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# BC History in Action

A Guide to Teaching History Through Drama  
Kindergarten to Grade 7

## Acknowledgements

Funding for this guide was provided by the British Columbia Ministry of Education and the Ministry of Tourism, Culture and the Arts. The guide was made possible through the support and contributions of Dr. George Belliveau, Ph.D., Grades 8 to 12 guide writer; Dr. Monica Prendergast, Ph.D., K to Grade 7 guide writer; Hugh Anderson, Sharon Flanagan, Pierre Gilbert, and Adam Barker, reviewers; Janine Hannis and Ann Garside, project managers; other Ministry of Education staff; and editing and design from Reber Creative.

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BC Archives B-06377



# BC HISTORY IN ACTION:

## A Guide to Teaching History Through Drama

### Kindergarten to Grade 7

## Introduction and Rationale

The focus of this guide is on *drama structures* that invite students and teachers to further discover, explore and enhance learning of British Columbia history. The historical events, people and places are not necessarily fully fleshed out – you are encouraged to seek out further details regarding the historical content. Each lesson suggests links and resources find further information. As well, users of this guide are welcome and encouraged to use the drama activities to explore other BC historical content.

The nine lessons described are intended as guides or roadmaps towards integrating drama as an approach to learning in elementary and middle school classrooms. Therefore, teachers and students are encouraged to see the drama-based lessons as adaptable stimuli, which they can build, alter or strengthen with their own ideas and activities. The term drama is deliberately used in this guide instead of theatre. The term drama emphasizes that the activities focus on classroom-based work rather than building towards a performance for an outside audience.

At the heart of the Ministry of Education’s Prescribed Learning Outcomes (PLOs) for students in most subject areas, teachers are strongly encouraged to remember the following:

- Learning requires the active participation of the student.
- People learn in a variety of ways and at different rates.
- Learning is both an individual and a group process.

The drama strategies presented in this guide relate to these three principles as they take into account active learning, different ways of knowing, and individual and group learning opportunities. Beyond these three principles, the lessons provide target-specific learning outcomes for fine arts and social studies for Kindergarten through Grade 7.

### Who is it for?

The lessons are created with elementary and middle school classrooms in mind, and are integrated across the curriculum, particularly in social studies, language arts and fine arts (drama). A companion guide for Grades 8 to 12 is also available.

### Structure of the drama-based lessons

- Grade Level
- Learning Objectives
- Learning Outcomes
- Suggested Procedures
- Follow-up Activities and Extensions
- Resources

## Introduction

### Recommended Assessment

- The Learning Outcomes given for each lesson should form the basis of assessment criteria. Teachers may wish to create a rubric using the outcomes with a range of 1 to 5 for each outcome.
- Wherever possible, assessment criteria should be developed cooperatively with students. Self-evaluation provides a way for students to reflect on their own learning through drama. Group evaluation is appropriate whenever group work is part of the lesson.
- Reflection on shared dramatic activities is the most important part of any drama lesson. Ensure that sufficient time for reflection and discussion is planned into each drama lesson. Students should always be encouraged to think about the value of drama and the opportunity to present learning in spoken and visual ways. Having students keep drama journals is also recommended.
- Integrated Resource Packages for Social Studies K to 7 and Fine Arts K to 7 are available at [www.bced.gov.bc.ca/irp](http://www.bced.gov.bc.ca/irp). Classroom Assessment Models for social studies are available on pages 119-205 of the Social Studies K to 7 IRP.
- The Canadian textbooks *Story Drama* by David Booth (2nd edition, 2005, Pembroke) and *Asking Better Questions* by Norah Morgan and Juliana Saxton (2nd edition, 2006, Pembroke) both have copyright-free assessment tables, checklists and rubrics that are suitable for the lessons included in this guide.

### Suggested Timeframes

- This guide does not provide suggested timeframes for each lesson; however, most lessons will take a minimum of one hour and a maximum of six hours. Teachers' knowledge of their classes will determine the most effective timeframe for the lessons.
- It is recommended that classes new to drama begin with short periods of time (10 to 20 minutes) and that teachers gradually extend these periods as students gain commitment and confidence.
- Drawing up a collective "Drama Contract" before embarking on drama activities allows teachers to clearly establish expected behaviours from students. Key terms that should emerge from discussions of expectations include Cooperation, Concentration, Communication and Commitment ("The 4 Cs of Drama"). Students will need to understand that if any of these contractual points is broken, the drama lesson will stop. Once the contract has been signed by every student, post it in your classroom and make additions as needed.

## Drama Strategies

The following drama strategies will be used throughout this guide, and are bolded where they are incorporated into each lesson plan. All drama strategies make use of **role** – that is, taking on the characteristics and attitudes of another person, animal or thing.

**Brainstorming:** Students work in large or small groups, in pairs or individually to gather all possible ideas and materials on a given lesson topic or theme. Brainstorming sessions may involve the use of **webs, lists, collages or portfolios of research**, depending on grade level. The oral aspect of brainstorming is encouraged whenever possible, so that groups can share ideas and develop them in cooperation. NOTE: Brainstorming in-role is also encouraged (see Mantle of the Expert, page 6).

**Tableau(x) or Sculpting:** Students create frozen images using their bodies and available materials to illustrate a story, situation, event or theme. All successful tableaux feature the qualities of **Focus, Action and Levels**. Focus means that the eye is drawn to the part of the image that shows the key idea being communicated. Action means that the image captures something happening in time, like a photograph. Levels mean that students consider how physical levels of Low, Medium and High can create visual interest in their tableaux. **Tapping-in** with tableaux is when the teacher or other students enter the image and, touching one or more figures in the image gently on the shoulder, ask them questions to which they can respond. **Sculpting is a** variation on this activity where students mold each other, as lumps of clay, into sculpted representations of their ideas. In pairs, one student is neutral (hands at side, no expression) and his or her partner can gently move them into a sculpted image. Facial expression should be mirrored only. NOTE: Sculpting involves appropriate physical touch and requires careful instruction; a demonstration of correct procedure is recommended.

**Mime/Movement:** These strategies ask students to create sequences that attempt to communicate stories, situations, events or themes using silent movement only. Often, music may be incorporated that adds a '**soundtrack**' to this activity. Alternatively, students may create soundscapes (see page 6) to coincide with mime or movement sequences. Finally, a **narrator** or **group of narrators** can tell what is happening in a movement sequence from a position at the side of the action. Students are encouraged to make use of large whole body movements and suitable facial expressions when working with mime/movement. **Slow-motion** can be an effective device in this activity.

