, ON: Williams-Wallace Publisher, 1990. ISBN 0-88795-0-90-6
- Moses, Daniel David (Delaware). *Brébeuf's Ghost*. Toronto: Harper Collins, 2000. ISBN 1-55096-529-8
- 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
- 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
- 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
- For more and updated information on Aboriginal drama in Canada and the USA consult the following:
 The Centre for Indigenous Theatre in Toronto, Ontario, Email: cit@interlog.com
 Native American Women Playwrights Archive - <http://staff.lib.muohio.edu/nawpa>
 Native Playwright's Newsletter, Paul Rathbun, ed. P.O. Box 9101, Durango, CO 81302-9101
- Selection of Literary Criticism**
- Acoose, Janice. *Iskwewak-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*. Boston: Beacon Press, 1986, pp. 54-75. ISBN 0-8070-4601-9
- 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, Ontario: 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
- Maio, K. "Pocahontas: Disney does it (to us) again."
www.mit.edu/activities/thistle/v9/9,09/8pocahontas.html
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- Ortiz, Simon J., ed. *Speaking for the Generations: Native Writers on Writing*. Tucson: The University of Arizona Press, 1998. ISBN 0-8165-1850-5

Penner, Lucille R. *The True Story of Pocahontas*. Toronto: Random House of Canada Ltd., 1994. ISBN 0-679-96166-6

Petrone, Penny. *Native Literature in Canada: From the Oral Tradition to the Present*. Toronto: Oxford University Press, 1990. ISBN 0-19-540796-2

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Young-Ing, Greg. *Indigecrit. Aboriginal Perspective on Aboriginal Literature*. Penticton: Theytus Publishers Ltd., 2000. ISBN 0-919441912

Useful for 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

Johnston, Basil. *Ojibway Heritage*. Toronto: McClelland and Stewart, 1984. ISBN 0-7710-4441-0

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, Ontario: 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

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

Pocahontas. Walt Disney Home Video, 1995. 81 min. ISBN 0-7888-2222-5

Women in the Shadows, 56 min. C9191 146/EC009, p. 95, 1991.

Spudwrench-Kahnawake Man, 58 min. C9197 134/EC009, p. 80, 1997.

Richard Cardinal: Cry from a Diary of a Metis Child, 29 min. C0816 0056/EC009, p. 74, 1986.

Place of the Boss: Utshimassits, 49 min. C9196 112/EC009, p. 69, 1996.

Okimah, 51 min. C9198 039/EC009, p. 65, 1998.

My Village in Nunavik, 47 min. C9199 066/EC009, p. 61, 1999.

Mi'kmaq Family Migmacoei Otjiosog, 32 min. C9194 086/EC009, pg. 56, 1995.

Keepers of the Fire, 55 min. C9194 085/EC009, p. 50, 1994.

Journey to Nunavut: The Kreelak Story, 48 min. 143C 9198 134/EC009, p. 49, 1999.

If Only I were An Indian, 81 min. C9195 050/EC009, p. 45, 1996.

Broken Promises: The High Arctic Relocation, 52 min. C9194 099/EC009, p. 16, 1995.

Internet

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

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/

www.macleans.ca

www.thestar.com

www.theglobeandmail.com

www.nationalpost.com

www.edu.yorku.ca.caas

OSS Considerations

Policy considerations which impact on the delivery of this course include the university preparation course designation (*OSS*, p. 16) and the policy outlining anti-discrimination education (*OSS*, pp. 58-59).

This university preparation destination course emphasizes theoretical aspects of the course content but also includes concrete applications. This course is based “on rigorous Provincial Curriculum expectations which will emphasize the development of independent research skills and independent learning skills.” Students are required to demonstrate these skills.

The content and learning activities of 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, University Preparation, NBE3U

Identity

Overall Expectations

- IDV.01** · describe the concepts related to identity in Aboriginal literary works;
- IDV.02** · analyse and assess 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 perceptions of Aboriginal identity expressed by a variety of Aboriginal writers (e.g., Chief Dan George, Maria Campbell, Daniel David Moses, Rita Joe);
- ID1.02** – assess Aboriginal writers’ (e.g., Jordan Wheeler, Lenore Keeshig-Tobias, Connie Fife) depictions of aspects of Aboriginal identity that have resulted from interactions with Canadian society;
- ID1.03** – explain social and historical values and perspectives on Aboriginal identity, based on examples from Aboriginal literature;
- 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** – demonstrate an understanding of the use of certain oral traditions as themes in the works of various Aboriginal writers (e.g., the character known as Trickster appears in different guises in the traditions of various nations across Canada – Nanabush, Wasakychak, Kluscap);
- ID2.03** – explain how literature provides telling insights into the character and ways of a people (e.g., the creation stories from several Aboriginal communities, such as the Sky Woman story in Iroquoian tradition and Raven’s story from the West Coast).

Aboriginal Voices in Media Works

- ID3.01** – describe aspects of Aboriginal identity that reflect Aboriginal world views as found in the media works (e.g., music by Robbie Robertson for the TBS documentary “The Native Americans”) 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 of 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 in which Aboriginal writers depict 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 the ideas, themes, and issues related to relationships examined in this course;
- REV.04** · compare, through analysis, relationships presented in media works by Aboriginal creators.

Specific Expectations

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, values, 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** – demonstrate an understanding of how Aboriginal writers (e.g., Richard Wagamese, Tomson Highway, Ruby Slipperjack, Jeannette Armstrong) describe cultural and spiritual relationships in their work;
- RE2.02** – demonstrate an understanding of relationships examined in this course through classroom discussions and more formal activities (e.g., panel discussions, speeches, group presentations) that focus on relationships.

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 and compare 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., the Hunters and Bombers in the Circle Unbroken video series);
- RE3.05** – compare various media perspectives on a current event involving an Aboriginal community.

Sovereignty

Overall Expectations

- SOV.01** · demonstrate an understanding of Aboriginal sovereignty issues, as expressed in Aboriginal literary works;
- SOV.02** · demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues;
- SOV.03** · 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);
- SO1.04** – analyse how Aboriginal writing (e.g., the writing of Anthony Thrasher, Basil Johnston, and Jeannette Armstrong) reflects personal sovereignty as well as encroachments on personal freedoms;
- SO1.05** – describe the responses of Aboriginal writers (e.g., Maria Campbell, Drew Hayden Taylor, Lee Maracle, Emma Larocque) to the barriers to Aboriginal sovereignty erected by Canadian society.

Language

- SO2.01** – demonstrate an understanding of a variety of forms of Aboriginal expression (e.g., stories, speeches, Dene and Assembly of First Nations declarations) that have been used to affirm sovereignty;
- SO2.02** – describe how Aboriginal writers use rhetorical and literary devices (e.g., pun, caricature, cliché, hyperbole, humour) to enhance the meaning of texts and to deepen understandings of sovereignty.

Aboriginal Voices in Media Works

- SO3.01** – identify images of sovereignty portrayed through Aboriginal role models in media works;
- SO3.02** – describe images associated with sovereignty issues in Aboriginal media works;
- SO3.03** – demonstrate an understanding of an Aboriginal community's efforts to achieve sovereignty, as represented in media works by Aboriginal creators.

Challenges

Overall Expectations

- CHV.01** · demonstrate an understanding of the barriers facing Aboriginal peoples in education and employment, as presented in the works of Aboriginal writers;
- CHV.02** · assess the challenge of maintaining cultural identity that faces Aboriginal peoples, as represented in Aboriginal literature;
- CHV.03** · analyse and assess how stereotyping is depicted in works by Aboriginal creators;
- CHV.04** · identify and assess solutions to challenges suggested in media works by Aboriginal creators;
- CHV.05** · 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 when 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) that have been presented in media works.

Writing

Overall Expectations

- WRV.01** · use a variety of print and electronic primary and secondary sources to gather and assess information and develop ideas for writing;
- WRV.02** · select and use appropriate writing forms for intended purposes and audiences, focusing on essays, narratives, or poems;
- 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 prescribed 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 from primary and secondary sources (e.g., consult a CD-ROM or on-line database to find information for an essay on a theme in a work studied; search library on-line catalogues to determine the availability of an author's works);
- WR1.02** – organize and analyse information, ideas, and sources to suit specific forms and purposes for writing (e.g., group information and ideas to determine their key concepts and develop a thesis for an essay; create a pattern of imagery for writing a Trickster story);
- WR1.03** – formulate and refine a hypothesis, using information and ideas from prior knowledge and research (e.g., develop a thesis for an analysis of a satirical novel; integrate information and ideas acquired from a variety of sources for a personal essay on a topic or issue);
- WR1.04** – evaluate information and ideas to determine whether they are reliable, current, sufficient, and relevant to the purpose and audience.

Choosing the Form to Suit the Purpose and Audience

- WR2.01** – demonstrate an understanding of the uses and conventions of a variety of forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries (e.g., a personal essay on a current issue, an academic essay analysing the themes or imagery of literature studied, a film review for the school newspaper);
- WR2.02** – select and use an appropriate form of writing to produce written work for an intended audience and purpose (e.g., a poem about being Aboriginal for a reader in another country, a report for an academic audience on the historical context of a literary work studied);
- WR2.03** – analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;
- WR2.04** – select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing (e.g., use colloquialisms to establish an authentic voice for a character in a short narrative; use an appropriate voice in an academic essay on a work of literature).

Organizing Ideas and Information in Written Work

- WR3.01** – apply knowledge of essay structure to organize short essays or critiques, 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; (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;
- WR3.02** – select and use appropriate organizational devices and patterns to structure short stories, poems, and multimedia presentations (e.g., use flashbacks to present background information in a short story; use extended metaphor in a poem; use a storyboard to establish sequence in a scene from a literary work studied in the course);
- WR3.03** – use organizational patterns such as classification, definition, and illustration to present information and ideas in essays, reviews, and summaries.

Revising Drafts

- WR4.01** – revise drafts to strengthen content and improve organization by refining the controlling idea; making connections among ideas; integrating details; and reordering information, ideas, and images (e.g., combine several ideas from an early draft to form a controlling idea for an essay; change the order of images in a poem to enhance the emotional impact);

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- WR4.02** – revise drafts to improve clarity of expression (e.g., find specialized or academic vocabulary in reference resource materials to replace vague or inaccurately used words; review the use of active and passive verb voice in formal writing; examine writing for use of inclusive and anti-discriminatory language);
- WR4.03** – revise drafts to refine voice in written work (e.g., highlight pronouns to check for consistent use of person in an academic essay; read a passage aloud to listen for a distinctive voice; change the direct speech of characters in a short story to reflect their different personalities);
- WR4.04** – revise drafts to incorporate researched information, ideas, and quotations accurately, ethically, and consistently (e.g., incorporate researched information by using parenthetical referencing according to acceptable research methodology; use appropriate words and phrases to introduce borrowed information and ideas; create charts, graphs, or diagrams to incorporate information from research).

Editing, Proofreading, and Publishing

- WR5.01** – cite researched information, ideas, and quotations 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]; use parenthetical referencing; create bibliographies);
- WR5.02** – produce, format, and publish written work, using appropriate technology, to share writing with intended audiences (e.g., adapt an electronic template for the title page of an academic essay; use computer applications to format a short story for a literary magazine, selecting appropriate typefaces, type styles, and graphics);
- WR5.03** – compare their current writing skills with those required in a variety of university programs and occupations and make action plans to address identified needs (e.g., review samples of their own writing to identify strengths and weaknesses);
- 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 and in a consistent manner in writing;
 - Grammar and Usage: communicate complex ideas using a variety of sentence structures;
 - Grammar and Usage: use reflexive pronouns correctly;
 - Grammar and Usage: use verb tenses appropriately and correctly;
 - Grammar and Usage: use active and passive verb voice effectively to suit purpose and audience;
 - Grammar and Usage: use parallel structures correctly and for rhetorical effect;
 - Grammar and Usage: recognize and correct grammar and usage errors in their own and others’ writing;
 - Grammar and Usage: show an understanding that grammar may be used unconventionally for a particular effect in some forms of writing (e.g., in advertising, poetry, and for characterization in fiction and drama).
 - Spelling: demonstrate an understanding of a wide range of spelling patterns, rules, and strategies by recognizing and correcting their own and others’ spelling errors;
 - Spelling: spell correctly specific historical, academic, 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 thoughtfully to stress a word or words at the beginning or end of a sentence, to signal shifts in tone and mood in narrative, and to indicate levels of formality;
 - Punctuation: use commas around words in apposition;
 - Punctuation: introduce and punctuate long quotations correctly in the body of an essay.

