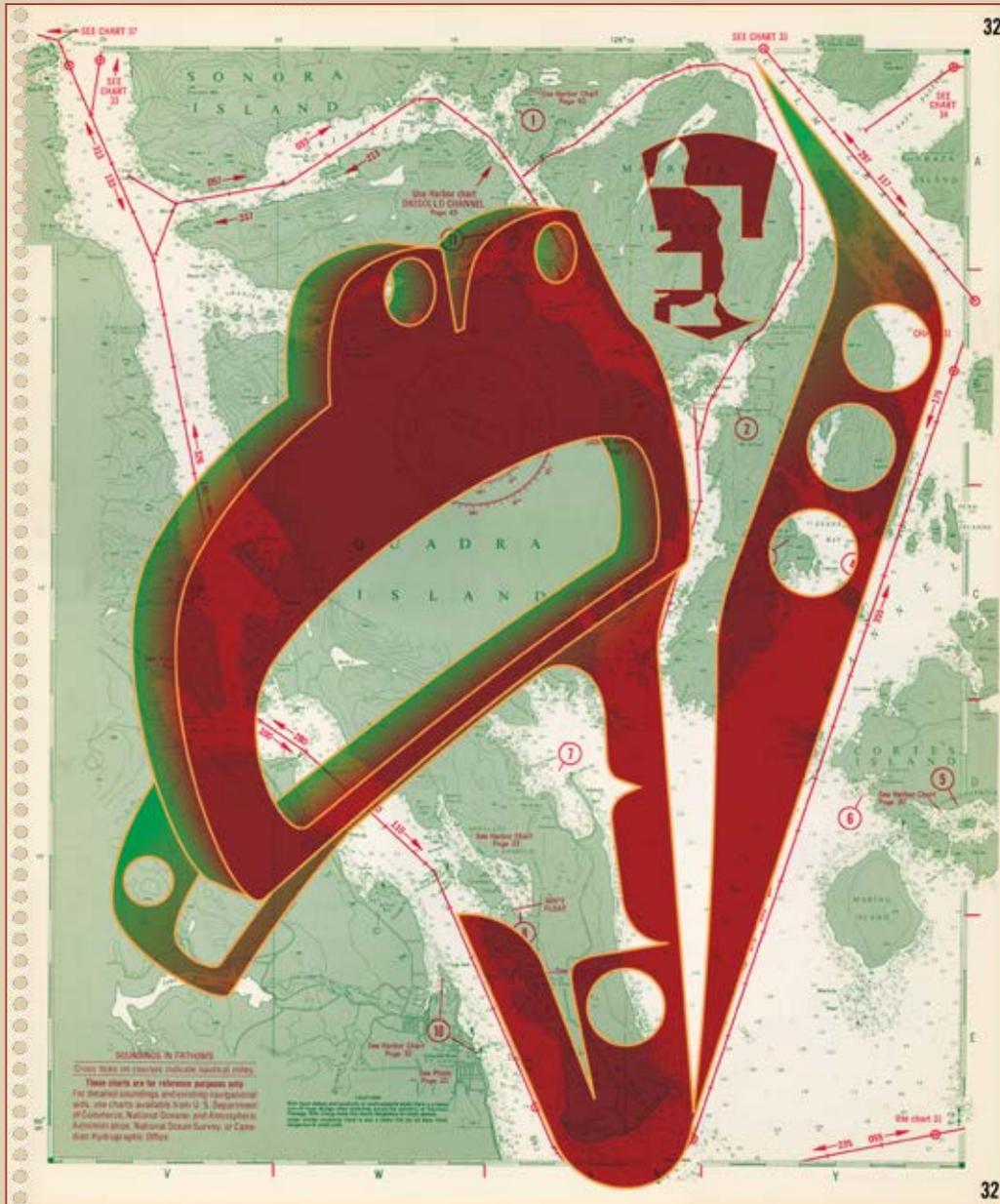


EDUCATOR'S GUIDE



READ • LISTEN • TELL

INDIGENOUS STORIES FROM TURTLE ISLAND

Sophie McCall, Deanna Reder, David Gaertner,
and Gabrielle L'Hirondelle Hill, editors

EDUCATOR'S GUIDE

READ • LISTEN • TELL



CURRICULUM SUPPORT FOR ONTARIO SECONDARY COURSES
IN ABORIGINAL STUDIES AND ENGLISH

Grade 11 Contemporary Aboriginal Voices (NBE3U)
Grade 11 English (ENG3U)

2018

Created for Wilfrid Laurier University Press by
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INTRODUCTION



This curriculum document was created to supplement the text *Read, Listen, Tell: Indigenous Stories from Turtle Island* (Waterloo, ON: Wilfrid Laurier University Press, 2017), edited by Sophie McCall, Deanna Reder, David Gaertner, and Gabrielle L'Hirondelle Hill. For each chapter of the book, a series of lessons appears. The curriculum is set up in such a way that you do not need to follow the order of the chapters. You can follow the flow and the energy of the class and go in the direction that the students need or want.

It demands that you ... think carefully about the complex relationships between writing and reading, storytelling and image-making—relationships at the heart of stories and the interpretive approaches in *Read, Listen, Tell*. (1)

We have attempted to keep this quotation in mind throughout the writing of this entire curriculum. The lessons give students and teachers a chance to build relationships with the stories in the book, with each other, and most importantly with themselves. At the end of each lesson is a teacher's reflection piece in which a teacher engages with the text and the assignments from a student perspective. Both teacher and student *Read* a story, *Listen* to their own and others' thoughts on the story, and *Tell* their own story and its connection to the stories of others.

We created this document with Grade 11 Contemporary Aboriginal Voices (NBE3U) and the Grade 11 English (ENG3U) in mind. The four strands for Contemporary Aboriginal Voices are: *Identity* (Who am I?), *Relationships* (exploring personal connections that Indigenous peoples have made spiritually and culturally with their world), *Sovereignty* (the spiritual understanding that the Creator gives human beings responsibility for governing themselves and taking care of the natural environment), and *Challenges* (challenges in Canadian life right now is the need to reclaim, reassert, and further develop distinct identities, relationships, and sovereignty). These four strands are in direct alignment with the chapters from *Read, Listen, Tell*. The lesson plans work with each strand and the culminating activity gives students a chance to bring all of the strands together for their final piece of work.

The culminating activity, which appears below, is to be given out at the beginning of the course in order to make students aware of the direction the course will be taking.

NOTE: Though we have selected only these two courses, this curriculum is cross-curricular. Both the curriculum and book can be used in Geography, History, English, and Math. Though there are a few stories that could be used for Grade 9 and 10, we advise that this text be utilized in Grades 11 and 12.

CULMINATING ACTIVITY

Don't just write what you know. Write what you wish to know. What you reveal to yourself, you reveal to the reader. Storytelling is about discovery.

– Richard Wagamese, *Embers: One Ojibway's Meditations*

The culminating activity for *Read, Listen, Tell: Indigenous Stories from Turtle Island* will be handed out to students at the beginning of the first unit so that students are aware of where this curriculum will be going. As students flow through this curriculum they will document their work in a portfolio or a journal, as these will aid them when it is time to begin their culminating activity.

The purpose of the stories in *Read, Listen, Tell: Indigenous Stories from Turtle Island* is for students and teachers to understand that Indigenous Nations across Turtle Island used and continue to use storytelling for passing on traditional knowledge, culture, family history, values, beliefs, land history, and more.

The culminating task is for students to engage in a journey of researching who they are, where they are from, and what their story is in relation to Turtle Island.

Each student will write a short story based on themselves as the main character. Stories will then become parts of a story cycle that will be a collection of narratives from the group. The collection will highlight the students' experiences and the interconnectedness of their stories. Students *may* choose to explore one of the main themes, based on the eight chapters:

Chapter 1 The Truth about Stories Is ... Stories Are All That We Are

Chapter 2 Land, Homeland, Territory

Chapter 3 Reinventing the Enemy's Language

Chapter 4 Cree Knowledge Embedded in Stories

Chapter 5 Each Word Has a Story of Its Own: Story Arcs and Story Cycles

Chapter 6 Community, Self, Transformation

Chapter 7 Shifting Perspectives

Chapter 8 Indigenous Fantasy and SF

GUIDING QUESTIONS/SUGGESTIONS

- Who are you?
- Where are you from?
- Where are your parents/guardians from?
- What is the history of your family/ancestors in settling in Canada?
- What nation/clan are you from?
- In the story add the Four Domains from Ontario's Well-Being Strategy for Education: Cognitive, Emotional, Social, Physical, and at the centre the self/spirit

NOTE: *Success criteria for the culminating activity should be determined by the students.*

NOTE: Throughout this curriculum we ask teachers and students to be mindful and honour the symbols and cultures explored in order to avoid Indigenous appropriation. Appropriation refers to using Indigenous symbols or cultural practices in a way that may cause emotional, spiritual, or cultural harm. It is therefore important to know and understand the stories in order to honour and show respect.

KEY TERMS FOR READ, LISTEN, TELL

Aboriginal

Section 35 of the Canadian Constitution recognizes three groups of Aboriginal peoples: Indians (more commonly referred to as First Nations), Inuit, and Métis. – Indigenous and Northern Affairs Canada

Appropriation

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Chicano/a

A person born in the USA with Mexican ancestry. Chicano/a is a word used proudly by those who claim the right to preserve Mexican/Indigenous roots in contemporary Anglo-Saxon society. “Chicana” is the feminine form and “Chicano” is the masculine form. “Chicanx” is used as the gender nonconformity expression by the LGBTQI+ and academic communities to fight against patriarchal and heterosexist norms.