**Meetings:** Drama lessons often involve solving a problem that has been generated out of a lesson topic. Students may work either **in-role** as characters who are dealing with this problem, or out-of-role as themselves reflecting on what to do. Meetings are called and held to discuss possible actions to resolve the problem at hand. The teacher will often take the role of leading the meeting and facilitating its

procedures. All meetings should move toward an agreement on what actions will be taken as the next stage of the investigation. NOTE: Meetings are best held in a **seated circle formation**, not at desks.

**Interviews:** Interviews may take place with the whole class, in large or small groups, or in pairs. In each case, it is important to allow students to move between being an **interviewer** and being a **subject**, so they can experience both roles. Interviews are most often done in-role as characters involved in a dramatic situation and journalists who want to know their stories. Reporting on what is discovered in an interview process may be oral or written. Oral reports may make use of a **dramatized newscast** to share with the class. Written reports may take the form of a newspaper on the topic under investigation. NOTE: **Hot-seating** is an interview strategy in which one or more students (or the teacher), working in-role, improvise answers to questions put to them by one or more other class members.

**Environments/Soundscapes:** When entering into an imagined place (such as the past or another culture), it is helpful to explore this new environment through drama. There are many ways to go about this, including having the teacher lead the class on a **journey of discovery**. Ideally, this journey can move out of the classroom (perhaps outside), and involves asking students to report what they are **seeing, hearing, smelling, touching** and **tasting** as they travel through a particular space or place. A variation on this is to have students remain seated, but to **visualize** the journey with the teacher guiding the visualization. The class then reports on what they experienced and encountered along the way. Tableaux and mime/movement may also be used to explore an environment. **Mapping** is an excellent way to prepare for or follow up the exploration of an environment. Soundscapes or **Vocal Collage** involve gathering appropriate sounds for a particular environment and presenting a group soundscape to the rest of the class. NOTE: Sounds may be verbal, recorded and/or make use of found objects (e.g., a rustling plastic grocery bag sounds much like walking through leaves in the woods).

**Mantle of the Expert:** This in-role dramatic process was developed by British drama educator Dorothy Heathcote. Mantle of the Expert [MoE] involves creating a lived experience for students as they carry out a group project. In this strategy, students take on adult roles of expertise, such as historian, geographer, doctor, archeologist, private investigator, police officer, filmmaker, reporter and so on. Teachers wishing to use Mantle of the Expert are encouraged to think about what kinds of expertise would be required to best make discoveries on a particular topic. Next, students are offered the chance to pursue the assigned project through a series of **class meetings/interviews** where the teacher takes on a role as either a Chief Expert or as someone in need of the expertise of the class. For example, a project on the Gold Rush of the 1860s might involve the work of cartographers mapping how miners reached the camps, geologists explaining how gold is formed under the earth and/or police officers trying to track down a thief in a mining camp. NOTE: A detailed website is available at [www.mantleoftheexpert.com](http://www.mantleoftheexpert.com).

**Debates/Trials:** These social and political activities are inherently dramatic. In any subject area, holding a debate on a contentious issue invites students to consider and express multiple viewpoints. Adding roleplay to a debate can increase student interest and commitment. For example, in a roleplayed debate on the decision to move Japanese Canadians to internment camps during World War II, government and military officials on one side of the debate could face members of the Japanese Canadian community. As with interview strategies, it is always a good idea to reverse the roles at mid-point in the process so students can experience both positions. Trials offer an even more dramatic approach as students can work in teams of prosecution or defense lawyers, jury members, witnesses and experts to prepare and deliver a case. The teacher may choose to take on the role of judge in these proceedings. NOTE: As with most of these strategies, some preparatory work is required. Students can learn the structure and rules of debating and the procedures of a courtroom trial before moving into dramatizing these activities.

**Playbuilding:** Playbuilding is a more advanced drama activity that moves students toward the art form of theatre. However, playbuilding involves the collective creation of an original script or improvised performance rather than the memorization and staging of an already-scripted play. Playbuilding brings together multiple processes, including the drama strategies described on pages 5 to 7 and more, to facilitate students' development and presentation of a drama on a chosen topic or theme. Younger students (K-Grade 3) may create short playbuilt dramas of one or two minutes in length. Older students may work more intensively over time to create dramas of five or ten minutes or more in length. In all cases, teachers should emphasize that playbuilding projects are demanding and require commitment, creativity and co-operation in order to succeed.

NOTE: For more information about playbuilding, see:

- *Building Plays: Simple Playbuilding Techniques at Work* by Carole Tarlington and Wendy Michaels (1996, Pembroke)
- *Strategies for Playbuilding* by Will Weigler (2001, Heinemann)

## Resources

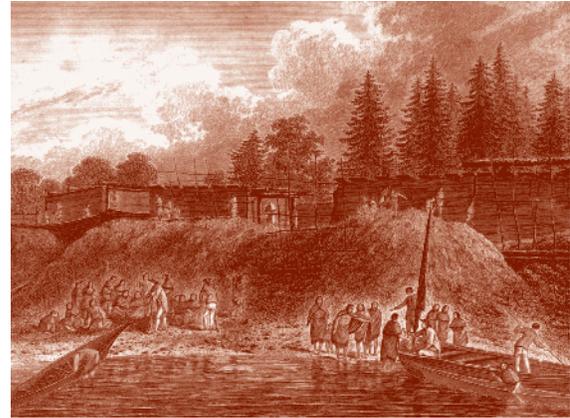
- BC IRP Resource list for K-7 Drama: [www.bced.gov.bc.ca/irp/fak7/drk7apb.htm](http://www.bced.gov.bc.ca/irp/fak7/drk7apb.htm)
- *The New Dramathemes*, 3rd edition by Larry Swartz (2002, Pembroke)
- *Games for Everyone* by David Booth (1986, Pembroke)
- *Drama Lessons for Five to Eleven-Year-Olds* by Judith Ackroyd and Jo Boulton (2001, David Fulton)
- *Role Drama* by Carole Tarlington and Patrick Verriour (1991, Pembroke)
- *Story Drama*, 2nd edition by David Booth (2005, Pembroke)
- *Into the Story: Language in Action through Drama* by Carole Miller and Juliana Saxton (2004, Heinemann)

## Lesson 1: The Original People

**Grade Level:** K to Grade 4

### Learning Objectives

Students will grow in their understanding of the significance of animal figures in Aboriginal heritage and belief systems. Students will draw on research and discussion of this topic to create a collaborative story to be presented in class.



