

# Métis and Non-Status People in British Columbia

## Summary of the Student Book

This chapter describes the history of the Métis people in British Columbia and the First Nations people of B.C. who have been designated “non-status” for a variety of reasons. Included is information about the origins of the Métis people, their culture and language, and their participation in the Northwest Rebellion. Issues around the definition of “Métis” are explored and contemporary Non-Status and Métis organizations are discussed.

## Prescribed Learning Outcomes

It is expected that students will:

- demonstrate awareness of current issues related to the Métis people in Canada
- explain the significance of terms related to the discussion of Aboriginal identity and self-determination
- describe the roles, responsibilities, and achievements of current Aboriginal groups and leaders, locally, provincially, and nationally
- identify and analyze contemporary legislation, policies, and events affecting the self-determination of Aboriginal peoples

## Key Concepts

- Métis and many Non-Status people have a unique position in the history of British Columbia and Canada, having parents of both First Nations and European heritage.
- Non-Status and Métis people have contributed to the development of British Columbia in important ways.
- The Canadian Constitution recognizes Métis as being a distinct Aboriginal group.

## Vocabulary

genealogical, Métis sash, Michif, scrip

## Materials and Resources

- *Growth of the First Métis Nation and the Role of Aboriginal Women in the Fur Trade* (Greater Victoria School District)
- Copies of excerpts from *The Métis of British Columbia: Fundamental Reading and Writing Exercises* (Victoria: Ministry of Advanced Education, Training and Technology)
- Video: *Women in the Shadows* (NFB)
- CDs or cassettes of Métis music, such as *Singing to Keep Time* and *Drops of Brandy and Other Traditional Métis Tunes*
- Books: *The Flower Beadwork People*; *Art First Nations: Tradition and Innovation*

## Teaching Strategies and Activities

### 1. Introductory Activities

- Play Métis music in the background and ask students what they know about Métis people, culture, and traditions. *Singing to Keep Time* and *Drops of Brandy and Other Traditional Métis Tunes* are two CDs of Métis music that are available from the Gabriel Dumont Institute at [www.gdins.org/ecom](http://www.gdins.org/ecom).
- Have students consider who they are and what the influences are that contribute to their identities. Lead a brainstorming session with the class to determine all of the influences that contribute to their identity. In pairs, have students respond to the question, “Who am I?” while considering the influences on identity.

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## 2. Métis Origins

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Have students refer back to the section “Women in the Fur Trade” in Chapter 4 of the student book and review the discussion of the significance of marriages between Aboriginal women and non-Aboriginal men on the B.C. population.

- If students have not yet viewed the video *Women in the Shadows*, it would be appropriate to do so now. See Chapter 4, Activity 7, pages 65–66 of this guide.
- Discuss the sources of identity for Métis, noting the significance of context in understanding identity. Aboriginal people of mixed ancestry have expressed their identity according to their individual situation in their local community. Some identified with their mother’s culture, some with their father’s, depending on many factors such as the proximity of relatives. Others created a new identity merging two cultures.
- Ask students to trace the ways that outside agencies forced definitions upon children of mixed ancestry. (*The Indian Act created Status and Non-Status, enfranchisement affected status and rights; Bill C-31 changed definitions of identity. Canadian Constitution includes Métis in definition of Aboriginal peoples.*)
- Have students explore the difference between self-identification and definitions by outside forces. What are the implications for cultural and political activities?
- Have students research the differing policies of the English Hudson’s Bay Company and the French government regarding interracial marriages. A good source of information is on-line at [www.collections.ic.gc.ca/tod/bios/cwives.htm](http://www.collections.ic.gc.ca/tod/bios/cwives.htm). Ask students to respond to this question: What were the effects of these policies on Aboriginal women and their families?

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## 3. Invite a Guest Speaker

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Invite a local Métis representative or a member of a Non-Status association to speak to your class about their organizations.

- Discuss with students what questions they will ask the speaker. Have students use the Know-Wonder-Learn technique to help prepare for the visit.

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## 4. Roots of the Métis Nation

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To explore the history of the Métis nation and the significance of Louis Riel, there are several very useful curricular materials available with information and activities.

- Select activities that are appropriate for your class from the following:
  - *Growth of the First Métis Nation and the Role of Aboriginal Women in the Fur Trade*. Christel Barber. 1994. Greater Victoria School District.
  - *The Métis People: Giving Voice to a Proud Heritage. A Teacher’s Curriculum and Resource Guide*. Renée Spence and Angelina Gauthier. Kamloops: SD 24.
  - *The Métis of British Columbia. Fundamental Reading and Writing Exercises*. Rene Inkster. Inkster House Education Services, Mission, B.C., 2001.
- Refer to the numerous excellent resources available from the Gabriel Dumont Institute of Native Studies and Applied Research at [www.gdins.org/ecom](http://www.gdins.org/ecom).
- Have students debate whether the Riel “rebellion” was a rebellion or a resistance.

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## 5. Personal Experiences

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Encourage students to find out about the personal experiences of Non-Status and Métis people and families. The Métis Voices in the text are a starting point. You may want to give students excerpts from *The Métis of British Columbia: Fundamental Reading and Writing Exercises*, which has a section entitled “Stories About Métis We Know Today.”

- If appropriate, check if there are any locally produced materials about Métis people in your area.

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## 6. United Native Nations

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Have students research the current work that the United Native Nations Society is carrying out by visiting its web site at [www.unns.bc.ca](http://www.unns.bc.ca). Ask each student to choose one

aspect of the UNN's work and to give an oral presentation to the class highlighting this topic.

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## 7. Research Topics

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- Have students research one of the following topics about Métis people and culture and present their findings as an oral presentation, a poster, a written report, or a PowerPoint presentation.
  - Beginning of the Métis Nation
  - Métis Flag
  - Louis Riel
  - The Métis Sash
  - The Voyageurs
  - Gabriel Dumont
  - The Métis Voyageur Games
  - The Flower Beadwork People
  - Métis Dance
  - Métis Music
  - The Red River Cart and York Boats
  - The Buffalo Hunt
  - The Michif Language
  - Métis Scrip
  - Métis War Veterans
  - Métis Rights
  - Self-Government
  - The formation of the Province of Manitoba
  - Louis Riel and the Provisional Government
  - The Battles of Seven Oaks, Fish Lakes, Duck Lake, Batoche.

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## 8. Métis Role Models

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Have students create a role model poster of a Métis individual. There is a role model list available at [www.saskschools.ca/~aboriginal\\_res/rmlist.htm](http://www.saskschools.ca/~aboriginal_res/rmlist.htm), or students can choose other individuals such as family and community members. The poster should include a visual element and a one-page report on the role model's background and accomplishments. Have students present their posters in small groups. Some of the role models on the web site are:

- Douglas Cardinal, architect

- Tantoo Cardinal, actor
- Maria Campbell, writer
- Jim Sinclair, Métis leader
- Bob Boyer, artist
- Edward Poitras, artist
- Marilyn Dumont, writer
- Joe McClellan, writer
- Solomon Carrière, athlete
- Theoren Fleury, hockey player
- Brian Trottier, hockey player

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## 9. Métis Artists

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Have students research the art styles of Métis artists such as Sherry Farrell Racette, Edward Poitras, and Bob Boyer. Some resources are *The Flower Beadwork People* by Sherry Farrell Racette and *Art First Nations: Tradition and Innovation*, which includes the work of Edward Poitras. Have students choose some aspect of the style of one of the Métis artists to create their own artistic expression about Métis people or culture.

## Critical Challenge

### Understanding Two Points of View: Defining Métis

Students will demonstrate that they understand two points of view concerning the definition of Métis.

- Students begin by reviewing or researching further the origins of the word *Métis*. (*There are two generally used meanings: the broad definition which includes anyone of mixed heritage, and the narrow meaning as defined and voted upon by the Métis National Council.*)
- Have students collect a variety of examples of how the word Métis is used in books, newspapers, magazines, and web sites. Set a time to share these with the class and to analyze them to determine which of the two main meanings are being used (or a different meaning).
- Discuss with the class the three major factors used to define Métis: (1) Aboriginal heritage, (2) self-identification, and (3) acceptance by the Métis commu-

nity. Which factor is most open to interpretation? (*Métis community acceptance.*) How did the National Definition narrow these criteria? (*By linking the definition to the “Historic Métis Nation Homeland.”*)

- Ask students to imagine the issue from the point of view of two different people: One who believes strongly that the Métis are linked directly to the original Red River settlements (following the narrow definition of the National Métis Council) and one who believes strongly that the definition should include any person of mixed ancestry. Students will need to do further research on these points of view. One web site that strongly supports the broader definition is [www.othermetis.net](http://www.othermetis.net).
- Have students write two papers, one from each point of view. Suggest that students write them in the first person, as if they were a person holding that view. The goal is to be able to understand and present both viewpoints equally. Use Blackline Master 11-1 to assess the students’ understanding of the issues and ability to see both perspectives. You may also want to use General Assessment Rubric 4 (Persuasive Essay), page 193.

## Reflective Journal

- Suggest that students respond to the following statement: “Our youth must learn to live bi-culturally.” What does this mean to you? Do you live bi-culturally?
- Read the picture book *The Flower Beadwork People*, by Sherry Farrell Racette, to the class. Have the students respond in their journals to the question, “Who are the Métis?”