First Nations

A term that came into common usage in the 1970s to replace the word “Indian,” which many found offensive. First Nations people include Status and non-Status Indian. – Indigenous and Northern Affairs Canada and *KAIROS: Canadian Ecumenical Justice Initiatives*, Third Edition (revised August 2013), and the Ontario FNMI Education Policy, 2007

Indian

A term whose meaning may vary with the context in which it appears. Under the Indian Act, it means “a person who pursuant to this Act is registered as an Indian or is entitled to be registered as an Indian.” – *KAIROS: Canadian Ecumenical Justice Initiatives*, Third Edition (revised August 2013), and the Ontario FNMI Education Policy, 2007

Indigenous

Indigenous peoples is a collective name for the original peoples of North America (Canada, USA, Mexico) and their descendants. Often “Aboriginal peoples” is also used. – Indigenous and Northern Affairs Canada

Inuit

Inuit are the Indigenous peoples of the Arctic. The word Inuit means “the people” in the Inuit language of Inuktitut. The singular of Inuit is Inuk. – Indigenous and Northern Affairs Canada

Medicine wheel

The medicine wheel is an ancient symbol of a set of teachings that has many interpretations. The medicine wheel is a circle divided into parts (usually four) that can represent a variety of teachings and meanings, all of which relate to or counterbalance one another to form a whole – as with the four cardinal directions, the seasons, times of day, or stages of life. Other medicine wheels represent aspects of creation, such as the races of people, plants, the natural elements, aspects of being or character, animals and other living beings, and so on. – Four Directions Teacher Resource Kit

Métis

The term “Métis” in s. 35 does not encompass all individuals with mixed Indigenous and European heritage; rather, it refers to distinctive peoples who, in addition to their mixed ancestry, developed their

own customs, way of life, and recognizable group identity separate from their Indigenous or Inuit and European forebears. Métis communities evolved and flourished prior to the entrenchment of European control, when the influence of European settlers and political institutions became preeminent. – from *R. v. Powley*, [2003] S.C.R. 207

Native

A person born in a specific place; a local inhabitant; a member of an Indigenous people of a country. – *KAIROS: Canadian Ecumenical Justice Initiatives*, Third Edition (revised August 2013), and the Ontario FNMI Education Policy, 2007

Self-determination and sovereignty

In the traditional governments of Aboriginal peoples, sovereignty is based on a spiritual understanding that the Creator gives human beings responsibility for governing themselves and taking care of the natural environment. In current discussions about sovereignty, Aboriginal peoples assert that this understanding is within themselves and that self-determination is basic to the needs of all human beings. – Ontario Native Studies curriculum

SOURCES

Indigenous and Northern Affairs Canada

<http://www.aadnc-aandc.gc.ca/eng/1100100010002/1100100010021>

KAIROS: Canadian Ecumenical Justice Initiatives, Third Edition (revised August 2013)

<https://www.kairoscanada.org/>

Ontario FNMI Education Policy, 2007

<http://www.edu.gov.on.ca/eng/aboriginal/fnmiFramework.pdf>

R. v. Powley, [2003] S.C.R. 207

<https://scc-csc.lexum.com/scc-csc/scc-csc/en/item/2076/index.do>

Indian Act

<http://laws-lois.justice.gc.ca/eng/acts/i-5/>

*Educación y Cultura Chicana en Estados Unidos

http://www.paginaspersonales.unam.mx/files/1604/Educacion_y_Cultura_Chicana.pdf

Four Directions Teacher Resource Kit

http://www.fourdirectionsteachings.com/Teacher_Resource_Kit.pdf

Ontario Native Studies Curriculum

<http://www.edu.gov.on.ca/eng/curriculum/secondary/nativestudies1112curr.pdf>

* Click on Google Translate to read the text in English.

POSSIBLE TEACHING STRATEGIES FOR INDIGENIZING THE CLASSROOM



Circles represent important principles in many Indigenous world views and belief systems – namely, interconnectedness, equality, and continuity. According to traditional teaching, the seasonal pattern of life and renewal and the movement of animals and people were continuous, like a circle, which has no beginning and no end. Circles suggest inclusiveness and the lack of a hierarchy. They are found throughout nature – for instance, in the movement of the seasons and the sun’s movement from east to west during the day. Circles are used in the construction of teepees and sweat lodges. The circular willow hoop, medicine wheel, and dream catcher are powerful symbols.

TALKING CIRCLES

Talking circles symbolize completeness and equality. All circle participants’ views must be respected and listened to. All comments directly address the question or the issue, not the comments another person has made. In the circle, an object that symbolizes connectedness to the land – for example, a stick, a stone, or a feather – can be used to facilitate the circle. Only the person holding the talking stick has the right to speak. Participants can indicate their desire to speak by raising their hands. Going around the circle sequentially gives everyone the opportunity to participate. Silence is also acceptable – any participant can choose not to speak.

Using Talking Circles in the Classroom

Have students sit in a circle and ask them to identify circles that they have noticed in nature during each season. Discuss the significance of the circle to Indigenous peoples. Introduce the talking circle and the talking stick, and discuss appropriate behaviour in the circle. Have students discuss how to be a responsible member of a talking circle, and use a Y-chart to record their ideas.

Teacher prompts: What should a talking circle sound like? How should it feel to participate in one?

Conduct talking circles in the classroom to discuss current issues, build trust among students, and/or discuss responses to stories. Talking circles should last from seven to ten minutes, but could be longer if an issue or topic requires more time. Sample topics: what makes me happy, sad, angry, or excited; my favourite activities and why they are favourites; why my friend is special; why my family is important to me; what this story reminds me of; who this character reminds me of; which other book this one reminds me of and why.

Source: Aboriginal Perspectives – The Teacher’s Toolkit
www.edu.gov.on.ca/eng/aboriginal/strategygr01lancircle.pdf

CURRICULUM LINK TO THE TRUTH AND RECONCILIATION COMMISSION (TRC) CALLS TO ACTION

By critically exploring the Calls to Action of the Truth and Reconciliation Commission and listening to the perspectives of Indigenous peoples, readers will be able to deepen their understanding of current Turtle Island Indigenous perspectives today in order to be responsive to all learners, particularly those who are First Nations, Métis, or Inuit.

This document relates directly to the Truth and Reconciliation Calls to Action (TRC) for Education 62 and 63:

Education for Reconciliation

62. We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:

- i. Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade 12 students.
- ii. Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms.
- iii. Provide the necessary funding to Aboriginal schools to utilize Indigenous knowledge and teaching methods in classrooms.
- iv. Establish senior-level positions in government at the assistant deputy minister level or higher dedicated to Aboriginal content in education.

63. We call upon the Council of Ministers of Education, Canada, to maintain an annual commitment to Aboriginal education issues, including:

- i. Developing and implementing Kindergarten to Grade 12 curriculum and learning resources on Aboriginal peoples in Canadian history and the history and legacy of residential schools.
- ii. Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history.
- iii. Building student capacity for intercultural understanding, empathy, and mutual respect.
- iv. Identifying teacher-training needs relating to the above.

TRC Calls to Action

http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls_to_Action_English2.pdf

Ontario's Well-Being Strategy for Education

<http://www.edu.gov.on.ca/eng/about/WBDiscussionDocument.pdf>

Ontario's Education Equity Action Plan

http://www.edu.gov.on.ca/eng/about/education_equity_plan_en.pdf

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CONNECTIONS TO THE ONTARIO CURRICULUM GRADE 11 AND 12 NATIVE STUDIES

The Ontario Curriculum Grade 11 and 12 Native Studies

<https://docs.google.com/document/d/1GGrI-Ul7c8tRNRbkralVA6NdFzjSibOB2NYXEJOaR8/edit?usp=sharin>

Peer Evaluation

<https://docs.google.com/spreadsheets/d/1o0fqLQ9AQ8zjLiL75IyXE9ZptUo0ZpR7QjfMic1qHA4/edit#gid=1559241208>

COMMUNITY CONNECTIONS FOR THE ONTARIO CURRICULUM

- Have students present some of their tasks/culminating activity to students in Grade 9 or 10 or at their local middle school.
- Have an Elder/Knowledge Keeper visit the school to provide perspective and offer valuable teachings on storytelling. Elders/Knowledge Keepers can be contacted through Friendship centres – <http://www.ofifc.org/> – or schools' Aboriginal Education Centres <http://www.tdsb.on.ca/Community/Aboriginal-Education> or <http://dodemkanonhsa.ca/>
- School excursion: <http://ncct.on.ca/first-story-toronto-app-bus-tour/>
- Invite No One is Illegal and/or Sick Muse Arts to discuss current Canadian issues with refugee and newcomers to Canada: <http://toronto.nooneisillegal.org/>
- Visit the Native Canadian Centre of Toronto: <http://ncct.on.ca/>
- Have a speaker from the National Speakers Bureau come in: <https://www.nsb.com/speakers/eddy-robinson/>

The curriculum expectations for this document come from the Ministry of Education's *Grade 11 English University (ENG3U) course*, *Native Studies Grade 11 Contemporary Aboriginal Voices (NBE3U) course*, and the *Native Studies Grade 11 Aboriginal Beliefs, Values, and Aspirations in Contemporary Society (NBV3U)*.

CHAPTER 1



“THE TRUTH ABOUT STORIES IS ... STORIES ARE ALL THAT WE ARE”

“The Way of the Sword” Dawn Dumont (Plains Cree, 1978-)

“King of the Tie-snakes” (2001), Craig Womack (Cherokee, 1960-)

“As It Was in the Beginning” (1899), E. Pauline Johnson (Mohawk, 1861-1913)

“Deer Woman” (1991), Paula Gunn Allen (Laguna Pueblo/Sioux, 1939-2008)

“‘You’ll Never Believe What Happened’ Is Always a Great Way to Start,”
Thomas King (Cherokee, 1943-)

THE CONTEXT

Stories are literally all that we are. We are all storytellers and we all have a story. This unit will have both students and teachers *read* stories from an Indigenous perspective; *listen* to how others and themselves interpret or understand the story; and then begin to *tell* their own stories.