BC Archives PDP00237

#### Fine Arts K-7 Learning Outcomes

*Students will:*

- demonstrate a willingness to express their feelings and ideas
- demonstrate respect for the contributions of others
- express ideas and emotions using verbal and non-verbal communication

#### Social Studies K-7 Learning Outcomes

*Students will:*

- collect information from a variety of sources and experiences
- draw simple interpretations from personal experiences, oral sources, and visual representations
- present information using oral, visual, or written representation

### Suggested Procedures

1. Create four large labels, each with the name or image of one of the following animals – **Eagle, Wolf, Raven, Killer Whale** – and place them in four corners of the classroom.
2. Tell students that the west coast Tlingit First Nations people tell creation stories of animal spirits moving from animal to human and back again, called the *Raven Cycle*. Which of these four animal spirits of significance to the Tlingit people would they like to explore? Divide the class into four groups based on their first or second choices. NOTE: In consultation with your district’s Aboriginal Education Coordinator, you can adapt this lesson to reflect the traditional belief systems of your own community’s Aboriginal peoples.
3. What research might each group do to learn more about their chosen creature? If possible, have students work in the computer lab to search for images and stories involving their animal, especially in the context of Aboriginal culture (see Resources page 10).

## Lesson 1 – The Original People

4. Based on their research findings, have each group **brainstorm** a list of positive qualities of that animal (e.g., strong, good hunter, clever, great swimmer).
5. Have each group present a frozen image or tableau that shows their animal and its various qualities as embodied by individual students. What qualities can the rest of the class see in this silent image? The device of **tapping-in** to the tableau may be used here to question each animal figure.
6. Number off students in each of the four groups and have them gather in a circle with members of the three other groups with the same number. In this way, members of all four animal clans **meet** together in small groups.
7. Ask these small groups to create a story involving these four creatures that shows each of them using one or more of their qualities. If students need a stimulus, invite them to think about how they might assist some Aboriginal hunters who are lost and far from their home village.
8. When they have decided upon their story (in oral form, as in traditional Aboriginal storytelling), have them practise how they will share the story with the class. If there is time, they can create masks to represent their animal characters.
9. For younger classes (K-Grade 1), sharing may simply be a sentence spoken by each student in the group while they are in a tableau that shows a key moment in the story. For older classes (Grades 2-4), students may create a series of tableaux or mimed movements illustrating the sequence of the story as they tell it (perhaps with one student acting as narrator), or they may choose to dramatize the tale.

### Follow-up Activities and Extensions

- Reflect with your class on why these animal figures were (and are still) so important to Aboriginal communities.
- Share some creation myths from these cultures and images of masks.
- Where possible, invite a representative of the local Aboriginal community into your classroom to share their stories and culture.

### Resources

- A Google image search on “Haida Masks” will provide students with dozens of pictures of traditional animal masks.
- The Canadian Museum of Civilization has a script, “People of the Salmon,” that can be individually read or read aloud at [www.civilization.ca/aborig/cxs/cxs01eng.html](http://www.civilization.ca/aborig/cxs/cxs01eng.html).
- The Aboriginal Cultures and Storytelling website has audio links to a number of storytellers at <http://cado.ayn.ca/>.

## Lesson 2: The Arrival of the Traders

**Grade Level:** Grades 4 to 7

### Learning Objectives

Students will gain an appreciation of the many challenges European explorers faced surviving in the wilderness of British Columbia. Students will create characters, journeys, stories and maps to express their understandings.



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#### Fine Arts K-7 Learning Outcomes

*Students will:*

- demonstrate individual responsibility within the group when developing dramatic work
- demonstrate leadership and responsibility within the group
- demonstrate respect for the perspectives of self and others

#### Social Studies K-7 Learning Outcomes

*Students will:*

- describe how they interact with different environments
- draw simple interpretations from personal experiences, oral sources, and visual and written representations
- compare the “discovery” and “exploration” of North America from European and Aboriginal peoples’ perspectives

### Suggested Procedures

1. Aboriginal peoples had been living in North America for generations before European explorers, traders and settlers began to arrive. In a whole class or small group **brainstorming** session, generate a list of the challenges that faced these new arrivals. Consider aspects such as language, shelter, food, weather and transportation and try to be specific in defining the nature of each challenge.
2. Have each student create a European explorer or trader character. Begin by selecting a name for the character (male or female...see textbox on Frances Barkley in *Far West* [p. 39]). Next, read the chapter called “The Arrival of the Traders” in the same text (pp. 35 to 52). Have each student write a journal entry **in role** as their chosen character that begins with the words of real-life explorer Simon Fraser:

*“I have been for a long period among the Rocky Mountains, but I have never seen anything equal to this country, for I cannot find words to describe our situation at times. We had to pass where no human being should venture” (Far West, p. 44).*

<sup>1</sup> [www.knowbc.com/learninglayer/farwestmain.html#THEARRIVALOFTHETRADERS](http://www.knowbc.com/learninglayer/farwestmain.html#THEARRIVALOFTHETRADERS)

## Lesson 2 – The Arrival of the Traders

The journal entry should describe in detail what the challenges were on a particular journey (e.g., at sea, on rivers, over mountains, through forests, in summer, in winter...).

3. Working in small groups, have each student read his or her journal entry aloud, and direct the rest of the group to create a **tableau** or **mime/movement** sequence that illustrates the journal entry. Have students share these tableaux with the whole class, with discussion and reflection on the commonalities and differences evident in each presentation. NOTE: Teachers may choose to use the convention of **tapping-in** (entering the image and placing a hand on someone's shoulder) to ask students within a tableau to voice the thoughts of their characters.
4. Call a **meeting** of the BC Explorers' Club, with the **teacher in-role** as President. The club is open to people of all backgrounds and nationalities (although this would not have been the case at the time). Announce that this meeting will determine who is most deserving of the "Explorer of the Year" award – that is, who has discovered something new and remarkable in their journeys or who overcame a difficult set of challenges. Invite every member to speak to their nomination for this award by telling a story of one of their most challenging explorations. The meeting may conclude with all members winning the award, or with the president saying the winner will be announced at a later date.
5. Using **mantle of the expert**, have students learn about cartography [<http://en.wikipedia.org/wiki/Cartography>] or mapmaking. Working in pairs (switching roles at mid-point), have one person **roleplay** his or her explorer character while the second roleplays a cartographer. These two people then work together to create a first map of the territory that has been explored. Provide students with large blank maps of BC (one each) and have them use atlases to help them label the journeys they have been on as explorers, using actual place names as they exist today. NOTE: Some places have both Aboriginal and European names; use both names where possible.

### Follow-up Activities and Extensions

- Display maps and in-role journal entries created in this lesson as a class project.
- Learn more about wilderness travel in BC by researching BC Provincial Parks, The Land Conservancy of BC and Travel BC.
- Invite a parent or community member with knowledge of and experience in wilderness adventures to speak to the class.