## Extension Activities

1. Have students review the various Métis Flags from the resource *Flags of the Métis* by Calvin Racette. Have students create their own contemporary Métis flag using art materials provided by the teacher and then create a gallery display with captions for each piece.
2. Extend the Critical Challenge by holding a class de-

bate about multiple definitions for the word Métis. Have students decide which definition they support and provide supporting arguments in a debate with someone who supports a different definition.

3. Métis artistic expression: Have students research the unique features of Métis art, music, and dance.
4. Maria Campbell’s autobiography *Halfbreed* (published in various editions) is a powerful telling of the experiences of one Métis woman. You may want to have students read selected sections out loud. Encourage students to read the book on their own.
5. *Stories of the Road Allowance People*, also by Maria Campbell, is written in the Métis oral storytelling style and offers a unique look at Métis culture. Consider asking a Métis guest to come to the class to read selected stories, as hearing them read is particularly evocative of the distinctive Métis voice.

## Additional Resources

### Books

- Barber, Christel. 1994. *Growth of the First Métis Nation and the Role of Aboriginal Women in the Fur Trade*. Greater Victoria School District.
- Barkwell, Lawrence J. et al. 2001. *Métis Legacy: A Métis Historiography and Annotated Bibliography*. Winnipeg: Pemmican Publications.
- Barkwell, Lawrence J. n.d. *Métis Legacy: Michif Heritage and Culture*. Manitoba Métis Federation. (A handbook of many topics relevant to Métis culture, arranged alphabetically, including folkways, material culture, languages, mythology, cuisine, and so on.)
- Campbell, Maria. 1995. *Stories of the Road Allowance People*. Illustrated by Sherry Farrell Racette. Penticton, BC: Theytus Books.
- . 1973. *Halfbreed*. Toronto: McClelland and Stewart.
- The Canadian Atlas of Aboriginal Settlement*. 1994. Regina: Gabriel Dumont Institute of Métis Studies and Applied Research.
- Mosionier, Beatrice Culleton. 2000. *In the Shadow of Evil*. Penticton, BC: Theytus Books. (novel)
- . 1983. *In Search of April Raintree*. Winnipeg:

Pemmican Publications. (novel)

Racette, Calvin. *Flags of the Métis*. 1987. Regina: Gabriel Dumont Institute.

Scofield, Gregory. 1999. *I Knew Two Métis Women*. Victoria: Polestar Books. (poetry)

———. 1999. *Thunder Through My Veins*. Toronto: HarperFlamingo. (autobiography)

———. 1996. *Native Canadiana: Songs From the Urban Rez*. Victoria: Polestar Books. (poetry)

———. 1993. *The Gathering: Stones for the Medicine Wheel*. Victoria: Polestar Books. (poetry)

Spence, Renee, and Angelina Gauthier. n.d. *The Métis People: Giving Voice to a Proud Heritage*. A Teacher's Curriculum and Resource Guide. Kamloops: SD 24.

## On-line Resources

[www.metisnation.ca](http://www.metisnation.ca) (web site of the Métis National Council)

[www.metisresourcecentre.mb.ca](http://www.metisresourcecentre.mb.ca) (offers programs and information to help preserve the culture and history of the Métis)

[www.metisobserver.com](http://www.metisobserver.com) (an independent Canadian newspaper for the Métis people)

[www.mpcbc.bc.ca](http://www.mpcbc.bc.ca) (web site of the Métis Provincial Council of B.C.)

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**BLACKLINE MASTER 11-1**


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## Assessment Rubric

### Understanding Points of View: Definition of Métis

Scale	Understanding Both Points of View
4	Shows a sophisticated understanding of both points of view. Demonstrates a mature ability to empathize with other people's beliefs and feelings. Both points of view are given a fair and equal treatment. Gives significant evidence or reasons to support both sides. Communicates a feeling of value for both points of view. It is evident that an extensive amount of research has been done.
3	Shows a solid understanding of both points of view. Demonstrates the ability to empathize with other people's beliefs and feelings. Both points of view are given a fair and equal treatment. Gives sufficient evidence or reasons to support both sides. Communicates a feeling of value for both points of view. It is evident that a reasonable amount of research has been done.
2	Shows a limited understanding of both points of view. Demonstrates the ability to recognize that other people hold different beliefs. Both points of view may not be given equal treatment. Gives insufficient evidence or reasons to support both sides. May not communicate a feeling of value for both points of view. It is evident that only a limited amount of research has been done.
1	Does not show an understanding of both points of view. Both points of view are not given equal treatment. Gives insufficient evidence or reasons to support both sides. May communicate that both points of view are not valued equally. It is evident that little or no research has been done.

# First Nations Society Today

## Summary of the Student Book

Aboriginal people have survived the legacy of colonialism to face the challenges and opportunities of twenty-first century Canada. While there are still huge gaps in the socioeconomic conditions of Aboriginal people compared to the total Canadian population, there are signs of significant improvement, such as the growth of Aboriginal populations and their increased life expectancy. This chapter looks at ways in which First Nations are working to build healthy communities. Health, education, economic development, and revitalization of First Nations and Métis languages are all important areas for the renewal of Aboriginal communities.

## Prescribed Learning Outcomes

It is expected that students will:

- describe the roles, responsibilities, and achievements of current Aboriginal groups and leaders, locally, provincially, and nationally
- explain contemporary economic development issues facing First Nations
- explain the significance of cultural continuity for Aboriginal self-determination, with reference to education and language

## Key Concepts

- The ability to exercise Aboriginal rights is key to economic development in First Nations communities.
- Aboriginal communities and individuals are actively supporting a variety of strategies for healing the wounds caused by the many effects of colonialism.
- First Nations students have a wide choice of unique educational opportunities available that can help them and their communities grow in self-determination.

- Aboriginal leaders strive to improve the social, economic, and political lives of their people in the face of many obstacles.

## Vocabulary

anachronistic

## Materials and Resources

- Video: *Voyage of Discovery* (Circle Unbroken series, Vol. 2)
- Blackline Masters 12-1 to 12-3

## Teaching Strategies and Activities

### 1. A Picture of the Local Community

As a class, compile information about a local Aboriginal community. This will, of course, vary according to your local situation. If most students come from one reserve, for example, the whole class can focus on it. If they come from a variety of nearby reserves, they may want to work individually. If you are in an urban area where there are Aboriginal people from diverse nations, your definition of community will be different and will be reflected in the information you gather.

- Make sure you coordinate collection of information so agencies such as band councils do not get multiple requests from the class. Many band councils and tribal councils have web sites which may have information, as well as contact numbers or email addresses. Assign one or two students to make direct contact. If appropriate, have several students take photographs that illustrate the community.
- Possible information for students to research:
  - Basic information such as population, govern-

- ment, number and size of reserves.
- What services are provided, such as schools, health clinic, garbage collection, etc.?
  - What political associations does the community have? (E.g., *Tribal Council*.)
  - What initiatives are in place for economic and resource development?
- Involve students in deciding how the information will be represented. If the whole class is working together, students could design a bulletin board display. Alternatively, some students may have the skills to create a web site.
  - This project would make a good theme to use as a digital video project. See page 12 of the overview to this guide for more information about the B.C. First Nations Digital Video Project.

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## 2. Current Events

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Have students collect, read, and analyze information about current events in Aboriginal communities. A list of some newspapers is provided on page 143. They should note the date and source and write a paragraph summarizing the articles. Then have them write a paragraph giving their opinions about the topic. Students could present their work to the class and lead a discussion based on knowledge learned from the research.

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## 3. Economic Development

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- Have students work with partners and choose one or two First Nations communities from each of the four geographic regions and compare the following topics using Blackline Master 12-1.
  - What economic development is in place and how long has it been present?
  - What is the population of the Nation?
  - What employment opportunities are there?
  - What is the unemployment rate today and what was the rate in the past?
  - What projects are planned?
- Have students research examples of successful First Nations enterprises, businesses, or organizations. En-

courage them to use examples close to home if possible. The Internet and First Nations newspapers such as *Kahtou*, *Raven's Eye*, and *Windspeaker* can be used as sources.

- Topic for debate: Do the economic benefits of casinos outweigh their negative social effects? If necessary, review the pointers on debating (see page 131 of this guide) with your students. Use General Assessment Rubric 8 (Assessing a Debate), page 197, to evaluate the debate.

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## 4. Indian Act Changes

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In June 2002, the federal government introduced the First Nations Governance Act, a bill to overhaul the Indian Act. Have students follow the discussions in the media about this act, its progress through parliament, and the implications its passing will have.

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## 5. Educational Opportunities

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Have students research the variety of post-secondary institutions that provide opportunities for First Nations students. Encourage them to study mainstream institutions that offer special programs for First Nations students, as well as First Nations-operated institutions, such as the Enow'kin Centre.