Lesson #1

Learning Goals:

- To develop a common understanding of stories and truth.
- To begin documenting their story with the Where I’m From poem.

TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
Before	What is a story? Why are stories important? What is truth?	Prior knowledge
During	Students will read two “Where I’m From” poems as a class and then have a brief discussion on them. What are the stories in these poems? How do they make you feel? Teacher will jot down ideas from the discussion on the board	Reading and Listening Strategies (RLS): Use of reading comprehension strategies to identify patterns/flow of poems (ENG3U) RLS: Ability to identify elements of style and how they help communicate meaning (ENG3U)

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TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
After	Students will work on their own "Where I'm From" poems in class https://www.sausd.us/cms/lib/CA01000471/Centricity/Domain/3043/1%20Am%20From%20Poem.pdf	Writing (W): Ability to classify and organize information and ideas to suit a specific purpose for writing (ENG3U)
Beyond	Students will continue to work and review their poems	W: Ability to determine whether the ideas and information gathered are accurate and complete, interesting, and effectively meet the requirements of the writing task (ENG3U)
Teacher Reflection	Read Introduction of <i>Read, Listen, Tell</i> , pp. 1-11. Begin working on my own "Where I'm From" poem to share with the class	

Lesson #2

Learning Goals:

- To read a story from *Read, Listen, Tell*
- To come up with a definition of story and truth

TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
Before	"The Truth about Stories Is ... Stories Are All That We Are" What is truth? What are stories? What does this statement mean to you?	
During	Students are put into five groups. Each group is responsible for one of the stories from Chapter 1 of <i>Read, Listen, Tell</i> . Students read their story independently and then discuss in their groups. Questions for discussion: a) After reading, does "The Truth about Stories Is ... Stories Are All That We Are" have a different meaning to you? Why or why not? b) What was a common theme through your story? c) What was the moral of this story? d) How did the story make you feel?	Analyze how Indigenous writers reveal identity through their use of language (Identity-NBE3U) Identify forms in the Indigenous oral tradition (e.g., storytelling) but expressed in the English language, that affirm Indigenous identity (Identity-NBE3U)

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TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
After	Students regroup in a circle as an entire class and reflect on the links between their stories and some of the common themes and threads in discussion.	
Beyond	Students continue to work on their “Where I’m From” poems and incorporate some of the new findings from the readings into their poems.	<p>Ability to revise written work focusing on clear expression, improving organization, making connections and integrating details (Writing–NBE3U)</p> <p>Ability to produce, format, and publish written work using appropriate technology, to share writing with intended audiences (Writing–NBE3U)</p>
Teacher Reflection	Teacher continues to work their own “Where I’m From” poem	

Lesson #3

Learning Goals:

- The students and teacher present their “Where I’m From” poems to the class
- To intentionally listen with the purpose of understanding.

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Class could be set up as a poetry café (dim lighting, snacks, neo-soul music).	
During	Students and teacher present their “Where I’m From” poems to the class.	<p>O.C.: Ability to communicate one’s message effectively to a large audience (ENG3U)</p> <p>O.C.: Ability to select and use the most appropriate active listening strategies when participating in a range of situations</p>
After	<p>Students and teacher will gather in a circle to do affirmations based on the poetry café:</p> <p>a) What did you appreciate in this poetry café?</p> <p>b) Was there something in someone’s poem that really resonated with you?</p> <p>c) How did this process make you feel? And why?</p>	<p>Ability to reflect and retell</p> <p>O.C.: Ability to develop and explain interpretations of oral texts, including increasingly complex or difficult texts, using evidence from the text and the oral and visual cues used in it to effectively support their interpretations (ENG3U)</p>

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TASK	INSTRUCTION	ASSESSMENT FOCUS
Beyond	There can be an extended discussion in class on pre-judging others, as hearing everyone's poems might have the students realizing that they judged some students wrong.	RLS: Make and explain inferences of increasing subtlety about texts, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts (ENG3U)
Teacher Reflection	How well do I know my students? How can I add this new knowledge to increase engagement in the classroom?	

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CHAPTER 2



LAND, HOMELAND, TERRITORY

“Like Some Old Story” (2002), Kimberly Blaeser (Chippewa, 1955-)

“Borders” (1993), Thomas King (Cherokee, 1943-)

“Rita Hayworth Mexicana” (2002), M. E. Wakamatsu (Yaqui, 1953-)

“An Athabasca Story (2012), Warren Cariou (Métis, 1966-)

“The ‘Oka Crisis,”” from *The Five Hundred Years of Resistance Comic Book* (2010),
Gord Hill (Kwakwaka’wakw, 1968-)

“Goodbye, Snauq” (2004), Lee Maracle (Stó:lĕ, 1950-)

THE CONTEXT

In some Indigenous communities Turtle Island is referred to as the Americas, or Las Américas. Before colonization, Indigenous peoples would travel in four cardinal directions without confronting borders or immigration officials, and without having to carry documentation such as passports. Land, Homeland, and Territory is about human relationships with the land as homeland and territory. Students will engage in critical thinking and global citizenship skills to challenge the notion of ownership over territories and homeland. As well, through the stories in this chapter students will consider the meaning of sovereignty over lands and territories and at the same time question different notions of land “ownership” and “stewardship,” and being responsible to and for the place where one lives. Indigenous peoples have always asserted – and continue to assert – their unique relationships to their land and for over five hundred years have actively defended their territories.

Lesson #1

Learning Goals:

- To develop a common understanding of the difference and similarities between the notions of land, homeland, and territory
- To begin to research and explore whose lands/territory/treaty are students/teachers living on

Lesson #1

TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
Before	Brainstorm with students the difference between land, homeland, territories, and borders.	<p>O.C. 1. Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (ENG3U)</p> <p>Demonstrate an understanding of Aboriginal sovereignty issues, as expressed in Aboriginal literary works (Sovereignty-NBE3U)</p> <p>Analyze themes related to sovereignty, as portrayed in media works by Aboriginal creators (Sovereignty-NBE3U)</p>
During	<p>Divide the class into three groups. Each group reads one story: "Borders," "Rita Hayworth Mexicana," or "The 'Oka Crisis?'"</p> <p>Discuss the questions below.</p> <p>Questions to think about while reading:</p> <ol style="list-style-type: none"> What is the relationship between people and the land in the stories? How are borders problematic for Indigenous peoples? Who "owns" land? Can land be owned? How do Indigenous peoples take responsibility for looking after the land or caretaking the land (this is sometimes referred to as "stewardship" of the land)? How might Indigenous peoples continue to face challenges with borders? How do Indigenous and non-Indigenous peoples perceive the notion of "owning" land? What's the difference between "owning" land and taking responsibility for its well-being? 	<p>RLS: Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning (ENG3U)</p>
After	<p>Research the territories/land that the school is situated on.</p> <ol style="list-style-type: none"> Whose land are we on? What is my relationship to the peoples of this land? What is the purpose/significance of acknowledging the lands we are on? How can we go beyond just acknowledging the lands? 	<p>W: Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience (ENG3U)</p>

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TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
Beyond	<p>Research and explore the territorial lands that students are from and investigate the Indigenous peoples of those lands.</p> <p>a) Who are your territorial lands ancestors? b) What was their relationship with land? c) What is your understanding of relationship with the land?</p>	<p>W: Applying Knowledge of Conventions: Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively (ENG3U)</p> <p>RLS: Reading for Meaning: Read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning (ENG3U)</p>
Teacher Reflection	<p>Teacher shares what is their positionality as a colonial settler or Indigenous person/ally living on Indigenous land.</p> <p>Teacher shares with students what is their territorial lands from their ancestors.</p>	

Lesson #2

Learning Goals:

- To explore stories of immigration to Canada either as a newcomer, several generations of settlement, or nation-to-nation movement for Indigenous peoples

TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
Before	<p>The original inhabitants of Canada are Indigenous peoples. Therefore, everyone else, regardless of how many generations of their family have been living in Canada, has immigrated from another country and/or continent.</p> <p>Students partner up with a peer and share their family story of emigration to Canada.</p>	<p>O.C.: Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes (ENG3U)</p>
During	<p>Questions to think about while sharing:</p> <p>a-i) In what year, approximately, did your family immigrate to Canada? How old were you? Or how old were your parents? grandparents? great-grandparents? etc.</p> <p>a-ii) Approximately, from what Nation/Territory/Land/Reserve are you or your ancestors from? If you do not know, think about the geographical location you have heard your parents or grandparents often talk about.</p>	<p>O.C.: Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (ENG3U)</p>

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TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
During	<p>Questions to think about while sharing:</p> <ul style="list-style-type: none"> b-i) What method, or methods, of transportation did your family use to arrive in Canada? Why did your family choose to move to Canada? b-ii) What methods of transportation did your family use to move into your community? Why did your family choose to move into your community? c-i/ii) What emotions did you and/or your family members feel when you moved to Canada/your community? d-i/ii) What struggles did you and/or your family members face while travelling to Canada/your community? e-i/ii) What struggles did you and/or your family members face when you arrived in Canada/your community? f-i) What memories does your family share about the immigration journey to Canada? What are your favourite memories and/or your favourite story and why? f-ii) What memories does your family share about your Nation/Territory/Land/Reserve? What are your favourite memories and/or your favourite story and why? <p>Note: Students might not know their story; therefore, they can share as much as they know with their peer</p>	<p>O.C.: Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (ENG3U)</p>
After	<p>Learning Goal: Students interview their family members and investigate their immigration story or their story as Indigenous peoples and create a medium source to share with the class, either in small groups or as a whole class.</p> <p>As a class, co-create a list of questions that students would like to ask about their immigration story or their story as Indigenous peoples.</p> <p>Co-create a list of success criteria of project outcomes.</p> <p>Co-create differentiated methods of tools to share (e.g., PPT, iMovie, audio recording, Pow Toon, etc.).</p>	<p>MS: Creating Media Texts: Create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques (ENG3U)</p>
Beyond	<p>As students are investigating, exploring, and sharing their immigration story, reflect on the struggles Indigenous peoples face today with nation-to-nation relationships? For example, travelling between Canada, USA, and Mexico.</p>	
Teacher Reflection	<p>Share with the class your immigration story to the northern part of Turtle Island (Canada).</p>	