### Resources

- BC Provincial Parks: [www.env.gov.bc.ca/bcparks/](http://www.env.gov.bc.ca/bcparks/)
- The Land Conservancy: [www.conservancy.bc.ca/](http://www.conservancy.bc.ca/)
- The Explorers Club: [www.explorersclub.ca/index.html](http://www.explorersclub.ca/index.html)
- National Geographic: [www.nationalgeographic.com](http://www.nationalgeographic.com)

## Lesson 3: Gold Rush

**Grade Level:** Grades 4 to 7

### Learning Objectives

Students will experience the challenges of maintaining law and order in frontier settings through their dramatization of mining camp crimes in the 1860s. Students will learn about historical figures such as Judge Matthew Begbie and demonstrate their abilities to work cooperatively to construct stories, maintain in-role fictions and respect diverse opinions.



BC Archives PDP 01207

#### Fine Arts K-7 Learning Outcomes

*Students will:*

- demonstrate co-operative effort to develop dramatic work
- demonstrate social and group skills in dramatic work
- select a means of communication to express ideas and emotions in dramatic work

#### Social Studies K-7 Learning Outcomes

*Students will:*

- describe how physical environment influences human activities
- locate and describe current and historical events
- organize information into a formal presentation using several forms of representation

### Suggested Procedures

“In 1858 prospectors arrived in British Columbia to look for gold. The rush of gold seekers lasted for several years. It led to the growth of business, the construction of roads and towns, and the creation of the first government on the mainland” (*Far West*, p. 53).

1. The 1860s were a key decade in the establishment of British Columbia and a time of great adventure for thousands of gold miners hoping to strike it rich. After having students do some research on this topic, including reading the chapter called “Gold Rush” in *Far West* (pages 53-67), divide the class into groups of five or six and give each group a large sheet of mural paper and markers. Have students create a bird’s eye view map of a fictional mining town in the interior of BC, in which they are living as gold miners, shopkeepers, doctors, teachers or other citizens. Have students clearly label each dwelling, other buildings and surrounding natural features (e.g., river, forest, canyon). Each student should also label his or her home, and select a character name. NOTE: A sketch of Barkerville, one of the main BC goldmining towns, is available at <http://cariboo-net.com/sentinel/mapbv.htm>.

## Lesson 3 – Gold Rush

2. Ask students to close their eyes and request a volunteer from each group who is willing to be the criminal in the upcoming drama. Go around to each group and gently squeeze the shoulder of each selected ‘criminal’ while eyes are still closed. Only you and these students should know who they are, and it is important that they keep their identities a secret. Next, each group writes a brief letter to Judge Matthew Begbie asking him to come to their mining town to help them solve a crime. The letters should describe the nature of the crime (e.g., theft, assault, murder) and any other important information.
3. **In-role** as Judge Begbie, visit each group and make inquiries into the crime with other class members observing. Make reference to the maps to sketch out the sequence of events (where and when they happened), and note any inconsistencies in characters’ alibis or stories. After each **group in-role meeting**, ask the rest of the class who they believe is the guilty one. NOTE: The use of a black cape or robe or a judge’s gavel will help to establish the **teacher-in-role** character of Judge Begbie.
4. Next, the judge organizes a courthouse setting where all the charged criminals are put on **trial**. Assign students roles as prosecutors, defense lawyers, jury members and witnesses, and have them prepare and present the cases. If time allows, all defendants may appear before the judge or students may volunteer their group’s case to limit the length of the activity. Students may need to do additional research in order to prepare for this stage of the drama.
5. To conclude this lesson, students can write letters, journal entries or newspaper articles reporting on these events. What was the outcome of the trial? How was justice served?

### Follow-up Activities and Extensions

- Display the maps and in-role writing completed in this lesson.
- Older classes may wish to share their trial dramas with younger classes who are also studying BC history. NOTE: When sharing drama work with other classes, it is important to take the time to rehearse.
- Watch Charlie Chaplin’s classic silent film *The Gold Rush*, which highlights the lawlessness and greed of this era (although it is set in the American gold rush in California).
- The gold mining town of Barkerville has been restored and is now a popular BC tourist destination. If possible, organize a visit and take advantage of the many educational programs available.

## Resources

- A website on the gold mining town of Yale, BC is available at <http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/yale/contents.htm>.
- The Barkerville website is at [www.barkerville.ca/newindex/index03.html](http://www.barkerville.ca/newindex/index03.html).
- BC Archives has a website on the gold rush at [www.bcarchives.gov.bc.ca/exhibits/timemach/galler04/frames/index.htm](http://www.bcarchives.gov.bc.ca/exhibits/timemach/galler04/frames/index.htm).
- Cariboo Gold Rush teacher resources can be found at [www.cariboooldrush.com/teacher/index.htm](http://www.cariboooldrush.com/teacher/index.htm).



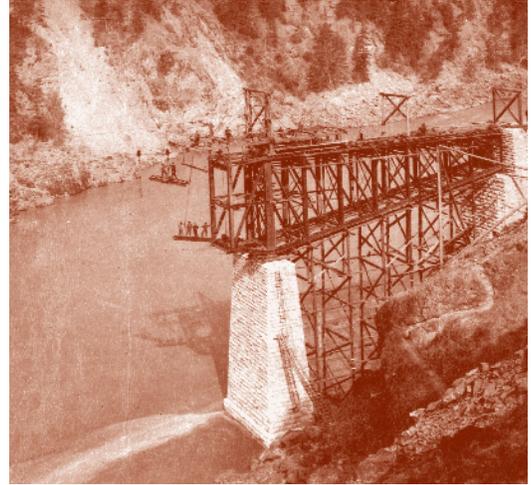
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## Lesson 4: Joining Canada

**Grade Level:** Grades 6 and 7

### Learning Objectives

Students will increase their understanding of how important socio-political decisions are made by holding a debate based on the historical debates around the decision for the colony to enter Canadian Confederation. Students will experience a number of diverse perspectives on this decision-making process.