- Post-Secondary Institutions:
  - En'owkin Centre, Penticton  
[www.enowkincentre.ca](http://www.enowkincentre.ca)
  - Institute of Indigenous Government, Vancouver  
[www.indigenous.ca](http://www.indigenous.ca)
  - The Native Education Centre, Vancouver  
[www.necvancouver.org/](http://www.necvancouver.org/)
  - Native Indian Teacher Education Program (NITEP) at UBC: [http://www.educ.ubc.ca/teacher\\_ed/bachelor/NITEP\\_overview.htm](http://www.educ.ubc.ca/teacher_ed/bachelor/NITEP_overview.htm)
  - Nicola Valley Institute of Technology, Merritt  
[www.nvit.bc.ca/](http://www.nvit.bc.ca/)
  - Simon Fraser University First Nations Studies  
[www2.sfu.ca/fns/](http://www2.sfu.ca/fns/)
  - Ts'kel Graduate Studies, UBC  
[www.longhouse.ubc.ca/Ts'kel/ts'kel.html](http://www.longhouse.ubc.ca/Ts'kel/ts'kel.html)

- University of Northern B.C. First Nations Studies  
[www.unbc.ca/firstnations/](http://www.unbc.ca/firstnations/)
- University of Victoria Law Department  
[www.law.uvic.ca](http://www.law.uvic.ca)
- Some topics that students might investigate are:
  - What are the main goals of the institution?
  - What are the requirements for entry?
- Ask students to give short oral presentations on their research.

*Note: A useful reference to have on hand is the First Nations College Guide (Trinity Publications, New Westminster), an annual publication which includes contact information and articles about educational institutes across the country and a listing of scholarships available to First Nations students. Ordering information and feature articles are available on the Internet at [www.trinitybooks.com](http://www.trinitybooks.com).*

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## 6. Language Renewal

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Make learning about the language of the local community a priority. Does everyone in the class know what it is? Do any class members know how to speak or understand it?

- Invite one or two fluent speakers to come to the class to talk about the importance of the language and what is being done to keep it alive.
- Have students consult the chart on Blackline Master 12-2 to find which language family the local First Nation belongs to. Determine which other language families students' ancestral languages belong to. Also have students consult the UBC Museum of Anthropology's web site at [www.moa.ubc.ca/community/index.php](http://www.moa.ubc.ca/community/index.php) for a map that shows the location of each language family in B.C.

## Critical Challenge

### Designing an Aboriginal Business Plan

Students will work in groups to develop and design a plan for a potential Aboriginal business.

- Ideally, students will develop a plan that will meet the needs of the local community, but depending on the local circumstances, some students may choose a more distant or even hypothetical locale. (For instance, the local community may be urban, but students may want to develop a wilderness guiding business.) In any case, they should have a specific community in mind. A useful web site is the Aboriginal Youth Business Council: [www.aybc.org](http://www.aybc.org).
- Give students these guidelines for developing their business plans:
  - Identify the goals of the business: What need in the community will it address?
  - Decide on your main concept. What will the business be selling to the potential customer? An idea? A product? A service?
  - What Aboriginal content will be evident in the business: Environment, culture, skills, employees?
  - What will the business requirements be—location, buildings and site development, and staff? Estimate what it will cost to start up the business and how much income it might generate.
  - Create promotional materials that will showcase the business in the best light. Be sure to include how it will benefit the community.
- Have groups present their business plans to potential investors (the rest of the class). Discuss which plan is the most realistic. Which has the best potential for building a healthier community?
- Assess the business plan using the Assessment Rubric on Blackline Master 12-3. You may also wish to use General Assessment Rubric 1 (Oral Presentations), page 190.

## Reflective Journal

- Ask students to respond to these questions: Which educational institution most interests you? Why?

## Extension Activities

1. If you haven't done so in an earlier lesson, view the video *Voyage of Discovery* (Circle Unbroken series, Vol. 2), which illustrates an example of alternatives to the mainstream justice system. If you watch the video *Qatuwas*, you will see Frank Brown now playing an important role as a leader in the community.
2. The Business Development Bank of Canada holds an Internet-based Aboriginal Youth Business Plan competition. Some of your students may wish to become involved. Suggest that they check the web site at [www.espirit.ca](http://www.espirit.ca) to see if there is currently a competition.

## Additional Resources

### Aboriginal Newspapers

- First Nations Drum: News from Canada's Native Communities*. Vancouver and Toronto ([www.firstnationsdrum.com](http://www.firstnationsdrum.com)).
- Ha-Shilth-Sa*. Port Alberni: Nuuchahnulth Tribal Council ([www.nuuchahnulth.org/hashilth.htm](http://www.nuuchahnulth.org/hashilth.htm)).
- Kahtou News: The Voice of B.C.'s First Nations*. Sechelt, BC: K'watamus Publications ([www.kahtou.com](http://www.kahtou.com)).
- Raven's Eye*. Edmonton: Aboriginal Multi-Media Society ([www.ammsa.com/raven](http://www.ammsa.com/raven)).
- Red Directions*. Vancouver: Redwire Native Youth Media ([www.red-directions.com](http://www.red-directions.com)).
- Say Magazine*, "the spirit of Aboriginal youth," ([www.saymag.com](http://www.saymag.com)).
- Secwepemc News*. Kamloops: Secwepemc Cultural Education Society ([www.secwepemc.org/secnews.html](http://www.secwepemc.org/secnews.html)).
- Windspeaker: Canada's National Aboriginal News Source*. Edmonton: Aboriginal Multi-Media Society ([www.ammsa.com/windspeaker](http://www.ammsa.com/windspeaker)).

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**BLACKLINE MASTER 12-1**

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**Economic Development**

	Coast	S. Interior	N. Interior	Northeast
Nation				
Population				
Unemployment rates				
Present development(s) and date of origin				
Employment opportunities (for whom)				
Future projects				
Goals				

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 BLACKLINE MASTER 12-2
 

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## First Nations Languages in B.C.

This table lists languages in what linguists refer to as language families. Names in bold print are those currently preferred by First Nations. Names in parentheses are discontinued or inappropriate names often found in earlier literature.

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**Members of the ATHAPASCAN language family:**


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1. **Dalkelh** (Central and Southern Carrier)
2. **Dene-thah** (Slavey)
3. **Dunne-za** (Beaver)
4. **Kaska, Dena**
5. **Sekani**
6. **Tagish**
7. **Tahltan**
8. **Tsilhqot'in** (Chilcotin)
9. **Tutchone**
10. **Nat'ooten, Wet'suwet'en** (Western Carrier)

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**Members of the SALISHAN language family:**


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1. **Comox**
2. **Halkomelem**
3. **Nlaka'pamux** (Thompson)
4. **Nuxalk** (Bella Coola)
5. **Okanagan**
6. **Secwepemc** (Shuswap)
7. **Se'shalt**
8. **Squamish**
9. **St'at'imc** (Lillooet)
10. **Straits Salish**

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**Members of the WAKASHAN language family:**


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1. **Haisla** (Northern Kwakiutl)
2. **Heiltsuk** (Bella Bella, Northern Kwakiutl)
3. **Kwakwaka'wakw** (Kwakiutl)
4. **Nuu-chah-nulth** (Nootka)
5. **Oweekeno** (Northern Kwakiutl)
6. **Dididaht, Pacheedaht** (Nootka)

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**Members of the TSIMSHIANIC language family:**


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1. **Tsimshian**
2. **Gitksan**
3. **Nisga'a**

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**Members of the ALGONKIAN language family:**


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1. **Cree**

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**LANGUAGE ISOLATES**


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Three languages are unrelated to any other:

1. **Xaadas** (Haida)
2. **Ktunaxa** (Kootenay)
3. **Tlingit**

## BLACKLINE MASTER 12-3

### Assessment Rubric

#### Aboriginal Business Plan

Scale	Community Connection	Presentation
4	The proposed business is integral to the local community, involving Aboriginal people and culture at many levels. It is highly respectful of the values and beliefs of the community, and responds realistically to local needs.	The presentation is very effective. It communicates strengths of the proposal and promotes the benefits in clear and creative ways. The plan is comprehensive in its coverage of features of the business, including large ideas and small details. The design and execution of the supporting materials appear to have been done with great care and effort.
3	The proposed business has strong connections to the local community, involving Aboriginal people and culture in significant ways. It is respectful of the values and beliefs of the community, and responds realistically to local needs.	The presentation is effective. It communicates strengths of the proposal and promotes the benefits so that everyone can understand them. The plan covers all the important features of the business. The design and execution of the supporting materials appear to have been done with satisfactory effort.
2	The proposed business has limited connections to the local community. It addresses the inclusion of Aboriginal people or culture only in minor ways. Its response to local needs is unrealistic or not fully developed.	The presentation is not completely effective. It does not clearly communicate strengths of the proposal or promote its benefits. The plan covers some of the important features of the business, but seems incomplete. The design and execution of the supporting materials could have used more effort or care.
1	The proposed business has no connections to the local community. It addresses the inclusion of Aboriginal people or culture only in minor ways. Its response to local needs is unrealistic or absent.	The presentation is not effective. It does not communicate strengths of the proposal or promote its benefits, either because it is unclear or because it fails to address them. The plan covers very few important features of the business. Supporting materials are not done, or are inadequately completed.

# Self-Government and Treaties

## Summary of the Student Book

First Nations people in British Columbia face many roadblocks to having their Aboriginal rights recognized. For over 125 years, their leaders have requested treaties. Today, the treaty process is finally under way, but many people are frustrated with the time it is taking to reach treaty agreements. An overview of the first modern-day treaty, the Nisga'a Treaty signed in 2000, is presented in this chapter. As well, we look at other options for self-government. Some First Nations did not join the treaty process and some have recently opted out. They are looking for different approaches to reaching just settlements for their people. The chapter ends with a brief look at the significance of the 2002 Provincial Referendum on Treaty Negotiation.