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Lesson #3

Learning Goals:

- To make connections to current international and local issues Indigenous peoples face today with land

TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
Before	Review the stories from Lesson #1 and list with students the struggles Indigenous peoples faced.	<p>Identify different definitions of sovereignty as expressed in the works of Aboriginal writers (Sovereignty–NBE3U)</p> <p>Assess the impact of Aboriginal sovereignty on Canadian society, as portrayed in the works of Aboriginal writers (Sovereignty–NBE3U)</p> <p>Demonstrate an understanding of a variety of forms of Aboriginal expression that have been used to affirm sovereignty (Sovereignty–NBE3U)</p>
During	<p>Provide students with newspaper articles (hard copy or online) on current international and local issues Indigenous peoples face with borders, immigration, pipelines, etc.</p> <p>For example, search on the Internet:</p> <ul style="list-style-type: none"> land claim settlements Canadian/US pipelines Deferred Action for Childhood Arrivals (DACA) the Algonquin Park settlement the Ipperwash crisis 	<p>W: Applying Knowledge of Conventions: Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively (ENG3U)</p> <p>Developing and Organizing Content: Generate, gather, and organize ideas and information to write for an intended purpose and audience (ENG3U)</p> <p>RLS: Reading for Meaning: Read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning (ENG3U)</p>
After	<p>Students partner up with a peer to conduct research:</p> <p>a) Choose a topic of interest based on land.</p> <p>Note: Depending on the level of research skills students may have, the teacher might want to collect three to five articles written by Indigenous and non-Indigenous writers related to conflict over land and then do further research on the topic or answer the questions that follow. Be mindful of the perspectives the students are reading and learning from. It is recommended the students watch <i>The Danger of a Single Story</i>, a TED talk by Chimamanda Ngozi Adichie, to critically examine and reflect on the perspectives we are learning from.</p>	

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TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
After	b) Investigate the problem. c) If applicable, how long as the case been open? d) What is the Indigenous perspective on the issue? e) What is the non-Indigenous perspective? f) How does your understanding of the issue affect your relationship with Indigenous peoples? Students prepare a presentation to share with the class, or write, or co-write, a paper to submit to the teacher.	
Beyond Reading	Research activists who are working on land claims - for example, Pamela Palmateur, Justice Murray Sinclair, Cindy Blackstone, Chief Theresa Spence, Idle No More, EZLN, Isidro Baldenegro Lopez, 43 Ayotzinapa, Berta Cáceres, Maria de Jesus Patricio Martinez, etc.	
Teacher Reflection	Share with the class how all can ally on international and local land issues Indigenous peoples face today.	

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CHAPTER 3

“REINVENTING THE ENEMY’S LANGUAGE”

“The Son Who Came Back from the United States” (1992, 2001), Sixto Canul (Maya, 1948-)

“Ghost Trap” (1992), Gloria Anzaldúa (Chicana, 1942–2004)

“I’m Not a Witch, I’m a Healer!” (1997, tr. 2007), Joel Torres Sánchez (Purépecha, 1950-)

“Aunt Parnetta’s Electric Blisters” (1990), Diane Glancy (Cherokee, 1941-)

“Land Speaking” (1998), Jeannette Armstrong (Okanagan, 1948-)

THE CONTEXT

Indigenous peoples have lived on Turtle Island and spoken their languages for thousands of years. There is evidence that their presence dates back as far as 20,000 years ago. Through language, a community knows more about its history, customs, culture, identity, traditions, and ways of knowing and being. English, French, and Spanish are not the official languages of Turtle Island; they are the colonizers’ languages that were brought from Europe (Britain, France, and Spain). Because of colonization, many Indigenous languages have been lost or are at the point of extinction. Indigenous peoples of Turtle Island continue to fight, advocate, and revitalize Indigenous languages.

Lesson #1

Learning Goals:

- To explore different languages spoken in the classroom
- To write a story using one or more languages and reflect on words chosen

TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
Before	<p>As a large group:</p> <p>On a world map, pinpoint the countries associated with all of the languages that are spoken in class—that is, spoken, written, and read fluently.</p> <p>Using pins of a different colour, indicate the countries associated with languages the students speak but can’t read or write.</p> <p>Go back to the countries whose languages are spoken in class and name the official language, or languages, of those countries. For example, students might say that Canada’s official languages are English and French, that Mexico’s is Spanish, and so on.</p>	<p>MS: Understanding Media Texts: Demonstrate an understanding of a variety of media texts (ENG3U)</p> <p>Demonstrate an understanding of the relationships depicted in fiction, drama, poetry, and non-fiction by Aboriginal writers (Relationships–NBE3U)</p> <p>Demonstrate an understanding of the relationships depicted in fiction, drama, poetry, and non-fiction by Aboriginal writers (Relationships–NBE3U)</p>

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TASK	INSTRUCTION	CURRICULUM EXPECTATIONS
During	<p>Teacher or students read aloud “The Son Who Came Back from the United States” and “Ghost Trap.”</p> <p>Think-Pair-Share</p> <ol style="list-style-type: none"> How is language used as the “code for interpreting reality”? What is lost in translation from one language to another? How does the use of two languages in a text influence mood and tone, and change the meaning and understanding of the story? How is language used for economical, political, and social power? What are the official languages of Canada, Mexico, USA? 	<p>RLS: Understanding Form and Style: Recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning (ENG3U)</p>
After	<p>Story Writing:</p> <p>Some students may speak two or more languages. Those students may:</p> <ol style="list-style-type: none"> write a story in a group of four using both languages and explain why they chose certain words in a certain language. What were the meanings behind the words chosen? What tone or mood did the students want to convey and why? <p>For students who speak only one language:</p> <ol style="list-style-type: none"> write a story using the language they know and perhaps invent, add words that are unique to their families, culture, traditions, etc. 	<p>W: Developing and Organizing Content: Generate, gather, and organize ideas and information to write for an intended purpose and audience (ENG3U)</p> <p>Using Knowledge of Form and Style: Draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience (ENG3U)</p> <p>Applying Knowledge of Conventions: Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively (ENG3U)</p>
Beyond Reading	<p>Reflection piece: If you do not speak the language of your parents/ancestors, can you claim to be part of their culture?</p>	
Teacher Reflection	<p>Teacher writes a mono- or duo-language passage.</p>	

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Lesson #2

Learning Goals:

- To examine how language plays a role in social, economic, and political power on Turtle Island

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	<p>Students get into groups and on chart paper respond to the following:</p> <ol style="list-style-type: none"> Name the stories you grew up with. What was the purpose of the stories? In what languages were the stories told to you? <p>Students share with the class.</p>	<p>O.C.: Reflecting on Skills and Strategies: Reflect on and identify the students' strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations (ENG3U)</p> <p>Analyze changes that take place in Aboriginal relationships through interaction with Canadian society, as portrayed in the works of Aboriginal writers (Relationships–NBE3U)</p> <p>Demonstrate an understanding of how Aboriginal writers describe cultural and spiritual relationships in their work (Relationships–NBE3U)</p>
During	<p>Have students get into groups and each groups read one story: "Aunt Parnetta's Electric Blisters," "Land Speaking," or "I'm Not a Witch, I'm a Healer!"</p> <p>While groups are reading these stories, ask:</p> <ol style="list-style-type: none"> How is language used (syntax, phonics, etc.)? What are the teachings from the poems? What language does the land speak? (For example, trees speak when they tell us what season it is.) Students write a reflection in their journals on the story they have read. 	<p>RLS: Understanding Form and Style: Recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning (ENG3U)</p> <p>Reading for Meaning: Read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning (ENG3U)</p>
After	<p>The story "Aunt Parnetta's Electric Blisters" begins with a verse:</p> <p style="text-align: center;"><i>Some stories can be told only in winter This is not one of them Because the fridge is for Parnetta Where it's always winter. (p. 137)</i></p> <p>What stories do you know from your ancestors that teach a lesson? At what time of the year do you hear those stories? For example, in Mexico, during the Día de los Muertos (Day of the Dead), it is customary to tell stories of the deceased person during November. These stories include lessons s/he has taught us, good memories, etc.</p>	<p>W: Developing and Organizing Content: Generate, gather, and organize ideas and information to write for an intended purpose and audience (ENG3U)</p> <p>W: Using Knowledge of Form and Style: Draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience (ENG3U)</p>

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TASK	INSTRUCTION	ASSESSMENT FOCUS
After	<p>Writing Stories:</p> <p>Students independently create a storybook that includes illustrations of the story they have shared in class.</p> <p>Students take their first draft to their parents or grandparents and modify their story based on their families' feedback.</p> <p>Students are encouraged to write the story in various languages and/or phonetically.</p> <p>What words are used today from Turtle Island that derive from Indigenous languages?</p> <p>For example, in Mexico "elote" (corn) derives from the Nahuatl word "elotl." "Toronto" comes from the Mohawk word "Tkaronto."</p>	<p>W: Applying Knowledge of Conventions: Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively (ENG3U)</p> <p>W: Reflecting on Skills and Strategies: Reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process (ENG3U)</p>
Beyond	<p>Create a padlet or a wordle, and brainstorm: Why do you think this chapter is titled "Reinventing the Enemy's Language"?</p> <p>What is your understanding of the Marie Battiste (Mi'kmaw) quote on page 123 that states that language is an essential tool for "recovering the kinds of knowledges that come from within a culture."</p>	
Teacher Reflection	Share with students the stories that have shaped who you are.	