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 identity. Through learning activities that involve the use of different literary forms and styles, students communicate competently and develop a consistent use of voice.

Strand(s) & Learning Expectations

Strand(s): Identity, Writing

Overall Expectations

IDV.01 - describe the concepts related to identity in Aboriginal literary works;

IDV.02 - analyse and assess 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;

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

WRV.02 - select and use appropriate writing forms for intended purposes and audiences, focusing on essay, narrative, or poems;

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 prescribed for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

Aboriginal Voices in Literature

ID1.01 - identify the perceptions of Aboriginal identity expressed by a variety of Aboriginal writers;

ID1.02 - assess Aboriginal writers depictions of aspects of Aboriginal identity that have resulted from interactions with Canadian society;

ID1.03 - explain social and historical values and perspectives on Aboriginal identity, based on examples from Aboriginal literature;

ID1.04 - compare Aboriginal writers expressions of identity.

Language

ID2.01 - analyse how Aboriginal writers reveal identity through their use of language;

ID2.02 - demonstrate an understanding of the use of oral traditions as themes in the works of various Aboriginal writers;

ID2.03 - explain how literature provides telling insights into the character and ways of a people.

Aboriginal Voices in Media Works

ID3.01 - describe the aspects of Aboriginal identity that reflect Aboriginal world views as found in the media works of Aboriginal creators;

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 of Aboriginal communities as depicted in media works.

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 from primary and secondary sources;

WR1.02 - organize and analyse information, ideas, and sources to suit specific forms and purposes for writing;

WR1.03 - formulate and refine a hypothesis, using information and ideas from prior knowledge and research;

WR1.04 - evaluate information and ideas to determine whether they are reliable, current, sufficient, and relevant to the purpose and audience.

Choosing the Form to Suit the Purpose and Audience

WR2.01 - demonstrate an understanding of the uses and conventions of a variety of forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries;

WR2.02 - select and use an appropriate form of writing to produce written work for an intended audience and purpose;

WR2.03 - analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;

WR2.04 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing.

Organizing Ideas and Information in Written Work

WR3.01 - apply knowledge of essay structure to organize short essays or critiques, 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; (c) a conclusion that follows logically from the thesis and ideas developed in the body, and makes a thoughtful generalization related to the controlling idea;

WR3.02 - select and use appropriate organizational devices and patterns to structure short stories, poems, and multimedia presentations;

WR3.03 - use organizational patterns such as classification, definition, and illustration to present information and ideas in essays, and summaries.

Revising Drafts

WR4.01 - revise drafts to strengthen content and improve organization by refining the controlling idea; making connections among ideas; integrating details; and reordering information, ideas, and images;

WR4.02 - revise drafts to improve clarity of expression;

WR4.03 - revise drafts to refine voice in written work;

WR4.04 - revise drafts to incorporate researched information, ideas, and quotations accurately, ethically, and consistently.

Editing, Proofreading, and Publishing

WR5.01 - cite researched information, ideas, and quotations according to acceptable research methodology;

WR5.02 - produce, format, and publish written work, using appropriate technology, to share writing with intended audiences;

WR5.03 - compare their current writing skills with those required in a variety of university 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 and in a consistent manner in writing;
- communicate complex ideas using a variety of sentence structures;
- use reflexive pronouns correctly;
- use verb tenses appropriately and correctly;
- use active and passive verb voice effectively to suit purpose and audience;
- use parallel structures correctly and for rhetorical effect;
- recognize and correct grammar and usage errors in their own and others' writing;
- show an understanding that grammar may be used unconventionally for a particular effect in some forms of writing (e.g., in advertising, poetry, and for characterization in fiction and drama).

Spelling

- demonstrate an understanding of spelling patterns, rules, and strategies by recognizing and correcting their own and others' spelling errors;
- spell correctly specific historical, academic, and literary terms used in course materials;
- use a variety of print and electronic resources to flag possible errors and improve spelling.

Punctuation

- use punctuation correctly and thoughtfully to stress a word or words at the beginning or end of a sentence, to signal shifts in tone and mood in narrative, and to indicate levels of formality;
- use commas around words in apposition;
- introduce and punctuate long quotations correctly in the body of an essay.

Activity Titles: Time and Sequence

Activity 1	Aboriginal Identities in Print	240 minutes
Activity 2	Aboriginal Identities in Music	120 minutes
Activity 3	Aboriginal Identities in Media	180 minutes
Activity 4	Aboriginal Identities in the Oral Tradition	120 minutes
Activity 5	Aboriginal Identities in Drama	180 minutes
Activity 6	Research	120 minutes
Activity 7	Images and Symbols	180 minutes
Activity 8	Acting Out	360 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 identified in the Grade 10, *Aboriginal Peoples in Canada* course profile. Students should be familiar with the Trickster stories from these courses. Knowledge of local community concepts of Aboriginal Identity and how the Aboriginal community views itself should be undertaken before attempting this unit.

Unit Planning Notes

Teachers should:

- ensure that resources listed are available in the classroom or the Library/Resource Centre. If resources are not available, alternative materials should be selected in conjunction with the school teacher-librarian, 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; other local resources may be used to supplement this anthology as required;
- confirm that Internet websites listed are currently active and available;
- contact local theatre or travelling theatre groups for possible visit to performance;
- review entire unit to develop an understanding of the sequence of activities, assignments needed, culminating activity requirements, issues addressed, and grammar and usage, spelling, and punctuation conventions;
- establish a safe and collaborative environment in the classroom, achieved by researching and becoming familiar with contemporary Aboriginal voices in literature and media works prior to teaching the unit.

Resources

Print

Primary

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

Secondary

Campbell, Maria, et al. *Achimoona*. Saskatoon, SK: Fifth House, 1985. ISBN 0-920079-16-4

Clark, Ella. *Indian Legends of Canada*. Toronto: McClelland & Stewart, 1981. ISBN 0-7710-2139-9

King, Thomas, ed. *All My Relations*. Toronto: McClelland & Stewart, 1990. ISBN 0-7710-6706-2

New, W.H., ed. *Native Writers Canadian Writing*. Vancouver, BC: University of British Columbia Press, 1990. ISBN 0-7748-0371-1

Ortiz, Simon J., ed. *Earth Power Coming*. Tsale, AZ: Navaho Community College Press, 1983.

Petrone, Penny, ed. *First People First Voices*. Toronto: University of Toronto Press, 1983.

ISBN 0-8020-6562-7

Audio

Aglukark, Susan. *This Child*. Mississauga, ON: EMI, 1995.

John, Elton. *Madman Across the Water*. Willowdale, ON: MCA Records, 1972.

Kashtin. *Innu*. Pointe-Claire, QC: Trans-Canada Distribution, 1991.

Queen. *A Day at the Races*. Scarborough, ON: Elektra, 1976.

Robertson, Robbie and the Red Road Ensemble. *Music For The Native Americans*. Mississauga, ON: Capitol, 1994.

Robertson, Robbie. *Storyville*. Scarborough, ON: Geffen, 1991.

Wapistan. *Message*. Sioux Lookout, ON: First Nations Music Inc., 1995.

Video (NFB 2000-2001 Catalogue)

Paskievich, John. *If Only I Were An Indian*. Montreal, QC: National Film Board of Canada, 81 min. C9195 050/EC009, p. 45, 1996.

Walker, John. *Place of the Boss: Utshimassits*. Montreal, QC: National Film Board of Canada, 49 min. C9199 066/EC009, p. 69, 1996.

Internet

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

Aboriginal Voices in Literature

- <http://www.kstrom.net/isk/books/amazonlinks/fiction.html>
- <http://falcon.jmu.edu/~ramseyil/native.htm>
- <http://www.cynthialeitichsmith.com/nativebooksb.htm>

Aboriginal Voices in Media Works

- <http://member.tripod.com/nativemusicanlinks>
- www.ammsa.com/windspeaker
- www.firstperspective.ca
- www.wawatay.on.ca
- www.tekanews.com
- www.anishinabek.ca/news/
- www.turtleisland.news.on.ca/
- www.macleans.ca
- www.thestar.com
- www.theglobeandmail.com
- www.nationalpost.com

Activity 1: Aboriginal Identities in Print

Time: 240 minutes

Description

In this activity, students explore Aboriginal voices found in various literary works. They begin by describing the concepts related to Aboriginal identity from their own perspective and then through a variety of written forms.

Strand(s) & Learning Expectations

Strand(s): Identity, Writing

Overall Expectations

- IDV.01 - describe the concepts related to identity in Aboriginal literary works;
- 1DV.03 - demonstrate an understanding of how the different forms and styles used in Aboriginal literary works reflect Aboriginal identity;
- WRV.02 - select and use appropriate forms for intended purposes and audiences, focusing on essay, narrative, or poems;
- WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy of information, clear expression, and consistent use of voice.

Specific Expectations

- ID1.01 - identify the perceptions of Aboriginal identity expressed by a variety of Aboriginal writers (e.g., Chief Dan George, Maria Campbell, Daniel David Moses, Rita Joe);
- ID1.04 - compare Aboriginal writers expressions of identity;
- WR2.01 - demonstrate an understanding of the uses and conventions of a variety of forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries;
- WR4.02 - revise drafts to improve clarity of expression;
- WR4.03 - revise drafts to refine voice in written work.

Prior Knowledge & Skills

Students should be familiar with generating ideas and gathering information from text materials; the uses and conventions of a variety of forms of writing; and revising drafts of their work. In addition, they should have developed knowledge/understanding from the Grade 10 Native Studies course, “Aboriginal Peoples in Canada,” and communication skills from *The Ontario Curriculum, Grades 9 and 10, English*.

Planning Notes

Teachers should:

- review the uses and conventions of the different forms of writing;
- research prominent Aboriginal authors prior to class.

Teaching/Learning Strategies

1. Provide an overview of the unit to students, including assignments and culminating activity.
2. Ask the following: Who are some of the Aboriginal authors you are familiar with or have read? List these on board.
3. Read Drew Hayden Taylor's "Pretty Like a White Boy: The Adventures of a Blue Eyed Ojibway". Ask students what they liked or disliked about Drew Hayden Taylor's commentary. Mention that, while this unit deals with serious issues, the development of a clear consistent voice on identity, whether humorous or not, can provide students with a good foundation for future explorations.
4. As a class, have students brainstorm concepts related to Aboriginal identity from their own perspectives, using the question: Who Am I? as a starting point. Place them on the board or chart paper for referral and additions during the unit.
5. Read short excerpts from each of the authors listed in the resources section. After each reading, ask students to describe the form of writing, the intended audience, and conventions used. Place the forms of writing, intended audiences, and conventions on the board or chart paper for later use.
6. In small groups, students analyse similar pieces of writing for the perceptions of Aboriginal identity expressed by these authors, e.g., Jeannette Armstrong's "Indian Woman" and Duke Redbird's "I am a Canadian" for poems; Harold Cardinal's "A Canadian: What the Hell It's All About" and Duke Redbird's "We Are Métis" for persuasive essays; and Martin Martin's "We, the Inuit, Are Changing" and Susan Martin's "When I Was a Child" for short narratives. Students discuss concepts related to Aboriginal identity from their readings using the question: Who Am I? as a starting point. They record the concepts in notebooks for referral and additions during the unit.
7. Review forms of writing, intended audience, and conventions used with class.
8. Have students choose one of these forms to develop (a) a poem that identifies their perceptions of Aboriginal identity, (b) a persuasive essay that argues for their image of Aboriginal identity, or (c) a short narrative highlighting the changes Aboriginal people have been a part of, told in the first person.
9. Discuss reasons for revising drafts. Examine reasons for clarity of expression and refining voice in detail. Distribute checklist for revising drafts.
10. In pairs, students collaboratively revise their written work, paying specific attention to clarity of expression and refining voice, using checklist for revising drafts.