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### Fine Arts K-7 Learning Outcomes

*Students will:*

- demonstrate a willingness to express their feelings and ideas
- demonstrate co-operative effort to develop dramatic work
- demonstrate respect for the perspectives of self and others

### Social Studies K-7 Learning Outcomes

*Students will:*

- identify and clarify a problem, issue, or inquiry
- support a position on a national issue by considering competing reasons from various perspectives
- demonstrate awareness of the history of Aboriginal peoples' rights

### Suggested Procedures

1. British Columbians felt that they had three options:
  - i. The colony was squeezed between two American territories: Oregon in the south and Alaska in the north, purchased by the United States in 1867. Many residents were Americans by birth who had come to BC for the gold rush. The United States had a large, prosperous economy and by 1862, a railway running right across the continent. Some British Columbians saw many advantages in becoming Americans.
  - ii. Across the Rocky Mountains the new Dominion of Canada, created in 1867 out of four eastern provinces, was spreading across the interior. There was talk of a new railway running all the way to the Pacific. If they could make a good deal, there were advantages to becoming Canadian.
  - iii. A small number of people wanted to leave things the way they were. These people were deeply attached to Great Britain. Many of them were officials in the old government who feared they would lose their positions under a new regime (*Far West*, pp. 70-72).

Divide the class into four groups (or eight smaller groups). Each of the first three groups is assigned the position taken in the three statements. The fourth group is to take the position of Aboriginal people at that time. Here is an historical quote that suggests that point of view:

“We see your ships and hear things that make our hearts grow faint. They say that more King-George-men [whites] will soon be here, and will take our land, our firewood, our fishing grounds; that we shall be placed on a little spot, and shall do everything according to the fancies of the King-George-men” (*Far West*, p.75).

2. Have each group brainstorm how they will present their position in a parliamentary **debate** on whether or not the colony of British Columbia should join Canadian Confederation. NOTE: Part of this preparatory phase might involve learning how parliamentary debates are held, including watching actual provincial or federal government debates on video.
3. Have each student pair off with a member of a different group and conduct **interviews**, with one person as an **in-role** character who holds a particular position on joining Confederation, and the other as a journalist. Then reverse roles, so that each student has a turn in each role. Have students write up the interviews and organize them into a newspaper edition on this topic.
4. **In-role** as Speaker of the House, ask students to take turns presenting their positions **in-role** as imaginary or actual historic characters. The Speaker encourages questions and clarifications from the other groups and maintains order throughout the debate. The debate concludes with a vote taken. At this time in history, Aboriginal people were not allowed to vote, although there were more of them in the colony than European settlers. If these groups had been allowed to vote, what might have happened? Discuss how the conditions that surround historical events and decisions have an impact on how those decisions are made.
5. Conclude this lesson with a drama activity called **Soundscape** or **Vocal Collage**. Ask each student to write down or remember a key word or phrase that has remained with him or her following the debate. One student who thinks his or her word or statement would make a good opening line volunteers, and another one volunteers an effective closing line. At a signal, the first student says his or her line, then other students add in their own words and phrases in their own time, trying not to overlap too much and ensuring everyone’s contribution can be heard. When you are confident everyone who wishes to has spoken, signal the second student for the last line. What words or phrases resonate with the class?

## Lesson 4 – Joining Canada

### Follow-up Activities and Extensions

- Invite a local Member of Parliament into your class to discuss the challenges of parliamentary political debate.
- Write journal entries, poems or other creative forms to express the personal impact of this significant political decision on British Columbians at that time.
- Consider the points of view on this matter that might have been held by Chinese mine and railway workers at that time (who were also denied the vote).

### Resources

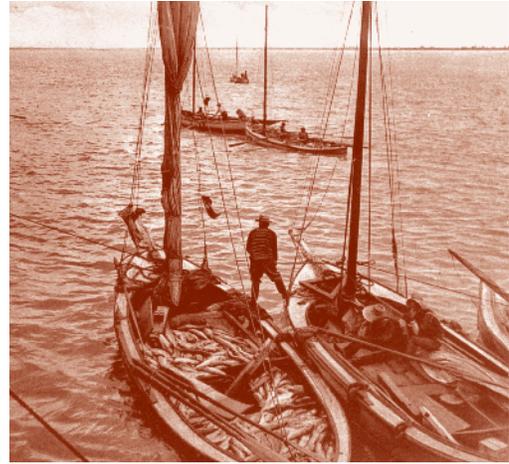
- Confederation for Kids:  
[www.collectionscanada.gc.ca/confederation/kids/index-e.html](http://www.collectionscanada.gc.ca/confederation/kids/index-e.html)
- Confederation website:  
<http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/confederation/intro.html>
- Teacher resources explaining BC Legislature:  
[www.leg.bc.ca/info/2-8.htm#eduResources](http://www.leg.bc.ca/info/2-8.htm#eduResources)

## Lesson 5: Resources and the Economy

**Grade Level:** K to Grade 3

### Learning Objectives

Students will experience the impact of human activity on natural environments through dramatic roleplay. Students will understand the challenges that societal progress presents to natural resources like salmon.



BC Archives B-08416

#### Fine Arts K-7 Learning Outcomes

*Students will:*

- demonstrate a willingness to express their feelings and ideas
- demonstrate social and group skills in dramatic work
- demonstrate the ability to reflect on a dramatic work

#### Social Studies K-7 Learning Outcomes

*Students will:*

- identify and clarify a problem
- identify strategies to address problems
- demonstrate awareness of natural and human-built environments

### Suggested Procedures

1. In 1913, railway workers near the mouth of the Fraser River set off a blast that blocked a major salmon spawning run. This event led to the death of millions of salmon and damage that took 30 years to repair (*Far West*, pp. 93-94). In this lesson, using **teacher-in-role**, you will become the leader of the People of the Salmon who will attempt to warn others about the danger of an explosion in this place. NOTE: This lesson is connected to, and may follow from, Lesson 1.
2. Learn about the life cycle of a salmon (see web link on page 21). Tell students they will be playing the role of salmon who are gathering at the mouth of the Fraser River to spawn. They have been living for some time in the sea and will have stories to tell of what they have seen and the adventures they have had. Give students a minute or two to think silently or discuss with partners what their stories might be. Call a **meeting** of the People of the Salmon in a circle and, as Leader of the People, welcome them back from their long time at sea. Ask for volunteers who have stories to tell. NOTE: You may want to make use of a talking stick or other symbolic device to formalize the meeting and sharing process.