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CHAPTER 4

CREE KNOWLEDGE EMBEDDED IN STORIES

Chapter 14 from *Kiss of the Fur Queen* (1998), Tomson Highway (Cree, 1951-)

Excerpt from *Darkness Calls* (2004), Steven Keewatin Sanderson (Cree, 1976-)

“I’m Not an Indian” (2007), Solomon Ratt (Cree, 1954-)

“The Republic of Tricksterism” (1998) Paul Seesequasis (Cree, 1958-)

“Delivery” (2013), Lisa Bird-Wilson (Cree/Métis)

“Rolling Head’s Grave Yard” (2006), Louise Bernice Halfe (Cree, 1953-)

Excerpt from “Einew Kis-Kee-Tum-Awin (Indigenous People’s Knowledge)” (2005), Harold Cardinal (Cree, 1945–2005)

THE CONTEXT

Students will be exposed to Cree stories and storytelling style. They will learn about Cree literature and how to approach it as a body of work influenced by the intellectual, cultural, and spiritual traditions that preceded the arrival of Europeans.

Lesson #1

Learning Goals:

- To develop an understanding of the diversity Cree stories and spiritual traditions
- To begin to explore relationships and the power dynamics of colonization

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	<p>Ask students to brainstorm what they know about Cree life and culture.</p> <p>Discussion questions: Ask students to describe the environment and landscape. Look at a map of Canada.</p> <ol style="list-style-type: none">What is the traditional/contemporary Cree territory?What are animals and foods that would be considered indigenous to this region? (pre-colonization)What might be contemporary influences on this region?What relationships exist between provinces and between Canada and the United States?	Observe students' prior knowledge

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	<p>Have students read the first two stories in chapter 4: “Chapter 14 from <i>Kiss of the Fur Queen</i>” and “Excerpt from <i>Darkness Calls</i>.”</p> <p>Discussion questions:</p> <ol style="list-style-type: none"> What are the power struggles that the characters must deal with in each story? What struggles with power do you have in your life? How can these two stories help you manage these power struggles? 	<p>Describe the concepts related to identity in Aboriginal literary works (Identity–NBE3U)</p> <p>Identify aspects of cultural identity related to specific Aboriginal peoples (Identity–NBE3U)</p> <p>Select and use appropriate writing forms for intended purposes and audiences, focusing on essays, narratives, or poems (Writing–NBE3U)</p>
After	<p>Have students watch the following anime video on YouTube:</p> <p>https://www.youtube.com/watch?v=8sZ2MgmeKdU&list=PLAFACC4E6C54DCFED</p> <p>This video connects with the story “Darkness Calls.” It is in the Gitkxan language with English subtitles. Have students respond to the following discussion questions:</p> <ol style="list-style-type: none"> Where do you feel most safe? How do you cope with challenging situations? Who is someone you would consider a supportive friend or mentor? Why? 	
Beyond	<p>Have students watch part 2 of the video:</p> <p>https://www.youtube.com/watch?v=8sZ2MgmeKdU&list=PLAFACC4E6C54DCFED</p>	
Teacher Reflection	<p>Read the introduction to the chapter “Cree Knowledge Embedded in Stories” and the last piece in the chapter, which is an excerpt of a speech by Harold Cardinal, “Excerpt from “Einew Kis-Kee-Tum-Awin (Indigenous People’s Knowledge).” This piece by Cardinal is key to this chapter, as it can be used as a way of introducing students to Cree-centred stories.</p>	

Lesson #2

Learning Goals:

- To understand how language can be used to fight oppression

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	<p>Ask students to describe how they learn and acquire knowledge.</p>	<p>Observe students’ understanding of the idea of knowledge</p>

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	Have students go back and read the introduction to chapter 4 to develop additional context around Cree-centred stories and Cree storytelling. Also have students read the piece by Cardinal: “Excerpt from “Einew Kis-Kee-Tum-Awin (Indigenous People’s Knowledge).”	Analyze and assess information, ideas, issues, and language as they pertain to Aboriginal identity in a variety of informational writings and Aboriginal literary works (Identity–NBE3U) Demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues (Sovereignty–NBE3U)
After	Have students reflect on the following discussion questions: Why is studying Cree language important? How might you describe your own pursuit of knowledge after reading about Cardinal’s conversations with his Elder?	Assess the challenge of maintaining cultural identity that faces Aboriginal peoples, as represented in Aboriginal literature (Challenges–NBE3U)
Beyond	Students reflect upon what knowledge they can receive from someone they consider an elder/mentor. Who are they and how are they an elder/mentor?	
Teacher Reflection	Teacher shares their pursuit of knowledge.	

Lesson #3

Learning Goals:

- To explore oppression of Indigenous peoples

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Share the following video about Anansi the spider: https://www.nfb.ca/film/magic_of_anansi/ Have students come up with a working definition of the words “trickster,” “cunning,” “wit.” Note that “trickster” may have several meanings and can relate to hero. It should not be assumed that a “trickster” is the same as “cunning” and “wit.”	Observe students’ knowledge and understanding of language

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	<p>Have students read the next two stories: "I'm Not an Indian" and "The Republic of Tricksterism."</p> <p>Teacher provides a definition of the word "oppression."</p> <p>Discussion questions:</p> <ol style="list-style-type: none"> How does the Cree language use the word "Indian" to fight oppression? Name other tricksters and describe how they have fought oppressors. <p>Students write a paragraph to congratulate a trickster for their work.</p>	<p>Analyze and assess information, ideas, issues, and language as they pertain to Aboriginal identity in a variety of informational writings and Aboriginal literary works (Identity–NBE3U)</p> <p>Demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues (Sovereignty–NBE3U)</p> <p>Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience (Writing–ENG3U)</p>
After	Students share their work in a community circle.	<p>Listening to Understand: Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (Oral communication–ENG3U)</p> <p>Speaking to Communicate: Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes (Oral communication–ENG3U)</p>
Beyond	Students write to another trickster or character.	
Teacher Reflection	Teacher writes their own congratulatory paragraph to a trickster.	

Lesson #4

Learning Goals:

- To explore the oppression of Indigenous peoples
- To develop an understanding of decolonization

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Review the word "oppression." Discuss the words "colonization" and "decolonization."	Observe students' prior knowledge

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	<p>Have students read: “Delivery.”</p> <p>Discussion questions:</p> <ul style="list-style-type: none"> a) Why might the author identify the setting as “the rez”? b) Ruth Ann does not have access to a doctor or medical care. What does this tell us readers about life on reserves? c) How has colonization impacted Ruth Ann and life on “the rez”? d) What strength and resourcefulness does Ruth Ann demonstrate? <p>Have students read “Rolling Head’s Grave Yard” and Louise Bernice Halfe’s notes at the end of the stories together.</p> <p>Discussion questions:</p> <ul style="list-style-type: none"> a) How might being left with more questions at the end of a story aid in the pursuit of knowledge? b) As Halfe mentions, how might delving deeper into the Cree language assist in understanding Cree philosophy, psychology, and spirituality? 	<p>Demonstrate an understanding of the relationships depicted in fiction, drama, poetry, and non-fiction by Aboriginal writers (Relationships–NBE3U)</p> <p>Demonstrate an understanding of the barriers facing Aboriginal peoples in education and employment, as presented in the works of Aboriginal writers (Challenges–NBE3U)</p> <p>Analyze and assess information, ideas, issues, and language as they pertain to Aboriginal identity in a variety of informational writings and Aboriginal literary works (Identity–NBE3U)</p> <p>Demonstrate an understanding of how the different forms and styles used in Aboriginal literary works reflect Aboriginal identity (Identity–NBE3U)</p>
After	<p>Students write a letter to a character in one of the stories in chapter 4. In their letters, students should discuss how the character has helped them in their pursuit of knowledge.</p>	<p>Select and use appropriate writing forms for intended purposes and audiences (Writing–NBE3U)</p> <p>Use a variety of organizational structures and patterns to produce coherent and effective written work (Writing–NBE3U)</p>
Beyond	<p>Students share their letters in a talking circle.</p>	
Teacher Reflection	<p>Teacher writes a letter to a character about how they assisted in the pursuit of knowledge.</p>	

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CHAPTER 5

“EACH WORD HAS A STORY OF ITS OWN”: STORY ARCS AND STORY CYCLES

“Unigumasuittuq/She Who Never Wants to Get Married” (1999), Alexina Kublu (Inuit, 1954-)

“Summit with Sedna, the Mother of Sea Beasts” (1993), Alooook Ipellie (Inuit, 1951-2007)

“Beaded Soles” (1997, 2004), Susan Power (Standing Rock Sioux, 1961-)

“The Devil” (1921), Zitkala-Sa (Gertrude Bonnin), (Sioux, 1876-1938)

“Coyote and the People Killer” (2004), Tania Willard (Secwepemc, 1976-)

“Language and Literature from a Pueblo Indian Perspective” (1981, 1996),
Leslie Marmon Silko (Laguna Pueblo, 1948-)

THE CONTEXT

The discovery in this chapter is the understanding that every person, animal, tree, word, etc., has a story. Everything has a story and every story is connected to another in some way. This chapter allows the reader to look at an Indigenous story cycle and see how its stories are similar to, different from, and connected to stories they have heard in their own lives.