## Prescribed Learning Outcomes

It is expected that students will:

- demonstrate an understanding of contemporary negotiations and agreements pertaining to Aboriginal self-determination

## Key Concepts

- First Nations communities have differing positions on the best way to settle land claims and achieve self-government.
- The ability to exercise Aboriginal rights is key to economic development in First Nations communities.

## Vocabulary

Royal assent

## Materials and Resources

- *Shaping the Future: The Treaty Process in B.C.*
- *We Get Our Living Like Milk From the Land*
- Videos: *W5-Sechelt Band; Doctor, Lawyer, Indian Chief* (NFB)
- Blackline Masters 13-1 to 13-3

## Teaching Strategies and Activities

### 1. Self-Determination and Self-Government

Ensure that students understand important terms relating to self-government. Use Blackline Master 13-1, which has definitions of relevant terms, as an overhead or a hand-out.

- Discuss the difference between self-determination and self-government. (*Self-determination is more encompassing, including the ability to make decisions about political, economic, social, and cultural development. Self-government is the ability of a nation to decide and carry out its own governance.*)
- Discuss the issue of extinguishment. As of 2002, Canada still maintains extinguishment of title to land and resources is a condition for settlement of land claims.
- Have students use the Internet and Aboriginal newspapers to survey different ways that First Nations communities have implemented or plan to implement self-government.
- As a class, view the video *W5-Sechelt Band* (12 min.), which looks at the unique style of self-government used by the Sechelt people. Ask students to write a brief account, in the form of a newspaper article, explaining the Sechelt Band's style of government.

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## 2. The Treaty Process

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In addition to the text, there is a great deal of published and on-line information available on the current treaty-negotiation process. A useful place for students to start research on this topic is the B.C. Treaty Commission web site: [www.bctreaty.net](http://www.bctreaty.net). It includes an extensive collection of documents.

- For a look into the treaty process, and to get an idea of what happens around the negotiating table, ask students to read the text of a speech given by Chief Sophie Pierre of the Ktunaxa/Kinbasket First Nation, found at [www.bctreaty.net/files/truthtopower.html](http://www.bctreaty.net/files/truthtopower.html). *Background information:* Chief Sophie Pierre has been an active and successful political leader for many years. She is featured in a 1986 NFB video which you may be able to locate called *Doctor, Lawyer, Indian Chief*. In 2003 she received a National Aboriginal Achievement Award in recognition of her leadership.
- Use Blackline Master 13-2, which lists those First Nations and tribal groups currently entered into negotiations, to have the class determine which students belong to First Nations that are negotiating treaties. Were they aware of the process? Have students research the position of the local First Nations people.
- Set up a bulletin board where students can collect current news articles about ongoing treaty negotiations, and discuss them in class.
- If possible, bring guest speakers into the class to discuss the local community's position on settling land claims.

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## 3. Nisga'a Treaty

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- The Ministry of Education publication *Shaping the Future: The Treaty Process in B.C.* has extensive curricular materials and activities for teachers, and is widely available in schools. You may want to use it for teaching the Nisga'a Treaty.
- Have students examine how the Nisga'a treaty has been implemented. Study the Nisga'a Lisims Government web site to see the types of legislation passed

and the areas of responsibility the government has: [www.nisgaalisims.ca](http://www.nisgaalisims.ca).

- Have students research Treaty 8 on-line at [www.ainc-inac.gc.ca/pr/trts](http://www.ainc-inac.gc.ca/pr/trts) and compare it with the contemporary Nisga'a Treaty.

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## 4. Treaty Negotiations Simulation

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A sample Treaty Negotiations Simulation activity is detailed in the *B.C. First Nations Studies 12 IRP* (pages C-7 to C-14). It involves breaking the class into three groups, each group representing one of the parties in the treaty negotiation process: B.C. First Nations, the federal government, and the provincial government. Consider using this participatory activity in your class.

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## 5. Self-Government Options

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- Using the models of self-government that are presented in chapter 13, have students identify the responsibilities of the federal government, the provincial government, and specific First Nations. They may record the information on Blackline Master 13-3.
- Have students research the goals of B.C. First Nations groups that are not involved in the treaty process. They may present their findings as an oral report or as a PowerPoint presentation.
- Encourage students to find out more about the Native Youth Movement. They may search the Internet for articles about the movement's political action, particularly their occupation of the B.C. Treaty Commission offices.
- Have students compare contemporary First Nations self-government agreements with indigenous peoples' agreements in New Zealand, Australia, and Mexico with respect to land rights, Aboriginal rights, governance, education, and language.

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## 6. Referendum

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Discuss the various responses to the 2002 Provincial Referendum on the Treaty Negotiation Process.

- In small groups, have students discuss the following questions:
  - What were the government's stated goals?
  - What impact did the referendum have on treaty negotiations? (*Students may review current articles and newsletters to determine any lasting effects.*)

## Critical Challenge

### Resolving Aspirations of First Nations

Students will address this critical question: Will the treaty process be successful for resolving aspirations of First Nations? They will write essays to argue their position, referring to chapters 10 and 12 as well as to what they have learned in this chapter. Their research may focus on the local First Nation or address a broader group of nations.

- Part of the purpose of this challenge is to gain experience with the essay form, so you may want to do some direct instruction about writing a persuasive essay. Decide on the approximate length of essay that will be appropriate for your class, e.g., 1,000 words.
- Students choose a thesis statement, such as "Despite its inherent problems, treaty negotiation is the best way to achieve self-government."
- Make sure students understand how to use references to other writers to support their arguments.
- Remind students to take into account arguments from the other side of the debate.
- Assess the essay with General Assessment Rubric 4 (Persuasive Essay) on page 193.

## Reflective Journal

- Suggest that students respond to the following questions: What are your attitudes to self-government? Is it an important issue to you? Have your feelings or understanding of it changed after studying this chapter?

## Extension Activities

1. Indigenous people around the globe have been striving for self-determination and self-government. The United Nations issued a Declaration on the Rights of Indigenous Peoples, which is reprinted in *We Get Our Living Like Milk From the Land*, pages 100–108. Have students work in groups to select what they consider the five most important statements in the declaration.
2. Have students research the new territory of Nunavut to analyze the system of governance adopted there.
3. Hold a class debate on the following topic: "Self-government is the key to success for First Nations."

## Additional Resources

### Aboriginal Newspapers

- First Nations Drum: News from Canada's Native Communities*. Vancouver and Toronto ([www.firstnationsdrum.com](http://www.firstnationsdrum.com)).
- Ha-Shilth-Sa*. Port Alberni: Nuuchahnulth Tribal Council ([www.nuuchahnulth.org/hashilth.htm](http://www.nuuchahnulth.org/hashilth.htm)).
- Kahtou News: The Voice of B.C.'s First Nations*. Sechelt, BC: Kwatamus Publications ([www.kahtou.com](http://www.kahtou.com)).
- Raven's Eye*. Edmonton: Aboriginal Multi-Media Society ([www.ammsa.com/raven](http://www.ammsa.com/raven)).
- Red Directions*. Vancouver: Redwire Native Youth Media ([www.red-directions.com](http://www.red-directions.com)).
- Say Magazine*, "the spirit of Aboriginal youth," ([www.saymag.com](http://www.saymag.com)).
- Secwepemc News*. Kamloops: Secwepemc Cultural Education Society ([www.secwepemc.org/secnews.html](http://www.secwepemc.org/secnews.html)).
- Windspeaker: Canada's National Aboriginal News Source*. Edmonton: Aboriginal Multi-Media Society ([www.ammsa.com/windspeaker](http://www.ammsa.com/windspeaker)).

### Books and Journals

- Armstrong, Jeannette et al. (eds.) 1994. *We Get Our Living Like Milk From the Land*. Penticton, BC: Theytus Books.

Asch, Michael (ed.) 1997. *Aboriginal and Treaty Rights in Canada: Essays on Law, Equity, and Respect for Difference*. Vancouver: UBC Press.

B.C. *Studies: The British Columbian Quarterly* 1998–99, Vol. 120 (Special Nisga'a Treaty Issue), edited by Cole Harris and Jean Barman.

Cassidy, Frank (ed.) 1991. *Aboriginal Self-Determination*. 1991. Victoria: Oolichan Books.

Culhane, Dara. 1997. *The Pleasure of the Crown: Anthropology, Law and First Nations*. Burnaby, BC: Talonbooks.

Furniss, Elizabeth. 1999. *The Burden of History: Colonialism and the Frontier Myth in a Rural Canadian Community*. Vancouver: UBC Press.

Russell, Dan. 2000. *A People's Dream: Aboriginal Self-Government in Canada*. Vancouver: UBC Press.

*Shaping the Future: The Treaty Process in B.C.* A Resource Guide for Grade 9, 10, and 11 Teachers. 1998. Victoria: Ministry of Education.

### **On-line Resources**

B.C. Treaty Office: [www.gov.bc.ca/tno/](http://www.gov.bc.ca/tno/)

Nisga'a Lisims Government: [www.nisgaalisims.ca](http://www.nisgaalisims.ca)

Treaty 8: [www.ainc-inac.gc.ca/pr/trts](http://www.ainc-inac.gc.ca/pr/trts)

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**BLACKLINE MASTER 13-1**

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## **Self-Determination and Self-Government Terms**

### **Self-Determination**

Self-Determination is the right of a nation of people to control all aspects of their own lives without external interference or control. Under international treaty law, nations must respect Aboriginal people's right to self-determination.