Assessment & Evaluation of Student Achievement

Assessment/evaluation includes:

- diagnostic assessment of whole class interactions for Communication by teacher using anecdotal comments;
- diagnostic assessment of small group interactions for Communication by teacher using anecdotal comments;
- diagnostic assessment of poem, persuasive essay, or short narrative for Knowledge/Understanding and Communication by teacher using concepts rubric and checklist for revising drafts;
- formative assessment of poem, persuasive essay, or short narrative for communication by peers

Accommodations

Student achievement in communication may be demonstrated in large groups, small groups, pairs, or individually, depending on the comfort level of the student. In addition, students with exceptional needs may choose their preferred writing form.

Resources

Print

From Moses, Daniel and Terry Goldie, eds. *An Anthology of Canadian Native Literature*, 2nd ed. Don Mills: Oxford University Press, 1998.

Armstrong, Jeannette C. "Indian Woman", pp. 229-230.

Cardinal, Harold. "A Canadian: What the Hell It's All About", pp. 211-217.

Martin, Martin. "We, the Inuit, Are Changing", pp. 43-45.

Martin, Susan. "When I Was a Child", pp. 52-53.

Redbird, Duke. "I am a Canadian", pp. 120-128.

Redbird, Duke from. "We Are Métis", pp. 120-128.

Taylor, Drew Hayden. "Pretty Like a White Boy: The Adventures of a Blue Eyed Ojibway", pp. 436-439.

Internet

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

<http://falcon.jmu.edu/~ramseyil/native.htm>

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

Activity 2: Aboriginal Identities in Music

Time: 120 minutes

Description

In this activity, students are introduced to Aboriginal voices found in media works. The media works focus on audio materials by Aboriginal and non-Aboriginal creators.

Strand(s) & Learning Expectations

Strand(s): Identity, Writing

Overall Expectations

IDV.04 - analyse images in media works related to Aboriginal identity;

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

Specific Expectations

ID3.01 - describe the aspects of Aboriginal identity that reflect Aboriginal world views as found in the media works;

ID3.02 - compare the images of Aboriginal identity portrayed in media works by both Aboriginal and non-Aboriginal creators;

WR1.02 - organize and analyse information, ideas, and sources to suit specific forms and purposes for writing.

Prior Knowledge & Skills

Students should be familiar with generating ideas and gathering information from the Internet. In addition, they should have developed thinking/inquiry and application skills from *The Ontario Curriculum, Grades 9 and 10, English*.

Planning Notes

Teachers should:

- research prominent Aboriginal musicians and artists;
- ensure that recorded materials (CDs) are available.

Teaching/Learning Strategies

1. Review the previous day's work.
2. Explain that Aboriginal people have become prominent in areas other than literature; their voices can be heard in a variety of media works. Ask: Who are some of the Aboriginal musicians you are familiar with? List them on the board.
3. Ask students if they are familiar with films, videos, or television programs created by Aboriginal people. List them on the board.
4. Play various selections of the Robbie Robertson and the Red Road Ensemble CD. Ask the following: What aspects of this music reflect Aboriginal world views? Continue activity with music from Susan Aglukark and Wapistan.
5. As a class, have students group information and ideas to describe key concepts.
6. In small groups, students (a) visit websites to gather lyrics by other Aboriginal musicians that present images of Aboriginal world views or (b) create a lyric that presents their image of Aboriginal world views.
7. Students orally present their findings to other groups.
8. Ask students if they are aware of images of Aboriginal people created in media works by non-Aboriginal people. Mention that images of Aboriginal people have been created in media works by non-Aboriginals. Play "Indian Sunset" from the Elton John CD (note that Bernie Taupin, the lyricist, and Elton John had no personal contact with Aboriginal people when this was written) or play "White Man" from the Queen CD. Ask the following: Where would these Englishmen obtain these images?
9. Discuss differences and similarities between Elton John's images of Aboriginal identity and those of Aboriginal creators as presented earlier by students.
10. Students individually compare and contrast images of Aboriginal identity by both Aboriginal creators and non-Aboriginal creators.

Assessment & Evaluation of Student Achievement

Assessment/evaluation includes:

- formative assessment of lyric collection or lyric on images of Aboriginal world views, for application by peers using anecdotal comments;
- formative assessment of chart comparing and contrasting image of Aboriginal identity by Aboriginals and non-Aboriginals, for thinking/inquiry by teacher using marking scheme.

Accommodations

Student achievement in communication may be demonstrated either orally or in written form depending on the needs of the student. In addition, students with exceptional needs may wish to demonstrate knowledge/understanding through visual presentations.

Resources

Audio-Visual

Aglukark, Susan. "Shamaya" "O Siem" "Dreams for You" in *This Child*. Mississauga, ON: EMI, 1995.
John, Elton. "Indian Sunset" in *Madman Across the Water*. Willowdale, ON: MCA Records, 1972.
Queen. "White Man" in *A Day at the Races*. Scarborough, ON: Elektra, 1976.

Robertson, Robbie and the Red Road Ensemble. “Golden Feather” “Akua Tuta” “Words of Fire, Deed of Blood” “Ancestor Song” in *Music For The Native Americans*. Mississauga, ON: Capitol, 1994.

Wapistan. “Born Again Pagan” “Anishinabe Child” “Turtle Island” “Mushkeego” “Time to Get Together” in *Message*. Sioux Lookout, ON: First Nations Music Inc., 1995.

Internet

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

Activity 3: Aboriginal Identities in Media

Time: 180 minutes

Description

Students continue to explore Aboriginal voices found in media works. The media works include audio materials but focus on video materials that deal with images of Aboriginal identity. As an example, students examine the changing quality of life of the Innu people.

Strand(s) & Learning Expectations

Strand(s): Identity, Writing

Overall Expectations

IDV.04 - analyse images in media works related to Aboriginal identity;

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

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

Specific Expectations

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 of Aboriginal communities;

WR1.01 - investigate potential topics by formulating questions, identifying information needs and purposes for writing, and developing research plans to gather information and ideas from primary and secondary sources;

WR2.02 - select and use an appropriate form of writing to produce written work for an intended audience and purpose;

WR3.03 - use organizational patterns such as classification, definition, and illustration to present information and ideas in essays, and summaries.

Prior Knowledge & Skills

Students should be familiar with organizing their ideas and information and choosing the appropriate form of writing to suit the purpose and audience. In addition, they should have developed knowledge and understanding from the Grade 10 course “Aboriginal Peoples in Canada” and communication skills from *The Ontario Curriculum, Grades 9 and 10, English*.

Planning Notes

Teachers should:

- ensure that recorded materials (CDs and videos) are available;
- confirm the availability of current and back issues of magazines and newspapers in the Library/Resource Centre.

Teaching/Learning Strategies

1. Review the previous day's work.
2. Show portions of John Paskievich video. Ask students the following: Where did the Czechs in this film obtain these images of Aboriginal identity? How realistic are they with regard to the lives of Aboriginal people today? What's your reaction to these Europeans adopting Aboriginal traditions?
3. Have students prepare a report about being Aboriginal, designed for a reader in another country, using language conventions checklist.
4. Students present their reports orally to the whole class.
5. Explain that culture, the way of life, changes with time. Play "Nikanish/My People" from Kashtin CD so that students get a feel for the language. Read CD liner note for this song so that students receive information about the culture.
6. Show John Walker video.
7. Have students recall the most recent news from Davis Inlet and ask: How has the quality of life for the Innu changed? What factors are responsible for this change? What can be done to restore a positive Aboriginal identity to the Innu?
8. Have students research the changing quality of life in Innu communities through magazine articles, newspaper clippings, or websites from Aboriginal and non-Aboriginal sources. Then summarize information according to source and perspective based on the questions in step 7.

Assessment & Evaluation of Student Achievement

Assessment/evaluation includes:

- report about being an Aboriginal person, for a reader in another country using checklist listing grammar and usage, spelling, and punctuation conventions;
- summary of information on changing Innu quality of life, for knowledge/understanding by teacher using rubric.

Accommodations

Student achievement in communication may be demonstrated either orally or in written form depending on the needs of the student. In addition, students with exceptional needs may demonstrate knowledge and understanding through visual presentations.

Resources

Print

Windspeaker, The First Perspective, Wawatay, Tekawennake, Anishnabek News, Turtle Island News, MacLean's, The Toronto Star, The Globe and Mail, and The National Post.

Audio-Visual

Kashtin. "Nikanish/My People" in *Innu*. Pointe-Claire, QC: Trans-Canada Distribution, 1991.

Paskievich, John. *If Only I Were An Indian*. Montreal, QC: National Film Board of Canada, 81 min. C9195 050/EC009, p. 45, 1996.

Walker, John. *Place of the Boss: Utshimassits*. Montreal, QC: National Film Board of Canada, 49 min. C9199 066/EC009, p. 69, 1996.

Internet

www.ammsa.com/windspeaker

www.macleans.ca

www.perspective.ca

www.theglobeandmail.com

www.turtleisland.news.on.ca/

www.anishinabek.ca/news/

www.nationalpost.com

www.tekanews.com

www.thestar.com

www.wawatay.on.ca

Activity 4: Aboriginal Identities in the Oral Tradition

Time: 120 minutes

Description

In this activity, students are introduced to the use of oral traditions as themes in the works of various Aboriginal writers. They examine these themes with reference to the oral traditions of the past and create their own contemporary works.

Strand(s) & Learning Expectations

Strand(s): Identity, Writing

Overall Expectations

IDV.02 - analyse and assess information, ideas, issues, and language as they pertain to Aboriginal identity in a variety of informational writings and Aboriginal literary works;

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

Specific Expectations

ID2.02 - demonstrate an understanding of the use of oral traditions as themes in the works of various Aboriginal writers;

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.

Prior Knowledge & Skills

Students should be familiar with editing and proofreading their own and others' writing. In addition, they should have developed knowledge/understanding from the Grade 10 course "Aboriginal Peoples in Canada" and communication skills from *The Ontario Curriculum, Grades 9 and 10, English*.

Planning Notes

Teachers should:

- review editing/proofreading processes and requirements for grammar, usage, spelling, and punctuation;
- obtain several Trickster legends from Library/Resource Centre for class reference (e.g., Nanabush, Wasakychak, Coyote, and Raven).

Teaching/Learning Strategies

1. Review the previous day's work.
2. Ask students if they know any Trickster legends or characters. List examples on the board. Ask the following: What was the reason for these legends or characters in the oral tradition?
3. Read several short Trickster legends to the class from Ella Clark's "Indian Legends of Canada".
4. In small groups, students analyse the following pieces of Aboriginal writing for use of characters in their work, e.g., Lenore Keeshig-Tobias' "Trickster Beyond 1992: Our Relationship", Thomas King's "The One About Coyote Going West" and John McLeod's "The Shivering Tree". Have students discuss reasons for the use of Trickster themes in these contemporary authors' writings and record the reasons in notebooks for reference.
5. Students write a short story that updates a Trickster theme to contemporary times (homework).