Definition of story cycle:

A group of linked narratives can create an effect you can't get from a novel or from one story alone. It's like a series of snapshots taken over time. Part of the pleasure is turning to them again and again. The interest lies in what has happened in the interstices.

—Pulitzer Prize-winner Michael Chabon on the pleasure of linked narratives
(http://www.klcook.net/ata_workshops_linked.html)

Lesson #1

Learning Goals:

- To see how though we are all unique individuals in the class, our stories are similar and connect to one another

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Have students sit in circle and ask them to journal the following questions (30 minutes): a) What was your childhood like?	Ability to use different writing forms to produce work (Writing-NBE3U)

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TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	b) Talk about an amazing experience in high school. c) Talk about a challenging experience in high school. d) Is there someone you would consider a mentor at school? Why? Why not?	Demonstrate an understanding of relationships examined in this course through classroom discussions (Relationships–NBE3U)
During	Students will then sit in groups of three and share as much from their answers to the questions as they would like. Each member will speak for seven minutes at a time and the other two people in the group will actively listen to the speakers responses without responding.	O.C.: Ability to select and use the most appropriate active listening strategies when participating in a range of situations (ENG3U)
After	Regroup as a class and discuss the following questions: a) What were some of the running themes throughout the responses? b) What were the similarities? c) Any other thoughts?	O.C.: Ability to identify the important information and ideas in oral texts, including increasingly complex or difficult texts, in a variety of ways
Beyond	Students will review what a story arc is using the information from this link: https://study.com/academy/lesson/what-is-a-story-arc-definition-examples.html	
Teacher Reflection	Teacher will journal on the questions that were asked of the students at the beginning of the class.	

Lesson #2

Learning Goals:

- To understand the elements of a short story
- To define a story cycle

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Have students think about some stories, movies, or shows they like and have them talk about why they like them: a) What is interesting about this particular story, movie, show? b) Who is the main character? c) What was the best part? d) How did it end?	Activating prior knowledge on the elements of a story

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	Review the elements of a short story, which would have been discussed in Grade 9/10 English (i.e., exposition, climax, rising action, falling action, resolution) Students will use the story, movie, or show they selected earlier to identify the elements of a story.	Classify and organize information and ideas to suit specific forms and purposes for writing (Writing–NBE3U)
After	Students will choose one of the stories from Chapter 5. They will read their story choice independently. Once they finish, they will complete a story arc for their story to share with the class in circle.	RLS: Ability to use different reading strategies (ENG3U) RLS: Ability to apply the elements of a short story to what they are reading (ENG3U) Ability to compare their own ideas, values, and perspectives with those expressed or implied in a text by an Indigenous writer (Relationships–NBE3U)
Beyond	Students and teacher will discuss story cycles and speak about linkages between the stories in Chapter 5.	Demonstrate an understanding of relationships in Indigenous text (Relationships–NBE3U)
Teacher Reflection	What is your story? What were some pivotal moments in your life?	

Lesson #3

Learning Goals:

- To understand how stories and language can create connections
- To make two or three connections between a story in Chapter 5 and their own story

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Review the journal entry done at the beginning of the unit. Review “Language and Literature from a Pueblo Indian Perspective” from Chapter 5 Ask the questions: a) How does your story and this story in the chapter relate? b) How are they interconnected? c) How is your story and the stories of your peers interconnected? d) What are the common themes?	Demonstrate an understanding of relationships in Indigenous text (Relationships–NBE3U)

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	Students will use journal notes from the beginning of this unit along with their “Where I’m From” poem to create their own story. Students will consider mood, characters, elements of a story, etc.	Ability to use the stories and learnings to create new writing (Writing–NBE3U) Ability to revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, reordering ideas (Writing–NBE3U)
After	Students will then create a story arc based on their story.	
Beyond		
Teacher Reflection	Teacher can begin writing their own story.	

Lesson #3

Learning Goals:

- To understand how a story can differ across cultures
- To make two or three comparisons between the Sioux legends and the white man’s devil story

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Read aloud the introduction of author Zitkala-Sa on page 227 Students will then read silently “The Devil” by Zitkala-Sa.	Demonstrate an understanding of relationships in Indigenous text (Relationships–NBE3U)
During	While reading they should consider the following questions: a) What is fear? b) What is the image of the white man’s devil? Are there contemporary images in the media you can think of that resemble this image? c) Why would someone create this image? d) What is the difference between the white man’s devil and the evil spirits spoken about in old warriors’ legends?	Demonstrate an understanding of relationships in Indigenous text (Relationships–NBE3U) Prior knowledge
After	Interweave the answers to these questions into your own story: a) What are you fearful of and why? b) What are some things that you do to “erase” your fears? c) How do you cope with challenges? Loss?	Ability to use the stories and learnings to create new writing (Writing–NBE3U) Ability to revise drafts to strengthen content and improve organization by adding details, deleting irrelevant information, reordering ideas (Writing–NBE3U)

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TASK	INSTRUCTION	ASSESSMENT FOCUS
Beyond		
Teacher Reflection	Teacher can begin writing their own story.	

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CHAPTER 6

COMMUNITY, SELF, TRANSFORMATION

“The Toughest Indian in the World” (2000), Sherman Alexie (Spokane/Coeur d’Alene, 1966-)

“The Secret of the Zutz’baläm” (1997, tr. 2004), Isaías Hernández Isidro (Chontal, 1966-)

“Devotion” (2012), Richard Van Camp (Dogrib [Tlicho], 1971-)

“Grandma and the Wendigo” (2000, tr. 2017), Sylvain Rivard (Abenaki, 1966-)

“Excerpt from *Red: A Haida Manga*” (2009), Michael Nicoll Yahgulanaas (Haida, 1954-)

“The Boys Who Became a Killer Whale” (2006), Ellen Rice White (Snuneymuxw, 1922-)

THE CONTEXT

Students will do work to understand the self in relation to others – not only human others but those belonging to the wider living world. These stories explore character transformation and remind us to be respectful to one another as beings that are both related and interdependent. They demonstrate how the “self” is an open concept defined by our relationships and responsibilities to other human and non-human beings.

Lesson #1

Learning Goals:

- To develop an understanding of the “self” and how characters are beings that are related to others and independent

The first story in this chapter deals with a LGBTQI+ relationship. Depending on student readiness, it may be necessary to work through this story as a class.

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Have students brainstorm an identity map in their journals in which their name is in the middle of a paper and the following attributes surround it: family, spirituality/religion, culture, race, personality, ethnicity, nationality, integrity, clothing, talents, appearance, hobbies, etc. https://bohemianfaces.files.wordpress.com/2014/03/original-mind-map.png	

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	<p>Divide the class in half and ask one half to read the first story of chapter 6, "The Toughest Indian in the World," and the other half to read the second story, "The Secret of the Zutz'balām."</p> <p>Have students work with a partner who read the story they did not read. Using the following guidelines, the partners take turns retelling the story they read:</p> <ol style="list-style-type: none"> Describe how a character promotes an understanding of Indigenous cultural identity (identity). Identify customs, ceremonies, and spiritual beliefs that connect characters to nature and to one another (relationships). 	<p>Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (Oral communication–ENG3U)</p>
After	<p>Have students continue to work with their partners to create an identity map for one character from each chapter.</p>	
Beyond	<p>Have students add to their own identity map. Ask students to add traits that they share with one of the characters from any one of the stories they have read thus far.</p>	
Teacher Reflection	<p>Teachers create their own identity map and link to characters in the stories.</p>	

Lesson #2

Learning Goals:

- To demonstrate an understanding of the cultural practices of Indigenous peoples (relationships)
- To identify aspects of cultural identity related to specific Indigenous peoples (identity)

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	<p>Ask the class to brainstorm and to identify some monsters and supernatural characters or forces in contemporary society.</p>	<p>Observe and listen to students' background knowledge</p>
During	<p>Divide the class in half and ask one half to read "Devotion" and the other half to read "Grandma and the Wendigo."</p> <p>Have students work with a partner who read the story they did not read. Each partner will take a turn retelling the story they read and answer the following guiding questions:</p> <ol style="list-style-type: none"> Who are the animal and/or monster characters in each story? Whom do these characters represent? 	<p>Listening to understand: Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes (Oral communication–ENG3U)</p>

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	<p>c) Describe how the behaviours and symbols of the characters strengthen Indigenous cultural identities (identity).</p> <p>d) Identify examples that depict a spiritual and/or emotional link between Indigenous peoples and their traditional lands (relationships).</p>	Explain how literature provides telling insights into the character and ways of a people (Identity–NBE3U)
After	Students write a poem about a character from one of the stories.	Edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English peoples (Writing–NBE3U)
Beyond	Have students create a visual representation of a character from one of the stories.	
Teacher Reflection	Teachers write their own poem and/or create a visual representation of a character from one of the stories.	

Lesson #3

Learning Goals:

- To demonstrate an understanding of the ways in which Indigenous writers depict relationships to promote a vision of Indigenous communities (relationships)
- To explore images in media works related to Indigenous identity

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Have students think about a time in which they reacted to a problem or issue emotionally and not rationally. Ask them to identify the emotion they were feeling. Ask students what they learned about themselves and problem-solving.	Observe how students discuss how they learn from the “self”
During	<p>Go through “Excerpt from <i>Red: A Haida Manga</i>” together as a class. Explore the following discussion questions:</p> <p>a) Identify places, people, and events that are associated with success in maintaining the autonomy of Indigenous peoples (e.g., First Nation schools)</p> <p>b) What can we learn about revenge, individuality, and social, ecological, and familial balances through this story?</p>	Demonstrate an understanding of the language used in Aboriginal works in connection with sovereignty issues (Sovereignty–NBE3U)

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	<p>Read "The Boys Who Became a Killer Whale" as a read-aloud to the class. Explore the following discussion questions:</p> <p>a) What are some of the responsibilities that you and Elders have to one another?</p> <p>b) What are your own ideas, values, and perspectives about Elders? (Have students analyze the thoughts and responses of a character, or characters, and compare them with the students' own probable reactions.)</p>	Analyze images in media works related to Indigenous identity
After	Have students create a Venn diagram of youth and Elders to compare and contrast their thoughts, feelings, and emotions.	Demonstrate an understanding of the ways in which Aboriginal writers depict relationships to promote a vision of Aboriginal communities (Relationships–NBE3U)
Beyond	Compare and contrast ideas within the students' Venn diagrams.	
Teacher Reflection	When exploring students' ideas of youth-elder relationships, what ideas are surprising?	