The United Nations International Bill of Rights declares:

Indigenous peoples have the right to self-determination, in accordance with international law by virtue of which they may freely determine their political status and institutions and freely pursue their economic, social, and cultural development. An integral part of this is the right to autonomy and self-government.

### **Aboriginal Rights**

Indigenous peoples have the right to dispose of and benefit from their wealth and natural resources. Under international treaty law, Canada is obligated to respect the First Nations' right of self-determination.

### **Nation**

A group of people who share a common heritage, including language, beliefs, culture, and history, and occupy a particular territory.

### **Sovereignty**

Having supreme authority. A nation that is sovereign is independent and free, with the right to a territory of its own.

### **Treaty**

A solemn agreement negotiated between sovereign nations. The B.C. Treaty Commission Office defines a treaty as follows:

A treaty is a negotiated agreement that will spell out the rights, responsibilities, and relationships of First Nations and the federal and provincial governments. The negotiation process is likely to deal with far-reaching issues such as land ownership, governance, wildlife and environmental management, sharing resources, financial benefits, and taxation.

### **Extinguishment**

Surrender of Aboriginal rights to lands and resources in exchange for rights granted in a treaty.

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**BLACKLINE MASTER 13-2**


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## B.C. First Nations Engaged in Treaty Negotiations

For purposes of treaty negotiations, the B.C. Government has defined the following terms:

**Band:** an organizational structure defined in the Indian Act which represents a particular body of Indians as defined under the Indian Act.

**First Nation:**

- a) an aboriginal governing body, organized and established by an aboriginal community, or
- b) the aboriginal community itself.

It is each aboriginal community's choice to identify itself as a Band or a First Nation.

**Tribal Council:** a self-identified entity which represents aboriginal people or a group of bands.

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**The following Bands, First Nations, and Tribal Councils are participating in the B.C. Treaty Process:**

Acho Dene Koe	Gitxsan Treaty Society
Ahousaht First Nation	Glen Vowell Indian Band
Aitchelitz Band	Gwa'sala-'Nakwaxda'xw Nation
Burns Lake Indian Band	Hagwilget Village Council
Canim Lake Indian Band	Haisla Nation (see Kitimaat Village Council)
Canoe Creek Indian Band	Halalt First Nation
Cape Mudge Band (see Wei Wai Kai First Nation)	Hartley Bay Village Council
Carcross/Tagish First Nation	Heiltsuk Nation
Cariboo Tribal Council	Hesquiaht First Nation
Carrier Sekani Tribal Council	Homalco Indian Band
Champagne and Aishihik First Nations	Hope Indian Band (see Chawathil Band)
Chawathil Band	Hul'qumi'num Treaty Group
Cheam Indian Band	Hupacasath First Nation
Chehalis Indian Band	Huu-ay-aht First Nation
Chemainus First Nation	In-SHUCK-ch Council
Cheslatta Indian Band	Kaska Dena Council
Columbia Lake Indian Band	Katzie First Nation
Council of the Haida Nation	Ka:'yu:'k't'h'/Che:k:tl'es7et'h' First Nation
Cowichan Tribes	Kispiox Band Council
Da'naxda'xw First Nation	Kitimaat Village Council
Dease River Band Council	Kitasoo Band Council
Ditidaht First Nation	Kitkatla First Nation
Douglas First Nations	Kitselas Indian Band
Ehattesaht First Nation	Kitsumkalum Band
Esketemc First Nation	Klahoose First Nation
Gitanmaax Band Council	K'ómoks Nation
Gitanyow Hereditary Chiefs	Ktunaxa Kinbasket Treaty Council
Gitsegukla Indian Band	Kwadacha Band
Gitwangak Band Council	Kwakiutl Band Council

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**BLACKLINE MASTER 13-2 CONTINUED**


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Kwantlen First Nation	Skowkale First Nation
Kwaw-kwaw-a-pilt First Nation	Skwah First Nation
Kwiakah First Nations	Skway First Nation
Kyuquot Native Tribe (see Ka:'yu:'k't'h'/Che:k'tles7et'h' First Nation)	Sliammon First Nation
Lakahahmen First Nation	Snaw-Naw-As Treaty Office (formerly Nanoose)
Lake Babine Nation	Snuneymuxw First Nation
Lake Cowichan First Nation	Songhees First Nation
Lheidli-T'enneh Band	Sooke Band (see T'Sou-ke Nation)
Liard First Nation	Soowahlie First Nation
Lower Kootenay Indian Band	Squamish First Nation
Lower Post First Nation	Squiala First Nation
Lyackson First Nations	Stellat'en First Nation
Malahat Indian Band	St. Mary's Indian Band
Matsqui First Nation	Stó:lō Nation Government House
Metlakatla Band	Sumas First Nation
Moricetown Band Administration	Takla Lake First Nation
Mowachaht/Muchalaht First Nations	Taku River Tlingit First Nation
Musgamagw Tsawataineuk Tribal Council	Te'mexw Treaty Association
Musqueam Indian Band	Teslin Tlingit Council
Nadleh Whut'en Band	Tla-o-qui-aht First Nation
Nak'azdli Indian Band	Tlatlasikwala Band
Nanaimo Indian Band (see Snuneymuxw First Nation)	Tl'azt'en Nation
'Namgis First Nation	Tlowitsis First Nation
Nanoose First Nation	Tobacco Plains Indian Band
Nat'oot'en Nation (see Lake Babine Nation)	Tsawwassen First Nation
Nazko Treaty Office	Tsay Keh Dene Band
Nuchatlaht First Nation	Tseshah First Nation
Nuu-chah-nulth Tribal Council	Tsimshian Tribal Council
Nuwitti Band (see Tlatlasikwala Band)	Tsleil-Waututh First Nation
Old Masset Village Council	Tsulquate Band (see Gwa'sala-Nakwaxda'xw Nation)
Oweekeno Nation	T'Sou-ke Nation
Pacheedaht First Nation	Tzeachten First Nation
Penelakut Indian Band	Uchucklesaht Tribe
Popkum Band	Ucluelet First Nation
Saik'uz First Nation	Westbank First Nation Office of the Wet'suwet'en (formerly Hereditary Chiefs office)
Samahquam First Nation	Wet'suwet'en First Nation
Scia'new First Nation	Wei Wai Kai First Nation
Scowlitz First Nation	Wei Wai Kum First Nation
Seabird Island Band	Williams Lake Indian Band
Sechelt Indian Band	Winalagalis Treaty Group
Shuswap Indian Band	Yakwekwioosse
Shxw'ow'hamel First Nation	Yale First Nation
Skatin First Nation	Yekooche First Nation
Skawahlook First Nation	

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**BLACKLINE MASTER 13-3**

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**Division of Power/Responsibilities**

<b>Models of Self-Government</b>	<b>First Nation's Responsibilities</b>	<b>Government of British Columbia's Responsibilities</b>	<b>Government of Canada's Responsibilities</b>
Sechelt			
Nisga'a			

# Oral Traditions

## Summary of the Student Book

Oral traditions are essential aspects of all B.C. First Nations cultures. In this chapter, students will read about how information is recorded orally and they will be introduced to particular aspects of oral traditions, including creation stories, transformer and trickster characters, and the use of formal oratory.

## Prescribed Learning Outcomes

It is expected that students will:

- explain the function and significance of the oral tradition
- explain the significance of First Nations creation/origin stories, trickster stories, and transformer stories

## Key Concepts

- Oral traditions pass on a culture's beliefs and values.
- There are several types of oral traditions; each serves a different function.

## Materials and Resources

- Video: *Legends: The Story of Siwash Rock* (NFB, 1999)
- Stories and narratives from local First Nations
- Books: *The Trickster's Web*; *You Are Asked to Witness*
- Blackline Masters 14-1 to 14-4

## Teaching Strategies and Activities

### 1. *Legends: The Story of Siwash Rock*

A suggestion for introducing this chapter is to view the video *Legends: The Story of Siwash Rock*, by Annie Frazier Henry. It weaves together two parallel stories, one traditional and one contemporary, illustrating the values held by traditional stories, and their application to contemporary life. The story of Siwash Rock, a pillar-like stone on the shores of Stanley Park in Vancouver, is narrated by Chief Simon Baker in the Squamish language.