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6. Discuss the importance of editing and proofreading and requirements for grammar, usage, spelling, and punctuation. Examine requirements for grammar, usage, spelling, and punctuation. Distribute checklist for editing and proofreading.
 7. In pairs, students collaboratively revise their written work, paying specific attention to requirements for grammar, usage, spelling, and punctuation.

Assessment & Evaluation of Student Achievement

Assessment/evaluation includes:

- formative assessment of small-group interactions for communication by teacher using anecdotal comments;
- diagnostic assessment of short story, for knowledge/understanding and communication by teacher using oral traditions rubric and checklist for editing, proofreading, and requirements for grammar, usage, spelling, and punctuation and for communication by peers.

Accommodations

Students with exceptional needs may, in conjunction with the teacher, choose the requirements for grammar, usage, spelling, and punctuation for achievement in communication.

Resources

Print

Clark, Ella. *Indian Legends of Canada*. Toronto: McClelland and Stewart, 1981 (reprint), pp. 5-18, 27-31.

Keeshig-Tobias, Lenore. "Trickster Beyond 1992: Our Relationship" in *An Anthology of Canadian Native Literature, 2nd edition*. Moses, Daniel and Terry Goldie, eds. Don Mills: Oxford University Press, 1998, pp. 255-267.

King, Thomas. "The One About Coyote Going West" in *An Anthology of Canadian Native Literature, 2nd ed.* Moses, Daniel and Terry Goldie, eds. Don Mills: Oxford University Press, 1998, pp. 203-210.

McLeod, John. "The Shivering Tree" in *An Anthology of Canadian Native Literature, 2nd ed.* Moses, Daniel and Terry Goldie, eds. Don Mills: Oxford University Press, 1998, pp. 268-276.

Activity 5: Aboriginal Identities in Drama

Time: 180 minutes

Description

In an opening activity, students choose a line of a poem that impresses them, copy it onto chart paper, and explain the reason for their choice to the class. Students begin journal writing. They must write on four of the five topics presented during the unit. One entry is redrafted and submitted for review. The teacher introduces "Princess Pocahontas and the Blue Spots" to the class, with explanatory notes to clarify content.

Strand(s) & Learning Expectations

Strand(s): Writing, Identity

Overall Expectations

WRV.04 - revise their written work, independently and collaboratively, focusing on accuracy;
IDV.02 - analyse and assess information, ideas, issues, and language as they pertain to Aboriginal identity in a variety of informational writings and Aboriginal literary works.

Specific Expectations

- WR1.02 - organize and analyse information, ideas, and sources to suit specific forms and purposes;
- WR2.01 - demonstrate an understanding of the uses and conventions of a variety of forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries;
- WR2.02 - select and use an appropriate form of writing to produce written work for an intended audience and purpose;
- WR2.03 - analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;
- WR4.01 - revise drafts to strengthen content and improve organization by refining the controlling idea; making connections among ideas; integrating details; and reordering information, ideas, and images;
- WR4.02 - revise drafts to improve clarity of expression;
- WR4.03 - revise drafts to refine voice in written work;
- WR4.04 - revise drafts to incorporate researched information, ideas, and quotations accurately, ethically, and consistently;
- ID1.01 - identify the perceptions of Aboriginal identity expressed by a variety of Aboriginal writers.

Prior Knowledge & Skills

This activity builds on students' familiarity with the conventions of standard English, in the areas of reading, writing, speaking, and listening, at the Grade 10 Academic level.

Planning Notes

Teachers should:

- choose poems with common themes for introductory activities (e.g., Marilyn Dumont, Jeanette C. Armstrong). Have students choose one line of a poem and ask “What made you choose this line?”;
- prepare a list of journal topics to use throughout the unit (e.g., recall a time when you felt like you wanted to look like someone else; recall a time when you could not remember something, recall a time when you remembered something you had forgotten);
- prepare summary of “Pocahontas and the Blue Spots,” focusing on the themes to be highlighted (e.g., how identity is established between men and women, in relationship to settlers, to parents and children, to other Native groups, and to Canadian society and institutions especially church and school). Be sensitive to the use of language in this play. The play is a satire and uses words and situations normally derogatory of Aboriginal in order to make a point about non-native perceptions of Aboriginals;
- prepare to model how to ask clarifying questions and how to write a summary;
- clarify author's use of literary conventions to emphasize sense of the absurd and to force audience to question what is “real” (asides, imagery, spectacle). **Note:** In order to highlight preconceived ideas about what being “Indian” is and what being a Native woman is, Aboriginal author Monique Mojica parallels the commercialized packaging of women in beauty pageants with the clichéd perceptions some have of Aboriginals. The language, therefore, is purposely ironic. Teachers need to ensure that students understand this, and are not offended by the portrayal;
- find examples of music used in the play (e.g., scene from the movie *Rose Marie*, Hollywood tom tom music);
- make contact with stage people (e.g., lighting, costume, or sound people) for in-class presentations or field trips;
- have students bring items from home that have personal meaning, for the next writing activity;
- prepare a rubric for the culminating activity (teach a 15-minute lesson, dramatic interpretation).

Teaching/Learning Strategies

1. Students make links between their reasons for choosing a poem and author's reasons for writing the poem and extend this to other works studied in the course.
2. Students write a content test to assist reading comprehension (large group).
3. Through direct instruction, the teacher models how to ask clarifying questions and compose a summary.

Assessment & Evaluation of Student Achievement

- Students explain their personal criteria for their poetry selection in the introduction activity.
- Students participate in large-group activities and contribute to classroom discussions.
- Students are assessed (ongoing) on their use of the writing process (drafts) and insight in their journal.

Accommodations

- The "Princess Pocahontas and the Blue Spots" excerpt provided in the text may require concise explanation of the images and icons of the set and costumes. This can be done through content test questions and scene blocking. The teacher can choose to focus on the Pocahontas story in class and assign the other legends for extended, independent study (e.g., Women of the Puna, "Amanda" guerrilleras, Malinche).
- The activities can be tailored to suit individual needs with regard to time spent on each one. For enrichment, students could spend one period on a creative writing activity (e.g., write a scene chosen by the teacher which does not exist in the play); create a costume portfolio; create a detailed replica of the set and props to be presented to the class; or analyse an excerpt from the play which is not included in the anthology.
- Advanced students could also work on preparing visuals (posters, illustrations, etc.) that reflect the themes related to identity.

Resources

Print

Mojica, M. "Princess Pocahontas and the Blue Spots" (1995), in *An Anthology of Canadian Native Literature in English*, 2nd ed. Moses, D. and T. Goldie, eds. Don Mills: Oxford University Press, 1998.

Video

Disney's *Pocahontas*
Pocahontas the Legend

Internet

Native American Women Playwrights Archive – <http://staff.lib.muohio.edu/nawpa/Mojica.html>
Synopsis by J. Barnett – <http://staff.lib.muohio.edu/nawpa/mojicaprincesssyn.html>

Activity 6: Research

Time: 120 minutes

Description

Students work in small groups to brainstorm what they know about “Pocahontas”. Groups reconvene to present their data to the class. This could be complemented with an examination of the Disney version and other video versions of the story. Students work together in small groups to research using the Internet. Students print three articles on a selected author or theme from the course (e.g., the Pocahontas legend). Article selection is based on whether it is useful in an academic study of the play. The articles are collected in a binder and kept as a classroom resource. Students learn to develop a correctly worded reference page. They also create a classroom chart to compare the legend along a spectrum from “Indian Princess” to a more accurate account of her life as “Matoaka.”

Strand(s) & Learning Expectations

Strand(s): Writing, Identity

Overall Expectations

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

IDV.04 - analyse images in media works related to Aboriginal identity.

Specific Expectations

WR1.04 - evaluate information and ideas to determine whether they are reliable, current, sufficient, and relevant to the purpose and audience;

WR5.01 - cite researched information, ideas, and quotations according to acceptable research methodology;

ID1.03 - explain social and historical values and perspectives on Aboriginal identity, based on examples from Aboriginal literature;

ID3.02 - compare the images of Aboriginal identity portrayed in media works by both Aboriginal and non-Aboriginal creators;

Prior Knowledge & Skills

Students demonstrate their skills in reading comprehension, thought organization, and independent study. Students should also have some experience navigating the Internet.

Planning Notes

Teachers should:

- pre-select Internet addresses and supplementary articles to model appropriate article selection;
- supplement the classroom binder with other articles to demonstrate how it would be useful in a study of the author or genre;
- prepare a list of quotes from the play; students guess which character is being quoted, Princess B or Lady Rebecca, launching a discussion of identity and recording keywords that occur.

Teaching/Learning Strategies

1. Students brainstorm, record, and report on their findings.
2. Students read independently for comprehension.
3. Provide direct instruction to be sure students are clear on what is happening in the selection.
4. Students use independent research skills and analytical thinking skills for article selection.

Assessment & Evaluation of Student Achievement

- Article selection criteria to be developed in class.
- Pocahontas chart developed as a large group activity.

Accommodations

Pre-select the articles for each group to analyse in cooperative learning groups. Roles in groups can be assigned according to strengths and abilities. The emphasis on the character chart/sketch could be expanded to include more video versions of the story by individual students who are working ahead of the groups.

Resources

Print

Mojica, M. "Princess Pocahontas and the Blue Spots" (1995), in *An Anthology of Canadian Native Literature in English*, 2nd ed. Moses, D. and T. Goldie, eds. Don Mills: Oxford University Press, 1998.
Penner, Lucille R. *The True Story of Pocahontas*. Toronto: Random House of Canada Ltd., 1994.
ISBN 0-679-96166-6

Internet

Maio, K. Pocahontas: Disney does it (to us) again –
www.mit.edu/activities/thistle/v9/9,09/8pocahontas.html
Pocahontas – www.encyclopedia.com/articles/10315.html

Activity 7: Images and Symbol

Time: 180 minutes

Description

Students are introduced to the concepts of image and symbol as they relate to perceptions of “an Aboriginal world view.” Students begin with a creative writing activity. Students define concrete as knowable through the senses and abstract as not knowable through the senses. Students identify five concrete images in “Princess Pocahontas and the Blue Spots” and analyse the symbolic significance of a passage.

Strand(s) & Learning Expectations

Strand(s): Writing, Identity

Overall Expectations

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

IDV.03 - demonstrate an understanding of how the different forms and styles used in Aboriginal literary works reflect Aboriginal identity.

Specific Expectations

WR1.03 - formulate and refine a hypothesis, using information and ideas from prior knowledge and research;

ID2.01 - analyse how Aboriginal writers reveal identity through their use of language.

Prior Knowledge & Skills

Students build on their analysis and understanding of the play up to this point. They also expand their skill at identifying author’s use of literary conventions for specific purposes.

Planning Notes

Teachers should:

- prepare the classroom for the introductory writing activity in which students examine the items brought in from home (e.g., music and lighting);
- prepare a lecture on Image and Symbol, incorporating examples from the play;
- prepare a sample thesis paragraph development;
- create a chart to record recurring images as they occur during class lectures and discussions (e.g., use a sensory wheel divided into five sections and record each image under the appropriate heading);
- make contacts to see if a play will be staged in the area, one of the authors is going to be in the neighbourhood, or any other real world link you can come up with.