Lesson #4

Learning Goals:

- To develop an understanding of character transformation and how this relates to the way we self-identify
- To explore supernatural and animal characters and how they can be used to shape the way we think about community and what it means to be human

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	Discuss the idea of character transformation and some of the transformations that occurred in chapter 6.	
During	<p>Have students choose at least one of the characters from chapter 6 that they can relate to and respond to the following questions:</p> <p>a) What commonalities do you share with the character or characters?</p>	Demonstrate an understanding of Aboriginal sovereignty issues, as expressed in Aboriginal literary works (Sovereignty–NBE3U)

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	b) Why did you choose this character (or these characters)? c) What are some of the cultural challenges that the characters must face?	
After	Have students create a webpage for the characters they chose. Students may choose to include: <ul style="list-style-type: none"> • quotes • a logo or another visual representations of the character (their own work) • other ways to celebrate their character 	Produce media texts, including increasingly complex texts, for a variety of purposes and audiences, using appropriate forms, conventions, and techniques (Grade 11 English curriculum–media studies)
Beyond	Display student work and have a gallery walk in which students explore and celebrate their classmates' work.	
Teacher Reflection	Teachers create their own webpage based on a character from one of the stories.	

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CHAPTER 7



SHIFTING PERSPECTIVES

“Never Marry a Mexican” (1992), Sandra Cisneros (Chicana, 1954-)

“Weegit Discovers Halibut Hooks” (1956), Gordon Robinson (Haisla, 1918-1999)

“The Many Lives of Anakajuttuq” (1969), Joe Panipakuttuk (Inuit, 1914-1970)

Excerpt from *Wendy* (2014), Walter K. Scott (Mohawk, 1985-)

“Lullaby” (1974, 1981), Leslie Marmon Silko (Laguna Pueblo, 1948-)

“Notes on Leslie Marmon Silko’s ‘Lullaby’: Socially Responsible Criticism” (2002, 2017),
Jo-Ann Episkenew (Métis, 1952-2016)

THE CONTEXT

Understanding positionality and perspective in relation to historical truths of Indigenous people is important to examine. Students will be able to deepen their understanding of the Indigenous perspectives across Turtle Island today.

Lesson #1:

Learning Goals:

- To understand point of view and shifting perspectives of Indigenous peoples through stories across Turtle Island
- To shape judgment through fiction and non-fiction stories

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	<ol style="list-style-type: none">Vocabulary review:<ol style="list-style-type: none">Before reading each story, have students scan the text to find words they do not know (vocabulary walk) and have students chart vocabulary they do not understand.Review unknown vocabularyDiscuss difference between fiction and non-fiction stories.	C3.1 Demonstrate an automatic understanding of most words in a variety of reading contexts related to First Nations, Métis, and Inuit cultures (NBE3U)

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TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	<p>3. Discuss: What are perspectives? Consider individual, world view, and cultural perspectives.</p> <p>Who benefits from the perspectives expressed in this text?</p> <p>Show an understanding of the fact that different perspectives exist and that it is important to honour different perspectives.</p> <p>What is your current knowledge of Indigenous peoples' perspectives across Turtle Island?</p>	<p>A2.1 Determine how messages relating to First Nations, Métis, and Inuit cultures conveyed in various contemporary and historical Indigenous text forms – and, as appropriate, in non-Indigenous texts – might change if those messages were presented from different perspectives. Make appropriate inferences about how the viewpoint of the creator/author is shaped by factors related to historical period, gender, culture, sexual orientation, ability, and/or politics (NBE3U)</p>
During	<ol style="list-style-type: none"> 1. Students can choose at least two stories from Chapter 7. 2. Chart: Compare/contrast each story of a particular Nation. Are there common themes (such as resiliency, colonization, etc.). 3. As students read and compare, how are the stories the same and how are they different? Are there differences between Canada, USA, and Mexico? <p>How can listening to Indigenous peoples' perspectives on Canada/Turtle Island help inform non-Indigenous peoples' understanding of past and current realities?</p>	<p>A3.3 Analyze and compare the ways in which the diversity of First Nations, Métis, and Inuit lives, knowledge, cultures, and world views are represented or under-represented in various contemporary and historical text forms (NBE3U)</p> <p>A3.1 Demonstrate an understanding of the challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course (NBE3U)</p>
After	<p>Choose one of the Nations mentioned in the reading selections and research its history. Where are its people today? How has their perspective changed?</p> <p>What are the current perspectives of Indigenous peoples across Turtle Island in these stories?</p>	
Beyond	<p>Why is oral storytelling important? Do you think the protection of oral tradition and special status for knowledge holders such as Elders remain relevant in contemporary society? Why or why not?</p> <p>Research a Canadian Nation and find out their perspectives on land, water, treaties, and oral tradition.</p> <p>Has there been change over the past 150 years for Indigenous peoples in Canada/Turtle Island in relation to land, water, and treaties? What is your perspective on this? How can we change this moving forward? In reconciliation?</p>	<p>B1.1 Identify various text forms associated with the oral traditions of First Nations, Métis, and Inuit cultures. Explain their purpose and symbolic meaning (NBE3U)</p> <p>A1.4 Identify and explain diverse themes, ideas, and issues associated with relationships in First Nations, Métis, and Inuit cultures as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (NBE3U)</p>
Teacher Reflection	<p>How can you respond to the Calls to Action of the Truth and Reconciliation Commission in relation to this topic?</p>	

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CHAPTER 8

INDIGENOUS FANTASY AND SF

- “Tatterborn” (2017), Daniel Heath Justice (Cherokee, 1975-)
- “Men on the Moon” (1978, 1999), Simon Ortiz (Acoma Pueblo, 1941-)
- “Father, Son, Holy Rabbit” (2010), Stephen Graham Jones (Blackfeet, 1972-)
- “Terminal Avenue” (2004), Eden Robinson (Haisla/ Heiltsuk, 1968-)
- “On Drowning Pond” (2010), Allison Hedge Coke (Cherokee/Huron, 1958-)
- “The Space NDN’s Star Map” (2015, 2017), L. Catherine Cornum (Diné, 1989-)

THE CONTEXT

Genre fiction, using Fantasy and SF, to indigenize and decolonize literature. “Indigenous futurisms” is a term meant to encourage Indigenous authors to speak back to the colonial tropes of science fiction.

Lesson #1

Learning Goals:

- To learn why Indigenous authors are inspired and use genre fiction and Indigenous futurism to reach wider audiences and bring cultural change

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	<ol style="list-style-type: none">1. Vocabulary review<ol style="list-style-type: none">a) Before reading each story, do a vocabulary walk and have students chart vocabulary they do not understand.b) Review unknown vocabulary, such as “trope.”2. Discuss genre fiction, fantasy, SF, futurism	C3.3 Use a variety of strategies, with increasing regularity, to explore and expand vocabulary focusing on words and phrases that have particular significance for First Nations, Métis, and Inuit communities and evaluate the precision with which these words are used in the texts they are reading (NBE3U)
During	<p>Using Think/Pair/Share, ask students, “What does the future of Canada/Turtle Island look like?”</p> <p>Write the responses on a visual anchor for students to refer back to.</p>	C2. Understanding Form and Style: Identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning (NBE3U)

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	<p>After students have shared their responses, ask students, “Is there any group, place, or thing that is missing from any of these responses?” Teacher will guide students to the concept of Indigenous futurism. Provide definition of futurism for students to copy into their vocabulary banks.</p> <p>Discuss: Why do you think futurism is an important theme to emphasize in reading Indigenous literatures?</p>	
After	<p>After reading all selections, what topic of futurism and genre fiction can you pull from each selection from Chapter 8? Is there a common theme? Describe the element of futurism from the texts.</p> <p>Discuss: Why is Indigenous futurism a popular concept among some Indigenous authors?</p>	C1. Reading for Meaning: Read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning (NBE3U)
Beyond Reading	<p>Discuss and explain quotes: “We’re not historical beings. We’re contemporary and future beings.” — Drew Hayden Taylor</p> <p>“As soon as you can dream about the future, you have hope as well instead of despair.” — Danis Goulet</p>	D2.5 Explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing, and how these may either reflect or conflict with a First Nation, Métis, or Inuit world view (NBE3U)
Teacher Reflection	How can you relate the concept of futurism to the TRCs Calls to Action?	