- *Background information:* A version of the story of Siwash Rock was published by E. Pauline Johnson in *Legends of Vancouver*, in 1911. It is readily available on-line at sites such as [www.humanities.mcmaster.ca/~pjohnson/5siwash.html](http://www.humanities.mcmaster.ca/~pjohnson/5siwash.html).
  - The notes inside the video cover give useful background information about the filmmaker, the story, and Chief Simon Baker.
- After viewing the video, have students discuss the following questions:
  - What important values are contained in the ancient story. (*Live your life cleanly and purely. Accept responsibility for your children. The warrior was willing to defy the supernatural beings in order to continue his purification rituals, which would ensure that his child would be born clean.*)
  - How were these values interpreted in the modern story? (*Andrew, determined to make sure his child has a good life, finds strength and truth in the ancient teachings.*)

### 2. Understanding the Oral Tradition

Have students read the brief introduction and the section "Stories and Narratives" to answer the following questions:

- Why is it so difficult to define oral tradition? (*There is no single meaning because it varies from nation to nation. There are different types of narratives that make up the oral tradition.*)
- What is oral literature? (*Oral literature results when a spoken story is committed to print.*)
- What are the transformers and what did they do? (*Transformers are part of traditional stories. The transformers changed the world to its present form. Raven and Coyote are transformers.*)
- Define trickster. (*A trickster is a transformer and is not restricted by human limitations. Tricksters often teach a moral lesson and show people the consequences of acting in an unacceptable manner.*)
- Why have oral narratives not been used as evidence in the writing of British Columbia's history and the Canadian legal system until recently? (*Answers will vary but should refer to information found in earlier chapters regarding colonization and the assimilation policies of Canadian governments to repress cultural traditions and expressions.*)

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### 3. Favourite Stories

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This activity may be used to help students understand how values are passed on through stories. Ask students to recall a favourite story from their childhood, a story that has stayed with them. It may be from a children's book, cartoon, movie, or a story told to them. The story will come from the individual's personal experience and may or may not have an Aboriginal context.

- In small groups, have students share their stories. Encourage them to tell the story dramatically.
- Other group members try to identify why the teller chose that story.
- When all group members have told their stories, the group discusses the underlying values and messages of the stories. What themes emerge?
- Have groups summarize their findings in a whole class situation.
- This activity is adapted from *The NESAs Activities Handbook for Native and Multicultural Classrooms*, Vol. Three. See page 43 of that book for more detailed instructions.

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### 4. Naming Narratives

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Develop with your class a sensitivity to how they refer to traditional stories. The words "myth" and "legend" carry several connotations, including triviality and falsity. More positive alternatives are "narrative," "story," and "teachings."

- Writer Drew Hayden Taylor puts it this way: "There is something inherently wrong about starting a traditional story with 'This is one of the myths that was passed down from our grandfathers...' Literally translated, it means, 'This is a lie that was handed down by our grandfathers'..." The full text of the article this quote comes from, "Seeing Red Over Myths," is available on line at [www.uni.ca/lb\\_taylor\\_e.html](http://www.uni.ca/lb_taylor_e.html).
- Clarify for students that issues of naming come up only when we use English words for Aboriginal concepts. If possible, teach the names used for stories in the local First Nations language.

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### 5. Creation or Origin Stories

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- Origin stories tell how the world was created or transformed. They illustrate deeply held beliefs about the world. Discuss the following:
  - What are some of the features of creation or origin stories, as described in the text? (*They describe how natural phenomena, animals, and people came to be; there never was a state of nothingness; creation is seen as a continuous flow of time; existence has a continuity.*)
  - Many creation stories feature a transformer or trickster character. What are some of the features of these characters? (*Both can change form from human to animal or other natural form; transformers bring order to the world for humans; tricksters are witty, humorous, lazy, foolish, and lustful.*)
- Provide students with an example of a creation or origin story from the local First Nation and ask them to compare it with the story of the creation of the Nimpkish River by James Wallas, found on page 18 of the student book, and the creation of the cedar

tree by Sonny McHalsie, page 213. They may use a Venn diagram to note the common elements and the differences.

- For more information about tricksters, see *Courageous Spirits, Aboriginal Heroes of Our Children, Teacher's Guide*, page 4. This book includes additional information about storytelling.

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## 6. Types of Narratives

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- Have students use Blackline Master 14-1 to survey and classify the narratives in the student book. Discuss: What are the functions or forms of these narratives? Suggested responses are found on Blackline Master 14-2.
- The book *The Trickster's Web* says, "In order to draw on these traditions in the classroom, some classification of stories is necessary to respect the use of story within a tribal framework" (page 29). It suggests a different classification from that presented in the student book. You might want students to classify the stories by these categories: (1) Everyday Stories; (2) Family, Community, Tribal History; (3) Teaching Stories; and (4) Sacred Stories.
- Another good source of information on types of narratives is Chapter 11 in *You Are Asked to Witness: The Stó:lō in Canada's Pacific Coast History*. The accompanying *Teacher's Guide* includes lesson activities and an appendix of Stó:lō oral narratives. For schools in the lower mainland, Stó:lō Nation cultural resource people are available by invitation. Contact the Stó:lō Nation office for bookings.

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## 7. Humour

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A feature of most Aboriginal oral traditions is the sense of humour that shines through. Ask students to find examples of humour in the traditional Okanagan story "Why the Flint-Rock Cannot Fight Back," on pages 216–217 in the student book. Also, have students look for humour in traditional stories from your local area.

- You may want to share with students Thomas King's story *A Coyote Columbus Story*, which puts a con-

temporary spin on the Coyote story. (The story is presented in a picture book format, but is appropriate for high school level.)

- See *The Trickster's Web* for a full discussion of humour in storytelling (pages 9–11).

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## 8. Exploring the Oral Tradition Locally

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If possible, invite a local storyteller or Elder to your classroom to explain and give examples of the local oral tradition.

- Discuss local protocol for sharing of stories. Many First Nations have a variety of stories, some of which can be told by anyone, and others that can only be told by those holding rights to tell them.

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## 9. Composing a Family Narrative

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*Caution: The following activity may raise sensitive issues for some students who do not live with their families or have contact with them. Exercise discretion in how this activity is presented.*

- Ask your students to compose a family narrative for their own family. Use the stories by Shirley Sterling and Jerry Eneas in the text as models.
- You may want to refer to the stories of the Nak'azdli Elder studied in Chapter 2, on Blackline Master 2-2. See also the book from which they are excerpted: *Nak'azdli Elders Speak / Nak'azdli t'enne Yahulduk*.
  - Other sources:
    - Bushland Spirit: Our Elders Speak*. Reminiscences and personal stories by Cree, Saulteaux, and Dunne-za Elders of Moberly Lake, with accounts of hunting, trapping, working, and the mystical and spiritual side of life.
    - Our Tellings: Interior Salish Stories of the Nlha7kápmx People*.

## Critical Challenge

### Uncovering Metaphors

“In storytelling each of the characters and their interactions are metaphors and symbols of how we relate to ourselves, loved ones and community. At the surface they provide clear information on how we relate, but layered within is a history, an encyclopedia, and a psychology. By going into the stories we study geography, history, philosophy, and medicine—all contingent on what is being looked for in the story.” (Don Fiddler, *The Trickster’s Web*)

Students will choose a narrative and explore the human connections found within it. They will use the concepts in the quote from Don Fiddler on page 215 of the student book as a guide.

- Begin by having students examine Don Fiddler’s quote to fully understand its concepts, using the following points for discussion:
  - stories point to human capacity (*they show all that we are capable of as people, good and bad*);
  - stories point to human frailty (*they show human weaknesses*);
  - stories encode the psychology of a people (*they show world view, the way people think collectively*);
  - stories are about the circumstances that link us to the world (*they tell us how we are connected to the world we live in*);
  - stories are about the circumstances that make us what we are (*they tell about formative experiences as a group or culture*);
  - characters and interactions are metaphors of how we relate with one another (*real-life relationships are mirrored in stories*).
- Discuss the meaning of metaphor. You may want to use Blackline Master 14-3 as a reference.
- Have students select a story from the narratives studied so far, one from their own family tradition, or one from a published collection. Assist them to make a choice that will lend itself to analysis using the concepts above.
- Ask students to analyze the story using the guidelines above. You may show the example on Black-

line Master 14-3, based on the short narrative told by Sonny McHalsie on page 213 of the student book.

- Students will present their interpretation orally to the class. They should begin with a summary of the narrative, or a telling of it if it is short enough. Then students tell the class the cultural values the story transmits and the metaphors it contains.
- Discuss the interpretation with the class. Encourage students to ask questions of each other to probe their understanding.
- Assess the project using the Assessment Rubric on Blackline Master 14-4. You may also want to use General Assessment Rubric 1 (Oral Presentations) on page 190.

## Reflective Journal

- Suggest that students write about the following question: What do metaphors reveal about Aboriginal narratives?

## Extension Activities

1. Drama was part of the oral tradition. Extend an understanding of storytelling by including drama activities. An excellent source for background information and activities can be found in *The Trickster’s Web*, chapter 4.
2. If the class has not previously viewed the video *Voyage of Discovery (Circle Unbroken series, Video 2)* you may want to show it now in the context of oral traditions.
3. Have students research historical examples of First Nations speech-giving. Discuss with the class:
  - In what circumstances is formal oratory used? (*Feasts and potlatches, family gatherings, formal political meetings, and openings of public events or ceremonies.*)
  - Who is chosen for formal speeches? (*Trained speakers, leaders.*)
4. Many of the traditional First Nations stories have now been written down and published. Discuss the following:

- Who recorded them? (Usually non-Aboriginal academics, though there were important Aboriginal people who also recorded them, working with academics. In more recent years, Aboriginal families and organizations have actively recorded them.)
- Who published them? (In the past, academic or popular publishers. Today, more and more Aboriginal groups are publishing them.)
- Do the published books give any indications about the audience they are intended for? (Academic books are often geared to other academics or students of linguistics or anthropology; recently, locally published books are geared to the First Nations community.)
- What impact could publication have on the oral tradition? (In some cases it keeps the germ of the tradition alive where it might otherwise be lost. It also creates a static form of the dynamic oral version.)
- Who is the intellectual owner of these stories? (First Nations families and communities.)