Teaching/Learning Strategies

1. Creative writing based on sensory imagery and personal responses.
 - Students sit in a circle and examine the objects from home using their five senses. Students write in any form about at least five of the objects; time is provided in class with remainder assigned for homework due the next day.
2. Direct instruction on how the author uses imagery.
 - Students brainstorm experiences that are abstract. Fear is an example; it cannot be touched, tasted heard, smelled, or seen. The image is always concrete, e.g., corn nuts in a plastic bag can be heard, smelled, touched, tasted, and seen. The symbol is the abstract (e.g., heart shape is symbol of love).
 - Students brainstorm a list of concrete images from the play and decide if they are knowable through the senses; they choose five of these images which are (stereo)typically associated with a “Native world views”.
 - Students examine the scene in which Princess B wins the pageant and is given her “bouquet” and “crowned” Ask: What picture is created in your imagination by these words? They write a symbolic analysis of the images in this passage. (Explain how Mojica turns these usual images (e.g., corn) upside down. She exaggerates them and makes them absurd forcing the audience to question them. Why does she do this?)
3. Provide direct instruction and questioning until satisfied that the concepts of Image and Symbol are understood.
4. Model construction of a thesis paragraph.
 - Review with students a sample thesis paragraph development.

Assessment & Evaluation of Student Achievement

- Self-evaluation checklists
 - (Does my product include at least five of the objects explored in the introductory activity? Did I use all of the five senses to describe these objects?)
 - (Did I find five concrete images in the play? Is each one knowable through the five senses?)
 - (Does my thesis paragraph include each of the five components? e.g., introduction, thesis statement, three supporting statements)
- Direct observation. (Does each student understand the relationship between image and symbol? Are they able to compose a thesis statement with assistance?)

Accommodations

- An alternate route to thesis development is a class-generated script developed from the introductory activity (improvisation).
- For extra study, students could begin a collection of found “Indian” images (e.g., company and sports logos, clothing lines, children’s picture books) and examine the impact on identity formation.
- If students are making the connection between image and symbol with ease, they can explore the author’s use of dramatic and literary conventions on their own. Have them move from the thesis paragraph (consisting of introduction, thesis statement, three supporting statements) to an outline for the essay. (Identify key words in your thesis. How will you divide your thesis into five paragraphs? Write a topic sentence for each paragraph -- try for five of them!).

Resources

Internet

Imagery Lesson Plans - volweb.utk.edu/Schools/bedford/harrisms/imagery.htm

Introductory Writing Activities - ww.angelfire.com/ok/freshenglish/englishnetadventures.html

Activity 8: Acting Out

Time: 360 minutes

Description

Building on the large-group examination of “Princess Pocahontas and the Blue Spots,” students read “Moonlodge” by Margo Kane independently and write a summary using the teacher’s model. Students develop content test questions for their peers. Students may choose to perform a dramatic re-enactment or teach a class of approximately thirty minutes on a selection chosen by the teacher.

Strand(s) & Learning Expectations

Strand(s): Writing, Identity

Overall Expectations

IDV.01 - describe the concepts related to identity in Aboriginal literary works;

IDV.02 - analyse and assess information, ideas, issues, and language as they pertain to Aboriginal identity in a variety of informational writings and Aboriginal literary works;

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

WRV.02 - select and use appropriate writing forms for intended purposes and audiences, focusing on essays, narratives, or poems;

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 prescribed for this course, with the support of print and electronic resources when appropriate.

Specific Expectations

WR1.01 - investigate potential topics by formulating questions, identifying information needs and purposes for writing, and developing research plans to gather information and ideas from primary and secondary sources;

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- WR1.02 - organize and analyse information, ideas, and sources to suit specific forms and purposes for writing;
- WR1.03 - formulate and refine a hypothesis, using information and ideas from prior knowledge and research;
- WR1.04 - evaluate information and ideas to determine whether they are reliable, current, sufficient, and relevant to the purpose and audience;
- WR2.03 - analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;
- WR2.04 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing;
- WR3.01 - apply knowledge of essay structure to organize short essays or critiques, 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; (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;
- WR3.02 - select and use appropriate organizational devices and patterns to structure short stories, poems, and multimedia presentations;
- 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 and in a consistent manner in writing;
- communicate complex ideas using a variety of sentence structures;
- use reflexive pronouns correctly;
- use verb tenses appropriately and correctly;
- use active and passive verb voice effectively to suit purpose and audience;
- use parallel structures correctly and for rhetorical effect;
- recognize and correct grammar and usage errors in their own and others' writing;
- show an understanding that grammar may be used unconventionally for a particular effect in some forms of writing (e.g., in advertising, poetry, and for characterization in fiction and drama).

Spelling

- demonstrate an understanding of a wide range of spelling patterns, rules, and strategies by recognizing and correcting their own and others' spelling errors;
- spell correctly specific historical, academic, and literary terms used in course materials;
- use a variety of print and electronic resources to flag possible errors and improve spelling.

Punctuation

- use punctuation correctly and thoughtfully to stress a word or words at the beginning or end of a sentence, to signal shifts in tone and mood in narrative, and to indicate levels of formality;
- use commas around words in apposition;
- introduce and punctuate long quotations correctly in the body of an essay;

ID1.02 - assess Aboriginal writers depictions of Aboriginal identity that have resulted from interactions with Canadian society;

ID1.04 - compare Aboriginal writers' expressions of identity;

ID2.02 - demonstrate an understanding of the use of certain oral traditions as themes in the works of various Aboriginal writers;

ID2.03 - explain how literature provides telling insights into the character and ways of a people (e.g., the creation stories from several Aboriginal communities, such as the Sky Woman story in Iroquoian tradition and Raven's story from the West Coast).

Prior Knowledge & Skills

Students build on the knowledge and skills developed in previous activities.

Planning Notes

Teachers should:

- prepare some content test questions, if students are having difficulty;
- display themes developed throughout the unit in the classroom for visual reference;
- be prepared to help students block the scene they will be performing and locate suitable props;
- ensure students re-read the selection they will be lecturing on at least five times, making notes on important passages, asking about anything not understood, answering all questions pertaining to their passage, and research using the Internet.

Teaching/Learning Strategies

1. Students work on independent reading and comprehension.
2. Students independently research using the Internet.
3. Students create small-group reports and presentations and perform dramatic interpretations.

Assessment & Evaluation of Student Achievement

Each oral report is formatively peer and teacher assessed, based on rubric developed in class. (Did the lecture answer all questions? (pace, timing) Was the lecture clearly organized? (effective introduction, use of board, overhead, handouts, within time limits). Were the voices clearly heard? (read selections from text well, loud enough, good pauses, projection, clear enunciation) Were the voices expressive and interesting to listen to? (eye contact, strong, confident, enthusiastic, audience response, humour, poise, presence, effective body language, and gestures) Is the lecture supported by reference to the text? Did the lecture extend ideas outside of the text?

Accommodations

Students may work in groups to present their lecture, or they can work independently. Teachers may choose to omit the sight passage and focus solely on preparing presentations, i.e., chunking activities and deadlines (write five content test questions, read passage several times, write down questions, circle words you don't understand).

Resources

Print

Kane, Margo. "Moonlodge" in *An Anthology of Canadian Native Literature in English*, 2nd ed. Moses, D. and T. Goldie, eds. Don Mills: Oxford University Press, 1998.

Websites

www.fullcircle.bc.ca/Margo_Kane_p.htm

www.banffcentre.ab.ca/Aboriginal_Arts/villages.wv1998/abmmwksp.fullcircle.Default.asp

MargoKane@telus.net

Appendix 1

Sample Content Test for “Princess Pocahontas and the Blue Spots”: Identity – Activity 2

How many North American Indian Beauty Pageants have been held previously?

Where does Princess Buttered-on-Both-Sides make her home?

List as many references to corn as you can find on p. 378 and describe how the image appears in the play.

What does Princess B do for the talent portion of the pageant? What is she wearing?

Who has a voice like God?

What words are used to describe Pocahontas?

What word is used to describe Powhatan?

Pocahontas is described as a “maiden”. What connotations come with the word “maiden”? How does this differ from the description of Pocahontas and the “Indian girls” on p. 381?

Provide an explanation of the speech on p. 381 that begins “You did promise Powhatan that what was yours should be his.” What words are used to describe the relationship between Captain John Smith and Lady Rebecca?

Who claimed Pocahontas for his bride?

What is the sacred plant?

Lady Rebecca fits her neck and wrists into the collar and cuffs of the gilded portrait frame (prop/costume change) that contains her Elizabethan clothes while she talks about her conversion to Christianity. What does the stage prop remind you of? What is sacred to her now?

How long was Pocahontas in Jamestown before her conversion and marriage? What reasons does she give for her conversion and marriage?

(transition)

Where does the cigar store squaw stand?

What did she want people to bring her? What did they bring her instead?

Who does she want to be? What does she want to look like?

What is she presented with when she wins the pageant?

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, they research ways in which Aboriginal communities work to maintain and restore relationships.

Strand(s) & Learning Expectations

Strand(s): Relationships, Writing

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 in which Aboriginal writers depict 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 the ideas, themes, and issues related to relationships examined in this course;

REV.04 - compare, through analysis, relationships presented in media works by Aboriginal creators;

WRV.02 - select and use appropriate writing forms for intended purposes and audiences, focusing on essays, narratives, or poems.

Specific Expectations

Aboriginal Voices in Literature

RE1.01 - demonstrate an understanding of relationships 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;

RE1.03 - compare their own ideas, values, 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 - demonstrate an understanding of how Aboriginal writers describe cultural and spiritual relationships in their work;

RE2.02 - demonstrate an understanding of relationships examined in this course through classroom discussions and more formal activities that focus on relationships.

Aboriginal Voices in Media Works

RE3.01 - identify and assess forms of oral presentation that develop, maintain, and affirm Aboriginal relationships;

RE3.02 - analyse images of relationships reflecting an Aboriginal world view in the works of Aboriginal creators;

RE3.03 - analyse and compare media works by Aboriginal creators that critique Aboriginal relationships with Canadian society;

RE3.05 - compare various media perspectives on a current event involving an Aboriginal community.

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 from primary and secondary sources;

WR1.02 - organize and analyse information, ideas, and sources to suit specific forms and purposes for writing;

WR1.03 - formulate and refine a hypothesis, using information and ideas from prior knowledge and research;

WR1.04 - evaluate information and ideas to determine whether they are reliable, current, sufficient, and relevant to the purpose and audience.

Choosing the Form to Suit the Purpose and Audience

WR2.01 - demonstrate an understanding of the uses and conventions of a variety of forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries;

WR2.02 - select and use an appropriate form of writing to produce written work for an intended audience and purpose;

WR2.03 - analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;

WR2.04 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing.

Organizing Ideas and Information in Written Work

WR3.02 - select and use appropriate organizational devices and patterns to structure short stories, poems, and multimedia presentations.

Revising Drafts

WR4.03 - revise drafts to refine voice in written work.

Editing, Proofreading, and Publishing

WR5.02 - produce, format, and publish written work, using appropriate technology, to share writing with intended audiences;

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 and in a consistent manner in writing;
- communicate complex ideas using a variety of sentence structures;
- use reflexive pronouns correctly;
- use verb tenses appropriately and correctly;
- use active and passive verb voice effectively to suit purpose and audience;
- use parallel structures correctly and for rhetorical effect;
- recognize and correct grammar and usage errors in their own and others' writing;
- show an understanding that grammar may be used unconventionally for a particular effect in some forms of writing (e.g., in advertising, poetry, and for characterization in fiction and drama).

Spelling

- demonstrate an understanding of a wide range of spelling patterns, rules, and strategies by recognizing and correcting their own and others' spelling errors;
- spell correctly specific historical, academic, and literary terms used in course materials;
- use a variety of print and electronic resources to flag possible errors and improve spelling.

Punctuation

- use punctuation correctly and thoughtfully to stress a word or words at the beginning or end of a sentence, to signal shifts in tone and mood in narrative, and to indicate levels of formality;
- use commas around words in apposition;
- introduce and punctuate long quotations correctly in the body of an essay.