## Lesson 5 – Resources and the Economy

3. At the end of the storytelling, announce to the Salmon People that you have received news that Human Beings are working on the ridge over the Fraser River and huge noises have been heard, followed by large rocks falling into the river below. Ask if any of your people have heard or seen these things as well and listen to their reports. **Brainstorm** with the group about what to do: Who can they go to? How can they prevent these Humans from blocking their passage upstream to the spawning grounds?
4. Based on the decisions made in the group meeting, move into a second meeting with whomever the class has decided they need to approach for help. **Teacher-in-role** may be used to play this part, or one or more students may be invited to take on this task. This meeting should again be structured as formally as possible, with the teacher designating speakers one at a time. Possible roles for this encounter may include railway workers and bosses, cannery workers and bosses (whose livelihood is threatened in the wake of a sharp drop in salmon numbers), journalists and/or political leaders (both Aboriginal and European).
5. Keep the focus on how the People of the Salmon can convince those they are meeting with about the nature of the danger and how to prevent it from happening. Avoid “magical” solutions offered by **students in-role** and try to keep the problem in focus, with all various points of view expressed by the characters involved.
6. A variation on the whole group meeting described above is to have students move into pairs, with one person playing a Salmon and the other a chosen character they have gone to speak to about this situation. These one-on-one dialogues can then be reported back to a meeting of the People of the Salmon.
7. Freeze the action at the end of the activity with the use of a sound effect (like a cymbal or bell), or simply by calling out “freeze.” Tell the class they are now going to move forward in time from 1913 to the present day. The lesson concludes with students deciding how they will remember the actions and attempts of the People of the Salmon to prevent the disaster that befell them. Younger students may create pictures or posters for this purpose, while older students may choose to write memorials and illustrate them. Students can do this activity in-role as descendants of the People of the Salmon, or out-of-role as themselves.

### Follow-up Activities and Extensions

- Learn more about the salmon industry in BC by researching it online, or inviting a representative into your class for a visit.
- There is a lesson about fish farming in the Grades 8 to 12 *BC History in Action* companion guide that could be adapted for use in upper elementary level classes.
- Organize a field trip to a salmon spawning ground, where possible (e.g., Goldstream Provincial Park).
- Share some picture books on salmon, such as
  - *A Salmon for Simon* by Betty Waterton (1998, Groundwood Books)
  - *Salmon Creek* by Annette LeBox (2005, Groundwood Books)
  - *Salmon Forest* by David Suzuki (2006, Greystone Books)

### Resources

- [www.dfo-mpo.gc.ca/canwaters-eauxcan/bbb-lgb/creatures-animaux/fish-poissons/salmon-saumon\\_e.asp](http://www.dfo-mpo.gc.ca/canwaters-eauxcan/bbb-lgb/creatures-animaux/fish-poissons/salmon-saumon_e.asp)



BC Archives E-07419

## Lesson 6: Growth and War

**Grade Level:** Grades 4 to 7

### Learning Objectives

Students will research a particular event in BC history and make use of roleplay, tableaux and/or movement to present their findings to the class. Students will consider how decisions are made around the comparative significance of news events.



BC Archives E-01978

### Fine Arts K-7 Learning Outcomes

*Students will:*

- demonstrate co-operative effort in dramatic work
- express ideas and emotions using verbal and non-verbal communication
- select a means of communication to express ideas and emotions in dramatic work

### Social Studies K-7 Learning Outcomes

*Students will:*

- collect and record information from a variety of sources and experiences
- identify alternative interpretations from specific historical and contemporary sources
- organize information into a formal presentation using several forms of representation

### Suggested Procedures

1. Many dramatic events occurred in the late 1800s and early 1900s in BC. In this lesson, students will work in small groups to dramatize a selected historic event and share it with the rest of the class. To begin, write out the following titles on large sheets of paper:
  - 1) A Terrible Fire
  - 2) Injustice to Asian Immigrants
  - 3) The Death of Ginger Goodwin
  - 4) Women and the War
  - 5) A Killer Epidemic

Place each of these headline sheets in five parts of the classroom and invite students to read all five and select their first choice by standing next to the paper. Move students to their second or third choices if groups are not balanced until five groups of nearly equal size are created.

2. Have students read the section of Chapter Six in *Far West*<sup>2</sup> that deals with their chosen topic, and do further research online and in the school library. Have them gather a list of facts on the topic that is presented on their selected headline sheet. This research may be handed in for assessment.
3. In pairs within each group, have students roleplay journalists **interviewing** someone who has been directly affected by or involved in the story they have researched and presented (e.g., a survivor of the 1898 fire in Vancouver or the 1918 flu epidemic, a member of Ginger Goodwin’s family, an Asian immigrant working as a domestic servant, a woman working during World War I). The journalist is to gather the human side of the historic event, to find out in as much detail as possible how this person has been affected by what has happened. NOTE: Journalists can prepare for this interview by creating a set of questions beforehand. Each journalist should keep a detailed record of the interview in the form of notes. These roles may be switched.
4. Have students work in their assigned groups to create either a **tableaux** sequence or a **mime/movement sequence** that presents a number of the key facts and material from the **in-role interviews** in visual form. Narration can be incorporated by having one or more group members describe the events portrayed in the tableaux or movement sequences. Have students present these group projects to the class, followed by a teacher-led class reflection and discussion.
5. Ask one member of each group to volunteer to participate in an in-role improvisation with you in-role as the Chief Editor. Improvise a **meeting** between the Chief Editor of *The Columbian* newspaper and five of your top journalists. This meeting is to decide which of the five stories deserves front-page coverage in the next day’s edition. Each of the five students should present a clearly worded argument for the significance of his or her event as front-page news. Freeze the meeting from time to time to allow the rest of the class to brief their representatives, offering advice and tactics. The editorial meeting concludes with a decision made by the Chief Editor, or the decision deferred until a later date.

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<sup>2</sup> [www.knowbc.com/learninglayer/farwestmain.html#THEGROWTHOFTHELOWERMAINLAND](http://www.knowbc.com/learninglayer/farwestmain.html#THEGROWTHOFTHELOWERMAINLAND)

## Lesson 6 – Growth and War

### Follow-up Activities and Extensions

1. Create a class newspaper that incorporates the five historic stories explored in this lesson with photos taken of the visual interpretations presented in class.
2. Invite a local journalist into your class to share some of the challenges and rewards of this profession.
3. If there is a Chinatown in your community, arrange a class visit and meet with community members who can speak about the history of Chinese immigrants to British Columbia.

### Resources

You are encouraged to assist students with locating information on the web about the topics for this lesson through a supervised process.



BC Archives E-04093

## Lesson 7: Protest and War

**Grade Level:** Grades 6 and 7

### Learning Objectives

Students will write and dramatize original monologues that express the lived experiences of imaginary historical characters dealing with the Depression, World War II or the Japanese internment camps.

Students will work collaboratively to refine, rehearse and stage these monologues in class.