## Additional Resources

- Archibald, Jo-ann et al. (eds.) 1993. *Courageous Spirits. Aboriginal Heroes of Our Children*. Penticton, BC: Theytus Books.
- Archibald, Jo-ann and Val Friesen. 1993. *Courageous Spirits. Aboriginal Heroes of Our Children. Teacher's Guide*. Penticton, BC: Theytus Books.
- Carlson, Keith Thor (ed.). 2001. *A Stó:lō-Coast Salish Historical Atlas*. Vancouver: Douglas & McIntyre.
- . 1997. *You Are Asked to Witness. Teacher's Resource Guide. The Stó:lō in Canada's Pacific Coast History*. Chilliwack, BC: Stó:lō Heritage Trust.
- Carlson, Keith Thor with Sonny McHalsie. 1998. *I Am Sto:lo! Katherine Explores Her Heritage*. Chilliwack, BC: Stó:lō Heritage Trust.
- Clutesi, George. 1967. *Son of Raven, Son of Deer: Fables of the Tse-shaht People*. Sidney, BC: Gray's Publishing.
- Hanna, Darwin and Mamie Henry (eds.). 1995. *Our Tellings: Interior Salish Stories of the Nlha7kápmx People*. Vancouver: UBC Press.
- King, Thomas. 1992. *A Coyote Columbus Story*. Vancouver and Toronto: Groundwood/Douglas & McIntyre.
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## BLACKLINE MASTER 14-1

## Summary of Narratives in Student Book

Storyteller	Chapter and page #	First Nation	Type of story
Agnes Edgar	Intro; page 9		
James Wallas	Ch 1; page 18		
Matthew Johnson	Ch. 3; page 52		
John Thomas	Ch 3; page 55		
Winnifred David	Ch 4; page 65		
Traditional (Haida)	Ch 4; page 76		
Annie York	Ch 5; page 81		
Chief Neeshot	Ch 6, page 93		
Richard Wilson	Ch 6; pages 96–97		
Jessie Gurney	Ch 14; page 212		
Sonny McHalsie	Ch 14; page 213		
Traditional	Ch 14; pages 216–217		
Traditional	Ch 14; page 217		
Harry Robinson	Ch 14; page 218		
Annie York	Ch 14; pages 220–221		
Shirley Sterling	Ch 14; page 222		
Jerry Eneas	Ch 14; page 223		
Traditional	Ch 14; page 224		
Dan George	Ch 14; page 225		

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 BLACKLINE MASTER 14-2
 

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## Summary of Narratives in Student Book

Storyteller	page #	First Nation	Type of story
Agnes Edgar	9	Nuxalk	Creation
James Wallas	18	Kwakwaka'wakw	Creation
Matthew Johnson	52	Tsimshian	Tribal history
John Thomas	55	Nitnat	Family history
Winnifred David	65	Nuu-chah-nulth	Contact history
Traditional (Haida)	76	Haida	Contact history
Annie York	81	Nlaka'pamux	Contact history
Chief Neeshot	93	Tsimshian	Oratory
Richard Wilson	96–97	Tsimshian	Oratory
Jessie Gurney	212	Nisga'a	Personal narrative
Sonny McHalsie	213	Stó:lō	Creation
Traditional	216–217	Okanagan	Coyote tale
Traditional	217	Nuxalk	Raven tale
Harry Robinson	218	Okanagan	Contact history
Annie York	220–221	Nlaka'pamux	Contact history
Shirley Sterling	222	Nlaka'pamux	Family narrative
Jerry Eneas	223	Okanagan	Family narrative
Traditional	224	Nlaka'pamux	Teaching story
Dan George	225	Burrard	Oratory

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**BLACKLINE MASTER 14-3**


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## What is Metaphor?

Metaphor is where one concept or situation is used to describe or understand something else. The first concept (the source) is something you already know or is easy to understand. The second (the target) is something you know less about. You transfer what you know about the source to understand the target.

Metaphor helps us understand abstract ideas. It is crucial to how we think.

Metaphor is

- compact: You can get across a big idea in fewer words than by trying to explain it.
- vivid: Metaphor is more colourful and dramatic than an abstract concept.
- for naming the unnameable: Sometimes we have ideas that we are unable to express in words, but through metaphor we can communicate them.
- for saying the unspeakable: Metaphor can help us talk about difficult issues by referring to them indirectly.

## Uncovering Metaphors

**Example:**

Origin of the cedar tree (from Sonny McHalsie story)

At one time there was a very good man who was always helping others. He was always sharing whatever he had. When X̣eX̣a:ls saw this they transformed him into a cedar tree so he would always continue helping the people.

Here is one way of interpreting this story:

1. Stories point to human capacity:  
*Humans have the capacity for generosity.*
2. Stories point to human frailty:  
*Humans die, thus this man was transformed.*
3. Stories encode the psychology of a people:  
*The people who told this story believe the trees (and other plants and animals) are their ancestors.*
4. Stories are about the circumstances that link us to the world:  
*Beliefs are integrally connected with the land (in this case, the cedar).*
5. Stories are about the circumstances that make us what we are:  
*The cedar is central to the Stó:lō culture.*
6. Characters and interactions are metaphors of how we relate with one another:  
*The interactions of the man and the Transformers help us understand the supreme value of the quality of generosity. Just as the Transformers exalted and elevated the good man, so the community celebrates generous people.*

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**BLACKLINE MASTER 14-4**


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## Assessment Rubric

### Uncovering Metaphors

Scale	Interpreting the Narrative	Presentation and Discussion
4	The student demonstrates an ability to interpret the narrative which goes beyond the obvious or predictable. Connections are made with all of the given concepts, and each is clear and logical. A very good understanding of the narrative as a metaphor is evident.	The presentation very effectively communicates the student's understanding of the narrative. The narrative or summary of the narrative is presented in an engaging manner. The student is willing to discuss the interpretation with confidence and actively encourages divergent opinions.
3	The student demonstrates a thoughtful and plausible interpretation of the narrative. Connections are made with all of the given concepts, but one or two may not be clear or logical. An understanding of the narrative as a metaphor is evident.	The presentation effectively communicates the student's understanding of the narrative. The presentation of the narrative or summary of the narrative holds other students' interest. The student discusses the interpretation with confidence and openness to other opinions.
2	The student demonstrates a limited interpretation of the narrative. Connections are made with some of the given concepts, but they may not be clear or logical. A superficial understanding of the narrative as a metaphor is evident.	The presentation communicates the student's understanding of the narrative, but some areas may be unorganized or confusing. The presentation of the narrative or summary of the narrative is present, but could be told in a more interesting way. The student engages in a discussion of the interpretation only in limited ways.
1	The student is not able to interpret the narrative beyond a simplistic level. Connections are made with some of the given concepts, but they are not logical or clear. No understanding of the narrative as a metaphor is evident.	The presentation does not communicate the student's understanding of the narrative. The presentation of the narrative or summary of the narrative is very brief and difficult to understand. The student is reluctant to discuss the interpretation and does so in limited ways.

# First Nations Literature

## Summary of the Student Book

The student book outlines the emerging First Nations literature and highlights First Nations authors such as Jeannette Armstrong, Lee Maracle, and Eden Robinson. A case study looks at the En'owkin Writing Centre, which trains new First Nations writers. The chapter also explores issues connected with publishing First Nations texts and contains a case study about the First Nations publishing house Theytus Books.

## Prescribed Learning Outcomes

It is expected that students will:

- interpret literature by First Nations authors
- explain the importance of First Nations people determining the use of their artistic traditions, including traditional stories

## Key Concepts

- First Nations literature maintains a cultural continuity with the oral tradition.
- Different styles and forms used in First Nations literary works reflect First Nations identity.

## Materials and Resources

- Video: *Lord of the Sky*, (Circle Unbroken series, Video 7)
- A selection of Aboriginal literature
- Blackline Masters 15-1 to 15-6

## Teaching Strategies and Activities

### 1. Literature Study

- Have students read a short story from one of the anthologies listed below:
  - *An Anthology of Canadian Native Literature in English*, 2<sup>nd</sup> ed. 1998. Toronto: Oxford University Press.
  - *Native Voices. The Issues Collection*. 1993. Toronto: McGraw-Hill Ryerson.
  - *Voices of the First Nations. The Senior Issues Collection*. 1995. Toronto: McGraw-Hill Ryerson.
 (Note that Teacher's Guides with many suggested activities are available for *Native Voices* and *Voices of the First Nations*.)
 