Activity Titles: Time and Sequence

Activity 1	Structuring Relationships	180 minutes
Activity 2	Understanding Relationship	300 minutes
Activity 3	Expressing Relationships	360 minutes
Activity 4	Seeing Relationships	360 minutes
Activity 5	Creating Relationships	300 minutes

Prior Knowledge & Skills

This unit builds on 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 identified in the Grade 10, Aboriginal Peoples in Canada course profile. Knowledge of local community concepts of Aboriginal Relationships and how the Aboriginal community views itself should be undertaken before attempting this unit.

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 teacher-librarian, 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; other local resources may be used to supplement this anthology;
- confirm that Internet websites listed are currently active and available;
- review the unit to develop an understanding of the sequence of activities, assignments needed, culminating activity requirements, issues addressed, and grammar, usage, spelling, and punctuation conventions;
- establish a safe and collaborative environment in the classroom, achieved by researching and becoming familiar with contemporary Aboriginal voices in literature and media works prior to teaching the unit;
- become familiar with literature chosen to illustrate the theme and other relevant material.

Activity 1: Structuring Relationships (Elements of the Short Story)

Time: 180 minutes

Description

This activity focuses on relationships as structured in Jordan Wheeler’s “A Mountain Legend”. Students examine elements of a short story, such as character, setting, plot, and theme, and analyse the story for narrative structures such as point-of-view. Students speak and write to communicate effectively and appropriately.

Strand(s) & Learning Expectations

Strand(s): Relationships, Writing

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);

WRV.02 - select and use appropriate writing forms for intended purposes and audiences, focusing on essays, narratives, or poems.

Specific Expectations

RE1.01 - demonstrate an understanding of relationships portrayed in the works of Aboriginal writers;
RE2.02 - demonstrate an understanding of relationships examined in this course through classroom discussions and more formal activities;

RE3.01 - identify and assess forms of oral presentation that develop, maintain, and affirm Aboriginal relationships;

RE3.02 - analyse images of relationships reflecting an Aboriginal world view in the works of Aboriginal creators;

WR1.02 - organize and analyse information, ideas, and sources to suit specific forms and purposes for writing;

WR2.01 - demonstrate an understanding of the uses and conventions of a variety of forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries.

Prior Knowledge & Skills

This activity builds on students’ understanding of the theme of Identity. Students’ skills of literary analysis and note-making are employed.

Planning Notes

Teachers should:

- read “A Mountain Legend” by Jordan Wheeler, identifying elements of a short story and preparing a list as teaching notes;
- make teaching notes on how Jordan Wheeler constructs his story around relationships (for an Aboriginal perspective, see the Paula Gunn Allen essay “The Sacred Hoop” in Resources);
- prepare a brief outline of the five activities of the Relationships unit.

Teaching/Learning Strategies

1. After delivering a brief overview of the five activities of Unit 2, deliver a lesson on the elements of a short story, using a board outline.
2. Assign, as homework, “A Mountain Legend” to be read before next class.

3. Write the following on the board:

McNabb Ralph and Barry Muskawashee (meaning ‘strong wind’)
Grandmother The mountain himself

Lead a class discussion and collect responses orally concerning relationships and their significance to Jason’s experiences, in terms of his Aboriginal identity. Students take notes during class discussion.

4. Consider providing directed questions reinforcing the earlier lesson on elements of the short story, by applying the concepts to the structure of “A Mountain Legend.”

Assessment & Evaluation of Student Achievement

Assessment/evaluation includes:

- formative assessment of class discussion for communication by the teacher using anecdotal comments;
- formal assessment of note-taking for communication and application by teacher using anecdotal comments.

Accommodations

Activities have been designed with the university destination in mind. Students with identified exceptionalities may require accommodations in order to meet the overall and specific expectations, including pre-reading “A Mountain Legend” and working with partners.

Resources

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

Activity 2: Understanding Relationships (Values, Themes, and Community)

Time: 300 minutes

Description

This activity focuses on relationships within communities as illustrated in Emma Lee Warrior’s “Compatriots.” Additionally, teachers may suggest a reading of Richard G. Green’s “The Last Raven”. These short stories reflect Aboriginal world views as expressed in spiritual and communal relationships. Students write a test on elements of the short story, “A Mountain Legend”, and “Compatriots”.

Strand(s) & Learning Expectations

Strand(s): Relationships, Writing

Overall Expectations

REV.02 - demonstrate an understanding of the ways in which Aboriginal writers depict relationships to promote a vision of Aboriginal communities;

WRV.02 - select and use appropriate writing forms for intended purposes and audiences, focusing on essays, narratives, or poems.

Specific Expectations

RE1.01 - demonstrate an understanding of relationships 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;

RE2.02 - demonstrate an understanding of relationships examined in this course through classroom discussions and more formal activities;

WR1.03 - formulate and refine a hypothesis, using information and ideas from prior knowledge and research;

WR2.02 - select and use an appropriate form of writing to produce written work for an intended audience and purpose;

WR2.03 - analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences.

Prior Knowledge & Skills

This activity develops students' understanding of values, theme, and community inherent in Aboriginal world views, by utilizing their skills of literary analysis and group work. Students continue to speak and write in order to communicate effectively and appropriately.

Planning Notes

- To better comprehend the non-hierarchical nature of relationships in Aboriginal communities, literatures, and world views, teachers should consider reading "The Native Perspective", in the *Voices Under One Sky Teacher Guide*, which suggests a circular graphic organizer. This provides a helpful background to the teacher's reading and preparation of Emma Lee Warrior's "Compatriots."
- Teacher should construct appropriate questions on the story, which evoke responses on the topics of short story structure, characters' perspectives and communal and personal values.
- Teacher considers the distinction between Wheeler's neutral narrator in "A Mountain Legend" and Emma Lee Warrior's editorial narrator in "Compatriots."
- If students choose to read "The Last Raven" by Richard G. Green, the teacher should read the story, noting its significant values, relationships, and distinct narrative perspective.
- Prepare a one-period test on elements of short story, "A Mountain Legend," and "Compatriots."

Teaching/Learning Strategies

1. Have a brief class discussion on relationships, values, themes, and community. Assign individual reading of Emma Lee Warrior's "Compatriots". By teacher-directed Socratic inquiry, draw on student's personal experiences and encourage them to articulate these experiences.
2. Allow students to self-select groups. Each group lists the various kinds of relationships in the story and categorizes the nature/scope of these relationships (e.g., family, extended family, clan, non-Natives).
3. Each group selects a recorder to put the group's observations on the board.
4. The observations provide the basis for class discussion and student note-taking. Emphasize note-taking as an effective method of recording information for a variety of purposes, such as organizing ideas in early stages of the communication process. Demonstrate how to create and use note-taking strategies.
5. Encourage students to read "The Last Raven", to experience alternative narrative point-of-view, short story structure, relationships, and world views.
6. Remind students to prepare for upcoming summative test on short story elements, "A Mountain Legend," and "Compatriots."
7. Administer a summative test, to be evaluated formally using a marking scheme.

Assessment & Evaluation of Student Achievement

Assessment/evaluation includes:

- diagnostic assessment of group work and note-taking for communication and inquiry by teacher using anecdotal comments;
- formal assessment of test responses for knowledge and communication by teacher using a marking scheme.

Accommodations

All activities have been designed with the expectations of a University Preparation course in mind. Students with exceptionalities are accommodated through the provision of optional, extended reading opportunities and careful guidance of group selection.

Resources

Green, Richard G. "The Last Raven" in *An Anthology of Canadian Native Literature*, 2nd ed. Moses, Daniel David and Terry Goldie, eds. Don Mills: Oxford University Press, 1998.

Activity 3: Expressing Relationships (Voice, Purpose, and Audience)

Time: 360 minutes

Description

This activity focuses on relationships as expressed in literature between a speaker or a narrator and a listener/reader. Students learn about multiple audiences, multi-layered narratives, and the translation of the oral voice into writing through a close reading of three texts:

- "I lost my talk" by Rita Joe (Mi'kmaq)
- "Captive in an English Circus" by Harry Robinson (Okanagan) and Wendy Wickwire
- "The One About Coyote Going West"(see Unit 1, Activity 4) by Thomas King (Cherokee)

Strand(s) & Learning Expectations

Strand(s): Relationships, Writing

Overall Expectations

REV.01 - demonstrate an understanding of the relationships depicted in fiction, drama, poetry, and non-fiction by Aboriginal writers;

WRV.02 - select and use appropriate writing forms for intended purposes and audiences, focusing on essays, narratives, or poems.

Specific Expectations

RE 1.02 - analyse changes that take place in Aboriginal relationships through interaction with Canadian society, as portrayed in the works of Aboriginal writers.

WR1.04 - evaluate information and ideas to determine whether they are reliable, current, sufficient, and relevant to the purpose and audience;

WR2.04 - select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing;

WR5.04 - edit and proofread one's own and others' writing.

Prior Knowledge & Skills

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

Planning Notes

Teachers should:

- know about Rita Joe’s biography including her experience at the Shubenacadie Residential School (see Resources) and research information about residential schools in general;
- be prepared to answer questions about the significance of Indigenous languages in relation to literature written (mostly) in English (may include Basil Johnston’s essay “One generation from extinction” – see Resources) and search for short texts (poems) in the Moses/Goldie Anthology in which an Indigenous language is used;
- be informed about the collaborative process of producing the book *Write It On Your Heart*, in which Harry Robinson’s story was originally published (see Resources) and research the topic of Aboriginal people becoming exhibits in Europe;
- review connections between Coyote and other so-called Tricksters in Aboriginal cultures (see again Basil Johnston’s essay) and the importance of these characters;
- consider Maria Campbell’s narrative “Joseph’s Justice” as an alternative to King’s story for teaching about an oral and intentionally Aboriginal (Métis) voice. Like Robinson’s story, it re-writes history.

Teaching/Learning Strategies

1. Review major points of Activities 1 and 2 about elements of the short story and the theme of relationships in Aboriginal literatures.
2. Start this particular activity with a discussion of Rita Joe’s poem “I lost my talk” and get students to discuss the conversation between the “I” and the “you” in the poem. What is their relationship? Provide students with background information on residential schools.
3. Break class into groups and ask them to discuss a) the importance of orally passed on stories and information vs. writing. How did/does this affect Aboriginal people? b) the role of Indigenous languages. What do students know? Should literature be written in an Indigenous language rather than in English? Encourage students to link Rita Joe’s points in the poem to other Aboriginal literature they have read.
4. Provide introductory background on Harry Robinson’s story and its oral-written mode of production.
5. Ask several students to do a joint re-telling/reading of the story.
6. Discuss with the whole class how the oral voice comes through in writing in this particular narrative. Thomas King, who has been influenced by Harry Robinson, says about Robinson’s storytelling: “the oral becomes the written becomes the oral.” How? Through which techniques and devices? How does the storyteller establish his relationship with his listener/reader? How does he establish the truthfulness of the story and how is this related to the theme of lying so prominent in his tale?
7. Compare Harry Robinson’s “oral” narrative with Thomas King’s framed story (already known from Unit 1). How does King’s storyteller establish truthfulness and a relationship with the listener? What may be the meaning of Coyote being both the listener of a story and a character in it?
8. With the class, listen to a taped version (or read aloud a print version) of the story “Nanabush and the Shut Eye Dance” (see Resources), which King uses inter-textually.
9. Ask students how their knowledge of the traditional story changes their understanding of King’s story. How would they describe the “ideal” audience for King’s story?
10. Review forms of writing. Students choose one of the following:
 - i How is one’s “talk” related to one’s identity? A personal essay about the importance of voice and the freedom to choose one’s voice.
 - ii Brief essay responding to a newspaper article which does not portray accurately Aboriginal people, cultures, or issues. The essay is written with the purpose of educating a specified audience; the writer should avoid antagonizing or alienating the readers. The essay should be presented in class for further discussion.