BC Archives F-09694

#### Fine Arts K-7 Learning Outcomes

*Students will:*

- apply constructive feedback to refine their dramatic work
- demonstrate the ability to collaborate when combining ideas in dramatic work
- express ideas and emotions using verbal and non-verbal communication

#### Social Studies K-7 Learning Outcomes

*Students will:*

- identify and clarify a problem, issue, or inquiry
- design, implement, and assess strategies to address community problems
- locate and describe current and historical events

### Suggested Procedures

1. The period from 1920 to the 1940s in BC witnessed many dramatic events, including the Great Depression, the Second World War and the internment of Japanese Canadians. This lesson involves creative writing of monologues and dramatic presentation of these pieces.
2. Have each student select one of the following three topics: The Great Depression, World War II or Japanese Canadian internment. Hand out or have students read online the written words of a worker during the Depression, Emily Carr on the beginning of the war, and/or Joy Kogawa on her family’s internment in the interior of BC. All of these excerpts are in Chapter 7 of *Far West*<sup>3</sup> in text boxes under the heading of “In Their Own Words” (see following page). NOTE: Students will probably need to carry out additional research before beginning to write.

<sup>3</sup> [www.knowbc.com/learninglayer/farwestmain.html#PROTESTANDWAR](http://www.knowbc.com/learninglayer/farwestmain.html#PROTESTANDWAR)

The artist Emily Carr wrote about her feelings at the news that war had begun.

*“It is war, after days in which the whole earth has hung in an unnatural, horrible suspense, while the radio has hummed first with hope and then with despair, when it has seemed impossible to do anything to settle one’s thought or actions, when rumours flew and thoughts sat heavily and one just waited, and went to bed afraid to wake, afraid to turn the radio knob in the morning.”*

(from *Hundreds and Thousands*, E. Carr, Toronto, 1966, p.233)

A worker from Vancouver Island writes the Prime Minister of Canada about the Depression:

*“Please pardon me for writing you, but I am in such a circumstance that I really do not know what to do. When will this distress amongst the people come to an end and how long will this starvation last? I am on the relief and only get 4 days work on the public roads. That is not enough for both of us to live on. Next came my land taxes. If I don’t pay it this year, then the government of BC will have my 40 acres and I and my wife will be on the bare ground. Is that the way the Government will help the poor men?”*

[from *The Wretched of Canada: Letters to R.B. Bennett, 1930-35*, L.M. Grayson & Michael Bliss, Toronto, 1971, p.160)

Joy Kogawa was a young girl who was removed from Vancouver with her family and sent to live in the Interior. Many years later she wrote about her experience.

*“It is hard to understand, but Japanese Canadians were treated as enemies at home, even though we were good Canadians. Not one Japanese Canadian was ever found to be traitor to our country. Yet our cameras and cars, radios and fishing boats were taken away. After that our homes and businesses and farms were also taken and we were sent to live in camps in the mountains. Fathers and older brothers and uncles were made to work building roads in the Rocky Mountains. If you ever drive through these beautiful mountains, you may ride over some roads made by Japanese Canadians.*

(from *Naomi’s Road*, Joy Kogawa, Toronto: Oxford University Press, 1986)

3. Using these excerpts as writing prompts, have each student write a monologue **in-role** as a person who is reflecting on the event (of the Depression, of war, of internment), or is protesting against the event. This writing may take the form of a letter, a journal entry or a newspaper article. Set a page length requirement that meets the standards and abilities of your class and work with students to revise and improve their writing.
4. Working in pairs, have students take turns reading their monologues out loud to their partners. It may help for the partner to take on the role of a second character to whom the first student would be telling their story or issuing their statement

(e.g., the Prime Minister, the Premier, a family member or friend). Partners assist each other in polishing and refining their monologues so they are clear, consistent and creative.

5. Next, move students into groups of four (two sets of partners from the previous part of the activity). Their task is to direct each other in staging their monologues for presentation to the rest of the class. Students will need to cooperate as each one takes his or her turn in working on a monologue, then assisting the other group members in shaping their work. The overall challenge is to bring the monologue to life through movement and the selective use of design elements such as costumes or props. Some questions to guide this rehearsal process include: To whom is the character speaking? Is this listener present onstage or imagined? (If present, another student can play that listening role.) Where is the speaker? What actions can she or he do that help support what is said? How might simple lighting (e.g., using an overhead projector) and/or sound effects add to the dramatic quality of the monologue?
6. When enough time has been spent preparing (including deciding if the monologues are to be memorized or not), have students share their work with the class. Reflection should be centred around what is learned about these characters and their historical timeframes through their stories (not on the perceived acting abilities of students, which will vary).

### Follow-up Activities and Extensions

1. If your class shows commitment to this project, you may decide to present these historic monologues to a wider audience, either in other classes or in a school assembly.
2. Freedom of speech is enshrined in our Constitution. In troubled times, such as economic depression or war, freedom of speech is often threatened, even in the most democratic of societies like Canada. Create a follow-up lesson that examines freedom of speech in Canada, both past and present.
3. The Grades 8 through 12 BC *History in Action* guide has a lesson plan on the Japanese internment camps that could be adapted for use in upper elementary level classes.

### Resources

For more information on writing dramatic monologues:

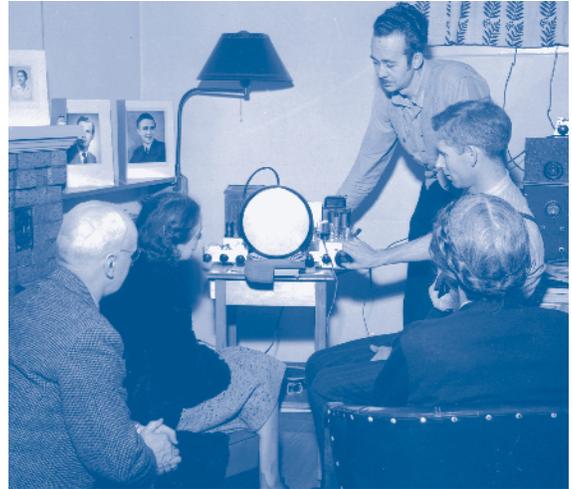
- [www.saskschools.ca/curr\\_content/drama30/teacher/3writing.html](http://www.saskschools.ca/curr_content/drama30/teacher/3writing.html)
- [www.ncpublicschools.org/curriculum/artsed/resources/handbook/theatrearts/09monologue](http://www.ncpublicschools.org/curriculum/artsed/resources/handbook/theatrearts/09monologue)
- [www.nwp.org/cs/public/print/resource/346](http://www.nwp.org/cs/public/print/resource/346)

## Lesson 8: Boom Times/ Modern Times

**Grade Level:** K to Grade 7

### Learning Objectives

Students will learn each other's stories of arrival to BC through storytelling and dramatization. Students will demonstrate their appreciation for the diversity of their classrooms and BC in a celebratory presentation of immigration stories.