Lesson #2:

Learning Goals:

- To learn that reading Indigenous narrative texts through the lens of genre can illuminate and give new resonance to issues of place, decolonization, sovereignty, and self-determination

TASK	INSTRUCTION	ASSESSMENT FOCUS
Before	<p>1. Vocabulary review: What is decolonization? sovereignty? self-determination?</p>	A1.2 Formulate increasingly effective questions to guide their explorations of themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (NBE3U)

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TASK	INSTRUCTION	ASSESSMENT FOCUS
During	<p>Using Think/Pair/Share, ask students, “What do the effects of decolonization in Canada/Turtle Island look like?”</p> <p>Write the responses on a visual anchor for students to refer back to.</p> <p>After students have shared their response, ask students, “Why do Indigenous people fight for sovereignty and self-determination?”</p> <p>Teacher will guide students to the concept of self-determination and resiliency.</p> <p>Identify historic and contemporary events affecting the self-determination of Indigenous peoples.</p>	<p>C1.8 identify and analyze the perspectives and/or biases evident in texts dealing with themes, ideas, and issues related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, commenting with growing understanding on any questions they may raise about beliefs, values, identity, and power (NBE3U)</p>
After	<p>After reading all selections, what topic of self-determination and resiliency, can you pull from each selection from Chapter 8? Is there a common theme?</p>	<p>C1. Reading for Meaning: Read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning (NBE3U)</p>
Beyond Reading	<p>Discuss quote:</p> <p>“As soon as you bring imagining a future into this context, it can be a very powerful thing because then we have the ability to imagine different futures other than what was literally programmed and predetermined for us.” — Danis Goulet</p> <p>Students complete self-reflection.</p> <p>Futher extension: Danis Goulet’s short film, <i>Wakening</i>, a contemporary reconsideration of the fight between Wesageechak and Weetigo. See at https://www.youtube.com/watch?v=bbmi2ff3MBk</p>	<p>C4. Reflecting on Skills and Strategies: Reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources (NBE3U)</p> <p>D2.5 Explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing, and how these may either reflect or conflict with a First Nation, Métis, or Inuit world view (NBE3U)</p>
Teacher Reflection	<p>How can Indigenous self-determination bring more awareness to the TRC Calls to Action?</p>	

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FURTHER LINKS/EXTENSIONS FOR CURRICULUM



- Toronto Indigenous history:
<http://www.cbc.ca/news/canada/toronto/first-story-toronto-indigenous-history-1.4170290>
- GoodMinds for books and resources, Aboriginal perspectives: The Teacher's Toolkit:
<http://www.goodminds.com/>
- National Film Board:
www.nfb.ca/indigenous-cinema
- 2003 CBC Massey Lectures, "The Truth about Stories: A Native Narrative" by Thomas King:
<http://www.cbc.ca/radio/ideas/the-2003-cbc-massey-lectures-the-truth-about-stories-a-native-narrative-1.2946870>
- What is the significance of acknowledging the Indigenous land we stand on?
<http://www.cbc.ca/news/canada/toronto/territorial-acknowledgements-indigenous-1.4175136>
- Ontario treaties:
<https://www.ontario.ca/page/treaties>
- Native Land:
<https://native-land.ca/>
- Film by Michelle St. John, *Colonization Road*:
<http://www.cbc.ca/firsthand/episodes/colonization-road>
- Canada 150 marked by celebration and activism in the GTA:
<https://www.thestar.com/news/gta/2017/07/01/everything-you-need-to-know-to-mark-canada-day-in-toronto.html>
- Listening to History: Correcting the Toronto Métis Land Acknowledgement:
<http://activehistory.ca/2016/12/listening-to-history-correcting-the-toronto-metis-land-acknowledgement/>
- Getting ready for Treaty Week Recognition:
<http://etfvoice.ca/feature/getting-ready-treaties-recognition-week>
- Settlers with opinions:
https://theconversation.com/all-mouth-and-no-ears-settlers-with-opinions-83338?utm_source=facebook&utm_medium=facebookbutton

- Beyond territorial acknowledgment:
<http://apihtawikosisan.com/2016/09/beyond-territorial-acknowledgments/>
- Treaty Education Initiative:
<http://www.trcm.ca/treaty-education-initiative/k-12-treaty-education-continuum/>
- Indigenous languages are not dialects:
<https://rising.globalvoices.org/blog/2013/12/04/indigenous-languages-are-not-dialects/>
- Canadian Human Rights Trust:
<https://egale.ca/>
- Sixty Languages at risk of extinction in Mexico: Can they be kept alive?
<https://news.nationalgeographic.com/news/2014/04/140410-mexico-languages-speaking-cultures-world-zapotec/>
- Did You Know? Sixty-two indigenous languages still spoken in Mexico:
<http://www.mexconnect.com/articles/1270-did-you-know-sixty-two-indigenous-languages-still-spoken-in-mexico>
- Instituto Nacional de Lenguas Indígenas:
<http://www.inali.gob.mx/>
- NFB films where the audio is in another language and closed captions are in English:
<https://www.nfb.ca/>
- 20 palabras que usas diariamente y que no sabías que eran náhuatl
<https://matadornetwork.com/es/palabras-nahuatl-que-usas-diariamente/>
- Canada 150: Toronto traces its Indigenous history 11,000 years:
<https://www.toronto.com/community-story/7218897-canada-150-toronto-traces-its-indigenous-history-back-11-000-years/>
- Aboriginal languages for Canada:
<https://www.ucalgary.ca/dflynn/files/dflynn/CookFlynn08.pdf>
- Aboriginal perspectives: The Teacher's Toolkit:
<http://www.edu.gov.on.ca/eng/aboriginal/toolkit.html>
- Indigenous Perspectives Education Guide:
<http://education.historicacanada.ca/en/tools/493>
- Links to Medicine Wheel teachings:
<http://www.fourdirectionsteachings.com>
- Indigenous Perspectives Education Guide:
<http://education.historicacanada.ca/en/tools/49>
- Circle symbols:
<https://www.warpaths2peacepipes.com/native-american-symbols/circle-symbol.htm>
- Teachings of the Medicine Wheel:
<http://onlc.ca/wp-content/uploads/2014/06/Medicine-Wheel-Student-Manual1.pdf>

- How Indigenous and black artists are using science fiction to imagine a better future:
[http://www.cbc.ca/radio/thecurrent/the-current-for-november-14-2017-1.4400378/
how-indigenous-and-blackartists-are-using-science-fiction-to-imagine-a-better-future-1.440042](http://www.cbc.ca/radio/thecurrent/the-current-for-november-14-2017-1.4400378/how-indigenous-and-blackartists-are-using-science-fiction-to-imagine-a-better-future-1.440042)
- Indigenous futurism: Transcending the past, present, and future:
<https://www.gallery.ca/magazine/in-the-spotlight/indigenous-futurism-transcending-the-past-present-and-future>
- Indigenous futurism:
https://en.wikipedia.org/wiki/Indigenous_Futurism
- Aboriginal perspectives on self-determination:
https://www.edu.gov.mb.ca/k12/cur/socstud/foundation_gr6/blms/6-4-3d.pdf
- Rethinking resilience from Indigenous perspectives:
[https://dandeneau.uqam.ca/upload/files/pdfs/Kirmayer%20et%20al\(2011\)%20-%20Rethinking%20resilience.pdf](https://dandeneau.uqam.ca/upload/files/pdfs/Kirmayer%20et%20al(2011)%20-%20Rethinking%20resilience.pdf)
- Painting the path of Indigenous resilience, Lisa Boivin, TEDxUofT:
https://www.youtube.com/watch?v=GX_TlFeVxGk
- LGBTQI+ resources:
<http://www.the519.org/>

SPECIAL EDUCATION ACCOMMODATIONS



Accommodations refer to the teaching strategies, supports, and/or services that are required in order for a student to access the curriculum and demonstrate learning. Instructional Accommodations refer to changes in teaching strategies that allow the student to access the curriculum. Environmental Accommodations refer to changes that are required to the classroom and/or school environment. Assessment Accommodations refer to changes that are required in order for the student to demonstrate learning.

EXAMPLES OF ACCOMMODATIONS

Instructional Accommodations

- Buddy/peer tutoring
- Note-taking assistance
- Duplicated notes
- Contracts
- Reinforcement incentives
- High structure
- Partnering
- Ability grouping
- Augmentative and alternative communications systems
- Assistive technology, such as text-to-speech software
- Graphic organizers
- Non-verbal signals
- Organization coaching
- Time-management aids
- Mind maps
- Increased breaks
- Concrete/hands-on material
- Manipulatives
- Tactile tracing strategies
- Gesture cues
- Dramatizing information
- Visual cueing
- Large font size
- Tracking sheets
- Colour cues
- Reduced/uncluttered format
- Computer options
- Spatially cued formats
- Repeat information
- Rerword/rephrase information
- Allow processing time
- Word retrieval prompts
- Taped texts

Environmental Accommodations

- Alternative workspace
- Strategic seating
- Instructor proximity
- Reduced audio/visual stimuli
- Study carrel
- Minimize background noise
- Quiet setting
- Use of headphones
- Special lighting
- Assistive devices or adaptive equipment
- Extended time limits
- Verbatim scribing
- Oral responses, including audiotapes
- Alternative settings
- Increased breaks
- Assistive devices or adaptive equipment
- Prompts to return student's attention to task

Assessment Accommodations

- Augmentative and Alternative Communications Systems
- Assistive technology, such as speech-to-text software
- Large size font
- Colour cues
- Reduced/uncluttered format
- Computer options
- Processing time allowed

Instructional Accommodations

- Large font size
- Tracking sheets
- Colour cues
- Reduced/uncluttered format
- Computer options
- Spatially cued formats
- Repeat information
- Reword/rephrase information
- Allow processing time
- Word retrieval prompts
- Taped texts

NOTE: Throughout this curriculum we ask teachers and students to be mindful and honour the symbols and cultures explored in order to avoid Indigenous appropriation. Appropriation refers to using Indigenous symbols or cultural practices in a way that may cause emotional, spiritual, or cultural harm. It is therefore important to know and understand the stories in order to honour and show respect.



WILFRID LAURIER
UNIVERSITY PRESS
www.wlupress.wlu.ca

Copyright © 2018 Wilfrid Laurier University Press

The Press acknowledges the support of the Canadian Books in Ontario Schools fund,
an initiative of the Ontario Media Development Corporation (OMDC)

978-1-55458-973-9 paper
978-1-55458-974-6 PDF