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- iii Acting out a story in “rez English,” or in English mixed with phrases from an Indigenous language, or in English modified by the native language of an immigrant group, or a story in English with colloquialisms. In each case, the story should demonstrate an awareness of a listener/reader to be drawn into the storytelling process.

Assessment & Evaluation of Student Achievement

Assessment/evaluation includes:

- formative assessment of class participation for communication by teacher using anecdotal comments;
- formal assessment of written responses for communication and thinking/inquiry by teacher using a marking scheme;
- diagnostic and formative assessment of written and oral presentations for knowledge and communication by peer and teacher using anecdotal comments and a marking scheme;
- formative assessment of the written story for application by self, peers, and teachers using a rubric.

Accommodations

In a multi-cultural classroom this activity lends itself particularly well to encourage all students, Aboriginal and non-Aboriginal, to the importance of voice and audience in cross-cultural communication. Students with exceptional needs may wish to demonstrate their knowledge/understanding through an oral presentation instead of writing an essay or a story.

Resources

The primary texts by Joe, Robinson and King, on which this activity is based, are published in Moses, Daniel David and Terry Goldie, eds. *An Anthology of Canadian Native Literature in English*. Don Mills, Ontario: Oxford University Press, 1998.

Additional Texts

Beardy, Jackson. “Wesakachak and the Geese.” In *Voices Under One Sky*. ed. Trish Fox Roman. Scarborough, Ontario: Nelson Canada, 1994, pp. 210-212. ISBN 0-17-603979-1

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

Johnston, Basil. “One Generation from Extinction.” In *An Anthology of Canadian Native Literature in English*, 2nd ed. Daniel D. Moses and Terry Goldie, eds. Don Mills: Oxford University Press, 1998, pp. 99-104.

Knockwood, Isabella. *Out Of The Depths: The Experience of Mi'kmaw Children at the Indian Residential School at Shubenacadie, Nova Scotia*. Lockeport, NS: Roseway Publishing, 1992. ISBN 0-9694180-6-X

Wickwire, Wendy. “Introduction.” *Write It On Your Heart: The Epic World Of An Okanagan Storyteller*. Compiled and Edited by Wendy Wickwire. Vancouver: Talonbooks/Theytus, 1989, pp. 9-28. ISBN 0-88922-273-8

Audiotape

Native Legends and Storytelling. Script and Research Director: Sylvia O'Meara. Glooscap Communication Group Ottawa, Ontario (sponsored by the Department of Indian and Northern Affairs).

Activity 4: Seeing Relationships (Visual Imagery in Media)

Time: 360 minutes

Description

This activity is divided into four subtasks, each of which works to develop students' awareness and appreciation of sensory (especially visual) images in both literature and media texts. Beginning with a close analysis of "Blue Against White", a short story rich in imagery, students research a variety of visual media depictions of Aboriginal relationships, cultures, and conflicts. Through a teacher-modelled Book Talk, students begin the selection of a novel for Independent Study and also demonstrate their learning by applying visual images to literature.

Strand(s) & Learning Expectations

Strand(s): Relationships, Writing

Overall Expectations

REV.03 - demonstrate an understanding of form, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on the ideas, themes, and issues related to relationships examined in this course;

REV.04 - compare, through analysis, relationships presented in media works by Aboriginal creators.

Specific Expectations

RE1.01 - demonstrate an understanding of relationships portrayed in the works of Aboriginal writers;

RE3.01 - identify and assess forms of oral presentation that develop, maintain, and affirm Aboriginal relationships;

RE3.03 - analyse and compare media works by Aboriginal creators that critique Aboriginal relationships with Canadian society;

RE3.05 - compare various media perspectives on a current event involving an Aboriginal community;

WR3.02 - select and use appropriate organizational devices and patterns to structure short stories, poems, and multimedia presentations.

Prior Knowledge & Skills

This activity builds on students' understanding of the concepts of Aboriginal relationships, voices, and storytelling. The elements of image, symbol, conflict, narrative structures, recurring figures, and stereotypes form the literary basis of the activity.

Planning Notes

- Subtask 1: Read "Blue Against White", by Jeannette C. Armstrong, for examples of sensory images, with particular attention to examples of visual imagery, and prepare a list as teaching notes. Review prior lessons for definitions of imagery, and for lessons on paragraph structure, to ensure continuity.
- Subtask 2: Reserve the Library/Resource Centre/computer lab time, with aid of teacher-librarian or other appropriate colleagues. Preview and prepare a list of appropriate websites and available hard-copy resources.
- Subtask 3: Collect and preview available novels appropriate for the Independent Study unit. Consider book jacket images and design elements for these novels, as part of the introduction of the texts to students.
- Subtask 4: Review elements of good presentations and clearly understand the evaluation process for both teacher and peer rubrics.

Teaching/Learning Strategies

Subtask 1: The Word to the Image (Time: 60 minutes)

This activity engages students in a critical reading and discussion of Jeanette C. Armstrong's short story, "Blue Against White". This examination of a text rich in imagery allows students to continue the development of their understanding of literary uses of sensory images and also to prepare for their own investigations of imagery in other media for use in subsequent tasks.

1. Lead whole-class discussion of the concepts of imagery (concrete) and symbolism (abstract), as reviewed for homework, based on notes from Units 1 and 2.
2. Introduce "Blue Against White," by Jeannette C. Armstrong. The teacher may choose to provide a brief introduction of Armstrong, emphasizing that her university degree is in Fine Arts and that she has worked as both a visual artist and an author. The dual focus of this reading is the depiction of relationships and Armstrong's use of imagery.
3. As the story is extremely brief, students may benefit from the opportunity for multiple readings. The teacher may choose to have the story read silently first, asking students to be aware of the specific relationships within the story.
4. After students have read the story once, have the class identify all of the relationships identified within the text. Record these on the board.
5. Read "Blue Against White" aloud to the class, instructing students to look for all examples of concrete, sensory images. Some teachers may choose to have students record these in notebooks or to have students orally identify imagery as the story is being read..
6. Discuss the connection between words and images and between images and ideas. Ask students to consider and respond to the connection between the story's relationships, identified earlier and recorded on the board, and the imagery employed by Armstrong. Do any of these images reflect a particular relationship or reveal something about the nature of the relationship? Do any of the images convey a specific attitude, opinion, or point-of-view?
7. Provide students with a series of questions about "Blue Against White". Accommodations should be taken into consideration where appropriate. Students may need to review paragraph structure; this work may be done in-class and for homework, and can be evaluated by a marking scheme for content (knowledge of text and literary elements) and for structure (application of writing expectations and paragraph conventions).
8. For homework, students use the images in the text to suggest alternate titles for Armstrong's story. Considerations should include visual clarity, and applicability to the story's themes and relationships. Students contribute and defend their suggestions orally to begin next class.

Subtask 2: Researching Media Images (Time: 120 minutes)

Students build on their previous discussions of imagery and of representations of Aboriginal world views. The class links its observations of the visual content of "Blue Against White" to an examination of the visual content in a range of media constructs. Students construct a comparative analytical record of their research and select one image to be used in the final subtask.

1. Initiate an oral review of previous lesson, using student contributions on the topic: Which specific images, other than the blue door, could serve as effective titles for Armstrong's story?
2. Introduce the sequence of subtasks for the remainder of Activity 4: library/computer/Internet research of visual images with Aboriginal content; a teacher-led Book Talk introducing the novel options for the Independent Study (Unit 5 Culminating Activity); student role-play presentation of a book jacket design, based upon their research in media images and their study of visual imagery in literature.

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3. Explain the chart construction to be used in organizing the research conducted today. Students are to use library resources, plus any resources available outside of class, to compile a reference list of visual images and media constructs (pictorial, photographic, computer-generated, etc.) with Aboriginal content (reflecting Aboriginal communities, concerns, issues, relationships, icons, and traditions). The chart should allow students to record (i) a brief description of the image; (ii) an exact source reference; (iii) a point-form explanation of each image's context (is there text "accompaniment" type of news article? magazine type? likely demographic? identifiable purpose or bias?); (iv) aesthetic comparison and personal commentary; (v) suggested connections to literary works studied in the course so far.
 4. Students proceed to the Library/Resource Centre/computer lab for research. The teacher and teacher-librarian prepare a variety of resources (media texts, art books, newspapers, websites, etc.) and reserve time for a least one full class. Students should be urged to use the chart to record and organize their compilation of images.
 5. Remind students to select one image to use for a book jacket presentation. Considerations include content of the image itself, application to a course literary text selected by the student, student-selected role for the presentation (one of graphic artist, advertising executive, book publisher, or story author).

Subtask 3: Outside In (Time: 60 minutes)

In this class, the teacher introduces students to the novel choices for their Independent Study, which leads to Unit 5, the Culminating Activity for the course. The teacher briefly discusses salient features of the available texts, which have been researched in advance. Students record this introductory information and then peruse the texts, noting elements of both content and packaging, as they make initial determinations regarding personally appropriate text selections.

1. Lead a discussion on the maxim: Don't judge a book by its cover. Have students work toward the issues of appearance v. reality, substance v. style, truth in advertising, using images to convey meaning. Ask students, with respect to the maxim, if they follow this advice in daily experience.
2. Connect the topic and students' contributions to their own work selecting appropriate images and alternative titles (labels, brand names) for "Blue Against White". Briefly discuss the creative process of naming and selecting the right "package" for any "product" and how these skills might be applicable to the business of marketing literature.
3. Present students with the Independent Study novel choices. Use the book jacket as a starting point, noting the use or lack of visual imagery, the title, and other physical, verbal, or aesthetic elements to open brief synopsis of each novel's content, genre, historical, regional, or cultural contexts. In doing so, the teacher models effective presentation techniques and suggests certain considerations and points-of-view for the students' role-play task to come.
4. Students are expected to take notes on these text choices for later reference, as their particular novel choices don't need to be made immediately.
5. Once the teacher Book Talk has been completed, students should have the opportunity to look at the books on their own and to consider which texts meet their personal needs, interests, and reading levels.
6. Students compose journal entries in which they reflect upon either of the two most recent tasks: (i) images they've researched, including reflections upon image content, image context, personal aesthetic preferences, communication of personal and Aboriginal world views and relationships; (ii) Book Talk, including reflections upon the relationship between books and covers, art and business, as well as reflections upon personal reading styles, preferences, and course goals.

Subtask 4: The Image to the Word (Time: 120 minutes)

In this role-play activity, students present their design of the book jacket, linking one of the visual images researched earlier to one of the course literary texts previously studied. This performance demonstrates students' understanding of the relationships between images and ideas, between product and presentation, and between story and the expression of a world view.

1. Provide each student with three copies of a simple checklist, covering the communications skills criteria for a role-play oral presentation. The teacher then randomly assigns each student three presentations to evaluate using these checklists. This peer evaluation is recorded in combination with the teacher's formal evaluation, based upon a more detailed rubric.
2. Students have previously selected a specific role to play: one of graphic artist, advertising executive, book publisher, or story author. The scene is a business meeting, where a specific jacket design (as created by the student) is being "pitched". The student has up to five minutes to either make the pitch (if the role is as artist or ad exec) or to critique the design (if the student has chosen the role as either publisher or author). Student presenters have been made aware of the expectations in terms of the required content: discussion of the image/design/type or font content and intended effects; defence or critique of the relationship to the literary text; and clear demonstration of awareness of audience (target market).
3. As each presentation is completed, the student performer rejoins the class and contributes as peer evaluator.
4. When all presentations have been completed and evaluated, the teacher may choose to offer a final overview of impressions, congratulations, and concerns, providing a summative lesson which emphasizes the strong ties between word, image, story, and perspective – the expressions of multi-faceted and diverse Aboriginal world views.