BC Archives 1-02030

### Fine Arts K-7 Learning Outcomes

*Students will:*

- demonstrate social and group skills in dramatic work
- select a means of communication to express ideas and emotions in dramatic work
- demonstrate respect for the perspectives of self and others

### Social Studies K-7 Learning Outcomes

*Students will:*

- demonstrate awareness of British Columbia's and Canada's diverse heritage
- demonstrate understanding of why immigrants come to Canada, the challenges they face, and their contributions to Canada
- demonstrate appreciation of contributions of a variety of cultures to Canada and the world

### Suggested Procedures

1. This heritage and immigration storytelling lesson may also involve parents, grandparents and other community members. In an open space, ask students to line up in a circle around you with those who have been in BC the longest time on your left, and those who are more recent arrivals on your right. If students were born in BC, they should use the time their parents, grandparents or previous generations arrived.

Students will need to speak with each other about how long they and their families have been living in the province in order to successfully line themselves up. When this task is accomplished, go around the circle and gather the lengths of time from each student. NOTE: Aboriginal students may not be able to give an accurate date of arrival, as their presence in this territory stretches back over many centuries. Also, sensitivity to new immigrants and their comfort level with sharing this information is important.

2. Next, ask students to line themselves up again in a circle based on how near or far away from BC they came from (nearest on one end of the circle, farthest away on the other). Again, go down the line to check in with each student about the other provinces or countries from which they emigrated. NOTE: Students may have to choose one of their parents' sides of the family. You may repeat the activity with each parent's heritage represented.
3. What are the arrival stories of your students? Arrange the class into small groups of four or five and have them tell each other what they know about their family's arrival in Canada and/or BC. They may need to speak with family members before engaging in this activity. NOTE: When dealing with family histories, it is always advisable to inform parents and gain their approval prior to instruction.
4. In each group, have students select one arrival story they would like to dramatize and share with the rest of the class. Using **tableaux** with spoken captions, **mime/movement** with narration or an improvised or scripted scene, have students develop and rehearse their short presentations. Encourage students to consider telling the stories from different points of view, as in taking on the role of a grandparent or ancestor and using present tense as opposed to past tense. NOTE: Use of present tense ("this is happening now") instead of past tense ("this is what happened") adds immediacy and drama to this activity.
5. Create a celebration day on which to share these dramatized arrival tales in class, or with other classes and/or the rest of your school. Consider organizing food from countries of origin, along with inviting parents and other family members.

### Follow-up Activities and Extensions

1. As a concluding activity to the sharing of these immigration stories, ask students to form two lines standing and facing each other with about one metre in between. This corridor will become a Corridor of Voices speaking to a volunteer student (or teacher) who is walking from his or her past life into a new life in British Columbia. Each student should decide upon a memorable word or phrase from their experience of creating and sharing their stories. This word or phrase may be something they either spoke themselves or heard. As the volunteer student or teacher walks very slowly down this corridor, students speak their chosen words of memory, uncertainty, encouragement, fear and hope to this new citizen. NOTE: Teachers who wish to add a level of control can ask students to prepare their comments in writing before carrying out the activity.
2. These words or phrases may be gathered on slips of paper from each student and arranged into a class found poem for display.

## Lesson 8 – Boom Times/Modern Times

### Resources

- *A Scattering of Seeds* is a video series about immigration to Canada:  
[www.whitepinepictures.com/seeds/](http://www.whitepinepictures.com/seeds/)
- Crossroads of Culture is a part of the Canadian Museum of Civilization's collection focused on immigration:  
[www.civilization.ca/tresors/immigration/index\\_e.html](http://www.civilization.ca/tresors/immigration/index_e.html)
- The BC Archives Time Machine website has a section on Multiculturalism in BC that looks at immigration stories:  
[www.bcarchives.gov.bc.ca/exhibits/timemach/galler05/frames/index.htm](http://www.bcarchives.gov.bc.ca/exhibits/timemach/galler05/frames/index.htm)
- Teacher Resources on Canada's Immigration Museum:  
[www.pier21.ca/schoolsandkids/educators/lesson-plans/](http://www.pier21.ca/schoolsandkids/educators/lesson-plans/)

## Lesson 9: British Columbia History Timeline

**Grade Level:** K to Grade 7

### Learning Objectives

Students will work cooperatively within groups and classes to present a living timeline of BC history as a school project. Students will share this dramatized timeline within their school community and the wider community as a way to celebrate the 150th anniversary of the province.



BC Archives F-07885

#### Fine Arts K-7 Learning Outcomes

*Students will:*

- express ideas and emotions using verbal and non-verbal communication
- demonstrate co-operative effort to develop dramatic work
- demonstrate leadership and responsibility within the group

#### Social Studies K-7 Learning Outcomes

*Students will:*

- present information using oral, visual, or written representation
- describe the historical development of various BC communities
- demonstrate understanding of timelines

### Suggested Procedures

1. This is a multi-class project that could be part of a whole school celebration to mark the 150th anniversary of the province. On pages 166-169 of *Far West*, or online<sup>4</sup>, you will see a list of over 50 captions in an historic timeline of British Columbia. Print out each of these captions in large font size and number each one. Next, cut these captions into slips of paper and place them in a hat or bag. Have teachers from each participating class draw an even number of slips (for example, if five classes are participating each teacher will take ten slips).
2. Each teacher shares the slips he or she has chosen with students. The challenge for the class is to present images (with or without movement) that illustrate each caption. Depending on grade level, this may be done as a whole class activity, or the class may be divided into smaller groups with each group assigned one or more captions.
3. Some design elements will add to this living history timeline project. With parent participation where possible, create simple costumes, sets and props that bring your **tableaux** or moving images to life. Music and sound effects are also

<sup>4</sup> [www.knowbc.com/learninglayer/farwestmain.html#BRITISHCOLUMBIAHISTORYTIMELINE](http://www.knowbc.com/learninglayer/farwestmain.html#BRITISHCOLUMBIAHISTORYTIMELINE)

## Lesson 9 – British Columbia History Timeline

recommended where appropriate. Have students practise moving into and out of each image as smoothly as possible. Narrators can provide the captions for each image, including the date.

4. This timeline project can be presented as a school assembly on this topic. It will take some rehearsal beforehand to ensure that students can move efficiently onto and off the stage! If the weather is fine, this project can be performed outdoors – perhaps in a number of sites. Audiences can move from one area where they will see images of early BC history to another area illustrating more recent events.
5. As in the immigration project of Lesson 8, this event lends itself to a larger celebration involving family and community members and the sharing of food and drink, music and dance.
6. Inviting a local community or political leader to mark the event will add to the sense of occasion and its significance in the life of your school and the province.



BC Archives A-00350



BC Archives C-09263