Assessment & Evaluation of Student Achievement

Subtask 1: Knowledge/Communication

- Anecdotal assessment through class discussion; teacher assesses the students' recognition, identification, and interpretation of imagery and function with "Blue Against White".
- Marking Scheme assessment through students' written responses; structured paragraph answers to directed, teacher-constructed questions of literary analysis.

Subtask 2: Thinking-Inquiry/Communication/Application

- Formative assessment using the students' chart constructions, looking for thorough and diverse collections of media images reflective of Aboriginal experiences; thoughtful analyses of the context, purpose, audience, and message of each collected image; adept comparisons of the these images for aesthetic considerations, authenticity, application to literary texts; and selection of one image deemed by the student to be most appropriate to a specific text from the course.

Subtask 3: Knowledge/Thinking-Inquiry/Communication

- Anecdotal assessment of student note-making based upon the Independent Study novels Book Talk, as well as observation of the students' careful, engaged, and purposeful hands-on examination of the physical texts provided.
- Formative assessment of the students' journal responses reflecting on one of either Subtask 2 or 3.

Subtask 4: Knowledge/Thinking-Inquiry/Communication/Application

- Formal Evaluation using rubric, of each student's oral presentations in a role-play dramatization, "pitching" or critiquing the merits/shortcomings of the student's created book jacket for one of the literary texts studied on the course to this point.

Accommodations

All activities and subtasks have been designed with the university destination in mind. However, students with identified exceptionalities may require certain accommodations in order to have the opportunity to meet the overall and specific expectations for each activity. These accommodations may include the chance to pre-read “Blue Against White” before class discussion, the selection of a reduced number of paragraph responses, working with a partner during the research of media images and the subsequent chart construction, or having text choices for the Independent Study which are deemed appropriate for a given student’s exceptionality.

Resources

Armstrong, Jeannette C. “Blue Against White”. In *An Anthology of Canadian Native Literature in English*, 2nd ed. Daniel David Moses and Terry Goldie, eds. Don Mills: Oxford University Press, 1998, pp. 236-239.

Activity 5: Creating Relationships (Composing and Delivering Story)

Time: 300 minutes

Description

This culminating activity attempts to bring together the many ideas and approaches to the overall theme of Relationships developed throughout Unit 2. After a brief review of short story elements, students proceed through the writing process to produce a teaching story, which expresses some aspect of an Aboriginal world view. Following this written performance, students demonstrate their learning about oracy through telling stories aloud.

Strand(s) & Learning Expectations

Strand(s): Relationships, Writing

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 in which Aboriginal writers depict 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 the ideas, themes, and issues related to relationships examined in this course;

REV.04 - compare, through analysis, relationships presented in media works by Aboriginal creators.

Specific Expectations

RE1.03 - compare their own ideas, values, and perspectives with those expressed or implied in a text by an Aboriginal writer.

WR4.03 - revise drafts to refine voice in written work;

WR5.02 - produce, format, and publish written work, using appropriate technology, to share writing with intended audiences.

Prior Knowledge & Skills

This activity builds on students' knowledge of narrative structure and variations within conventional story structure. Students also use their understanding of the conventions of standard English grammar and mechanics and of deviations from the conventions for specific, desired effects. The culminating activity also makes use of students' knowledge of traditional/mythical/stock/iconic figures in Native Literatures (e.g., Coyote, Raven). Students also review and develop understanding of the writing process and oral storytelling techniques.

Planning Notes

- Subtask 1: Teacher should review the significant and appropriate elements of short story structure, with particular emphasis on teaching stories. If the teacher is creating a brief formal quiz, this should be completed in advance of the oral, in-class review.
- Subtask 2: Teacher should consider specific expectations and criteria appropriate for this culminating activity. Decide whether a pre-written rubric will be distributed to the class, or whether the teacher will create a rubric built with student contributions. A simple editor's checklist should be prepared. This checklist should draw attention to the technical requirements, the content expectations, and the aesthetic elements of this writing task.
- Subtask 3: Teacher decides whether the storytelling will be evaluated. If the answer is yes, then the assessment tool will need to be shared with the students. If the answer is no, then the only planning required will be around order of performance, and possibly the provision of in-class practice time.

Teaching/Learning Strategies

Subtask 1: Elements of the Short Story (Time: 60 minutes)

In this first subtask, the teacher leads the class in a brief oral review of the elements of short narratives, which is immediately followed by a content quiz, to be taken up orally upon completion. This process takes advantage of prior learning from this unit and prepares students for the construction of their own short narratives.

1. Lead a whole-class discussion of the elements of short stories, especially teaching stories, eliciting contributions from the class.
2. Students write a content quiz on the short story elements. The elements of particular importance to this unit and this activity should comprise most of the quiz (e.g., point-of-view/voice, conflict, climax, moral/resolution, teaching story characteristics).
3. The quiz may be collected as part of the formal evaluation or marked collectively on the spot, as informal self-evaluation and a formative assessment in preparation for the writing task to follow.

Subtask 2: Short Composition (Time: 120 minutes)

During these classes, each student plans and composes a short story to demonstrate an understanding of the material from this unit. Through informal teacher/student conferencing, peer editing, and revision, students work through stages of the writing process to completion of a finished product - a short teaching story.

1. Provide the class with a rubric describing the finished product – a short teaching story that provides insight through its moral into an Aboriginal world view. The teacher may choose to use the quiz just completed to guide the class in the construction of its own rubric for the teaching story.
2. The class proceeds with the writer's workshop approach. The teacher engages each student in conference, while all students work through planning stages.
3. When a student has completed a rough draft, the teacher provides a checklist. Each student chooses one classmate who uses the checklist as an editor's guide.
4. Each student finishes the short story, submitting the final product to the teacher for formal evaluation. Students should be instructed to retain a copy of their tale to be used in preparation for the storytelling to follow.

Subtask 3: Storytelling (Time: 120 minutes)

Each student shares the short teaching story with the class through storytelling. This activity builds on prior learning from Units 1 and 2. This performance can be evaluated formally by teacher and peers, informally through anecdotal commentary, or simply enjoyed without an evaluative component.

1. Each student has an opportunity to demonstrate storytelling skills, using the tale each has just finished composing. Introduce this final unit component by reminding the whole class of the areas of emphasis in Unit 2 - short story elements, relationships within stories and within communities, the development of personal and narrative voices, and the awareness of audience. A particular emphasis on the storyteller/audience relationship might serve as an appropriate focus for this introduction.
2. As each story is told, be especially cognizant (as teacher and as peers) of the Aboriginal world view being expressed, the point-of-view or narrative voice established, and the short story devices (e.g., imagery) being effectively used. Encourage the recognition, appreciation, and evaluation of these test ingredients, and encourage appreciation of the qualities of the storytelling performance itself.

Assessment & Evaluation of Student Achievement

Subtask 1: Knowledge

- Formative assessment through class discussion, and formal evaluation through a teacher-designed content quiz.

Subtask 2:

- (i) **Thinking-Inquiry/Communication** - Formative assessment through anecdotal commentary in teacher-student conferencing during the pre-writing process.
- (ii) **Thinking-Inquiry/Communication/Application** - Formative assessment using editor's checklist and peer conferencing, during the editing and revision stages of the writing process.
- (iii) **Knowledge/Thinking-Inquiry/Communication/Application** - Formal evaluation of the written teaching story by teacher, using a rubric co-designed with students. The emphasis of the evaluation is on the use of the mechanics of standard English, the development of voice, the application of knowledge of short story elements, and the expression of an Aboriginal world view.

Subtask 3: Knowledge/Think-Inquiry/Communication/Application

- Anecdotal assessment of student storytelling skills. Optionally, a formal evaluation by teacher and peers, using a rubric with criteria reflective of students' learning of storytelling techniques.

Accommodations

All tasks and expectations in this culminating activity are designed with the university destination in mind. Accommodations may include the provision of additional time for the composition of the short story, use of Special Education/Resource teachers for editing and revision sessions, or having the finished story told in small groups, or taped, as an alternative to whole-class, large-group performance.

Appendix 2

Unit 2: Activity 4 - Subtask 1.1

Sample Questions for “Blue Against White” - content/short answers

1. How is Lena’s house different from the other reserve houses?
2. What different associations does Lena have with the blue door of her parents’ house?
3. Which image is used to express Lena’s feelings as she nears the house?
4. What does Lena think the crow wants with her?
5. What had her dream from the week before been about?
6. How does Lena explain the death of the coyote in the papers?
7. Who are the coyotes hanging around in the cities these days?
8. Where had both the dirt road and the hard freeway led her?

Unit 2: Activity 4 - Subtask 1.2

Sample Questions for “Blue Against White” - interpretation/paragraph answers

1. There are several examples in this story of paradox. Cite and explain one of these paradoxes.
2. Do the milkweed fluff seeds provide a positive or a negative image of Lena’s feelings? Explain with reference to the story.
3. Lena expects the crow to “preach” to her. Considering Lena’s response to the crow, and other indications throughout the story, why do you think Lena expects a sermon? What would it be about?
4. Armstrong has Lena make the association between the crow and “the old stories”. How does this shape the reader’s understanding of Lena’s experience?
5. How are Lena’s dream and the newspaper story about the coyote related?
6. Explain Lena’s association between the dead coyote from the newspaper and the “coyotes hanging around in the cities these days”?
7. Using cues and clues from the story, explain in literal terms what you think Lena’s experience has been prior to her return.
8. Armstrong uses the image of a long, arduous journey throughout “Blue Against White”. With this in mind, does the final image of the blue door, which “stood out against the white”, suggest that Lena’s return home represents victory or failure?

Unit 2: Activity 4 - Subtask 2

Sample Chart - Researching Media Images

Image	Source	Context	Observations	Literary Text
Davis Inlet	www.theglobeandmail.com (02.12.2000)	front page article on gas sniffing kids	- student- generated reactions	- student-generated connections to course literature

Unit 2 - Activity 4 - Subtask 4.1

Sample Checklist for Peer Evaluation of Role-Play Presentation

1.	Effective Book Jacket Design	1	2	3	4	5
2.	Effective Presentation Skills (volume, pacing, eye contact)	1	2	3	4	5
3.	Communication of Content (clear, organized, accurate)	1	2	3	4	5
4.	Maintenance of Character (convincing and consistent)	1	2	3	4	5

Appendix 2 (Continued)

Unit 2 - Activity 4 - Subtask 4.2

Sample Rubric Template for Teacher Evaluation of Role-play Presentation

(descriptors to be constructed with student input)

Achievement Criteria	Level 1 (50–59%)	Level 2 (60–69%)	Level 3 (70–79%)	Level 4 (80–100%)
Knowledge - use of appropriate literary terms - understanding of chosen literary text				
Thinking/Inquiry - awareness of role, audience, and purpose - investigation of appropriate agenda and perspective				
Communication - volume, pacing, eye contact, and engagement - organization - maintenance of role				
Application - integration of unit and activity themes - demonstration of understanding of media construction issues				

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 3

Unit 2 - Activity 5 - Subtask 2

Sample Rubric (descriptors to be constructed with student input)

Achievement Criteria	Level 1 (50–59%)	Level 2 (60–69%)	Level 3 (70–79%)	Level 4 (80–100%)
Knowledge - use of appropriate short story elements - use of teaching story characteristics				
Thinking/Inquiry - awareness of audience and purpose - development of appropriate narrative voice(s) - consideration of Aboriginal world view				
Communication - use of appropriate language conventions - organization - clarity of expression of point-of-view				
Application - integration of unit and activity themes (relationships, conflict, resolution, community, imagery, and presentation)				

Note: A student whose achievement is below level 1 (50%) has not met the expectations for this assignment or activity.