In small groups, have the students prepare an oral presentation summarizing and giving their interpretation of the selected story. The presentation should highlight aspects of the traditional world view and the oral tradition evident in the selection. You may wish to use General Assessment Rubric 1 (Oral Presentations) on page 190 to evaluate the presentation.
- Consider showing students a book review by First Nations author Richard Van Camp, written in a very personal style and found on-line at: [www.richardvancamp.org/writing/Porcupines.html](http://www.richardvancamp.org/writing/Porcupines.html). (*Caution: You will want to preview this site [as well as Van Camp's site mentioned in Activity 2 below] before sharing it with students, to determine what strategies to use in presenting some of the language and content it contains.*)
- Provide students with a selection of Aboriginal literature (poetry, fiction, drama) and have them write a review of one piece. See Blackline Master 15-5 for suggested resources. (*Caution: Some authors listed here write about sensitive subject matter and difficult issues,*

*often with strong language.*) Suggest to students that their reviews

- identify the main themes of the work
- link the themes to the cultural background of the author
- use language creatively
- use effective quotes from the writing
- Ask students to share their reviews with the class, either as oral presentations or by circulating written copies.
- You may want to divide the class into groups to research different genres, such as poetry, short stories, novels, plays. Using Blackline Master 15-5 and other sources, have them determine which genres have had the most works by Aboriginal authors published and which have had the fewest. What might be some reasons for the discrepancies? (*For example, plays are more difficult to get published because they generally sell fewer copies than novels. There may be more published poets because poetry can take less time to write than a novel and is less expensive to publish. For many years there were few role models for First Nations youth interested in fiction writing.*)
- The B.C. First Nations Studies IRP has a sample novel study that you may want to use or adapt. It includes a number of assessment rubrics. See pages C-17 to C-28.

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## 2. Creative Non-Fiction

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Creative non-fiction is a relatively newly defined genre of writing that blends literary writing and non-fiction. First Nations writers often find that they use many of the features of creative non-fiction in their work. Discuss this genre with the class and have students examine some pieces of writing.

- Make sure students understand the meanings of fiction and non-fiction.
- Use Blackline Master 15-1 as background information about creative non-fiction. Ask students if they recognize any of these elements in works they have studied.

- Distribute copies of Blackline Master 15-2, which is a discussion between some leading Aboriginal writers about the idea of creative non-fiction. In small groups, have students discuss: What are some features of creative non-fiction described by these writers? (*It is an ambiguous term; oral traditions are non-fiction; telling a story can fit in this genre; first person point of view; “you can see and hear the person who is telling the story”; blending issues with storytelling; and has multiple levels of reality.*)
- Two of the authors (Campbell and Maracle) resisted the classification of writing as “creative non-fiction.” Discuss their points of view. Discuss what Lee Maracle means when she says, “We have to get into the habit of putting our breath into our own things.”
- Students may want to read more of the dialogue between these authors, which is available in the book *Crisp Blue Edges*. It also includes other examples of creative non-fiction by Aboriginal authors.
- Suggest that students read some of the writings of Richard Van Camp, which can be called creative non-fiction. He writes in an extremely engaging and personal style, but see the cautionary note in Activity 1 above regarding previewing his material. His *Book of Lists* is available on the Internet at [www.richardvancamp.org](http://www.richardvancamp.org). See especially “25 Albums That Saved My Life” (which is also included in *Crisp Blue Edges*). Discuss how he manages to tell so much about growing up by describing his favourite music.

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## 3. Cultural Appropriation

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- Cultural appropriation is defined as “Taking possession of something, especially unlawfully, for oneself.” It primarily refers to non-Aboriginal writers using First Nations’ beliefs, customs, ceremonies, and sacred stories without permission, and incorporating them into their work in ways they were not intended to be used. Examples of cultural appropriation include the book *Copper Sunrise* and the movies *Pocahontas* and *The Last of the Mohicans*.
- Introduce the complex issue of cultural appropri-

tion by having students view and discuss the video *Lord of the Sky* (Circle Unbroken series, Video 7 [14 min.]). This is a National Film Board animation that “is literally dressed-up as a First Nations story, but when many of the details of the story are discussed and analyzed, it turns out to be an uneasy hybrid of European and West Coast mythologies.” (*Circle Unbroken Teacher’s Guide*, p. 56). The Teacher’s Guide gives excellent background information and suggestions for viewing and discussing the video.

- Discuss the excerpt from Greg Young-Ing’s *Aboriginal Style Guide*, reproduced on Blackline Master 15-3. Ask students to think of works which include examples of disrespect as described by Young-Ing.
- Discuss the importance of the En’owkin Centre and Theytus Publishing for encouraging Aboriginal writers and overcoming issues of appropriation.
- Have students research someone who has appropriated an Aboriginal identity, such as Archie Belaney (Grey Owl); Buffalo Child Long Lance; Forrest Carter (author of *The Education of Little Tree*); or W. P. Kinsella (author of *Dance Me Outside*, *The Fencepost Chronicles*, *The Moccasin Telegraph*). See *The Imaginary Indian* by Daniel Frances for more examples.
  - Have students develop a hypothesis of how and why these people appropriated Aboriginal identities.
  - In groups, have students develop guidelines for writers to avoid cultural appropriation.
  - Have students develop a jacket cover for books or other works that are examples of cultural appropriation. Their designs might include warnings such as: *Caution: contains stereotypes and appropriated Aboriginal voices.*

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#### 4. Timeline Activity

- Have students create a timeline of published Aboriginal literature mentioned in chapter 15 and from sources such as the lists on Blackline Master 15-5.
- In small groups, have students research the question: “Why is there an absence of literature written by Aboriginal people from 1927 to 1967?” Suggest

that they refer to chapters 6 and 10 in the student book to investigate the effects of colonialism on First Nations communities. Ask each group to present their understanding of why Aboriginal literature was not thriving during those decades.

- Alternatively, you may ask students to write about this topic in their reflective journals.

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#### 5. “This Gun Is For Me”

Present students with the piece “This Gun Is For Me” by Joseph A. Dandurand, on Blackline Master 15-4. It brings together a number of topics discussed in this chapter. Some suggested questions for discussing the poem:

- Could this poem also be called creative non-fiction? What elements of creative non-fiction can you find in it? (E.g., *uses narrative, personal experiences, has a unique voice, first person point of view, uses everyday language, and multiple levels of reality.*)
- What emotions are expressed in this piece? (*Loneliness, apathy, and passion for writing.*)
- Discuss “Hollywood Indians” in terms of cultural appropriation. What is the poet’s attitude towards them?
- What does the poem say about the writing experience? What do you think he means when he says “each poem has taken its toll on me.” (*Writing is a difficult act; a great deal of personal energy is invested; creative inspiration comes from within.*)
- Discuss how Aboriginal identity is reflected in this poem. (E.g. *ironic viewpoint taken when observing “Hollywood Indians,” layers of meaning suggested by title.*)

### Critical Challenge

#### Putting My Voice into Words

Students will create a piece of writing that has a strong personal voice. The reader should be able to “see and hear the person who is telling the story.” While students are free to choose any genre, suggest that they apply some of the elements of creative non-fiction. Make sure students understand what is meant by a first-person ac-

count. Point out that this activity is not intended to ask them to reveal deep personal issues or experiences that they are not comfortable sharing.

- Here are some pointers to give students:
  - Consider using Richard Van Camp's *Book of Lists* as a model for writing topics and style. Perhaps list and reflect on 10 books, movies, records, or television shows.
  - Look back at Lee Maracle's discussion about memory on Blackline Master 15-2. How can you use memory in your writing?
  - In choosing a topic, think of a strong memory, a memorable event in your life, an important place, or a significant person you have met.
  - What techniques can you use to "put yourself in your writing?" The language you use can tap into your experiences and feelings.
- Have students work through the writing process, writing a draft, editing, and rewriting. You may want to publish the pieces in booklet form or on-line.
- Use Blackline Master 15-6 to assess the writing.

## Reflective Journal

- As students read examples of First Nations literature, they may record their personal responses to the themes expressed in the works. Suggest that they use the double-entry journal form, in which they write a quote from the piece of literature on the left side and write a response on the right side.

## Extension Activities

1. If possible, arrange for a visit by an Aboriginal author. Depending on your circumstances, you may be able to work with a local library or college or bookstore to access funds to bring an author to your school.

2. Have students choose an Aboriginal author and research his or her writing life. They may look up reviews of their published books on-line at [www.amazon.ca](http://www.amazon.ca), searching by the author's name. Interviews and other information are also available on-line for some First Nations authors. They may be able to contact the writer directly and perhaps conduct a telephone or email interview. Students may prepare an oral report to the class to present their findings.

## Additional Resources

- An Anthology of Canadian Native Literature in English, Second Edition*. 1998. Toronto: Oxford University Press.
- Armstrong, Jeannette and Douglas Cardinal. 1991. *The Native Creative Process*. Penticton: Theytus Books.
- Hobbs, Will. 1997. *Ghost Canoe*. New York: Morrow Junior Books.
- Lutz, Harmut. 1991. *Contemporary Challenges: Conversations with Canadian Native Authors*. Saskatoon: Fifth House Publishers.
- Marsden, Rasuhan (ed.). 2000. *Crisp Blue Edges: Indigenous Creative Non-Fiction*. Penticton, BC: Theytus Books.
- Native Voices. The Issues Collection*. 1993. Toronto: McGraw-Hill Ryerson.
- Voices of the First Nations. The Senior Issues Collection*. 1995. Toronto: McGraw-Hill Ryerson.

## BLACKLINE MASTER 15-1

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# What Is Creative Non-Fiction?

Creative non-fiction blends non-fiction and fiction.

These are some features of Creative Non-Fiction:

**Holistic:**

Presents a unique world view.

**Grounded in the writer's self:**

The author is personally engaged, not writing "objectively."

Unique voice.

**Has a narrative base:**

Presents documented subject matter grounded in real-world facts and issues.

Often is in essay or journalistic form.

Develops scenes and characters.

Presents details that help the reader understand the main point.

**Uses interesting language:**

Vivid, compelling details.

Often uses "everyday" or vernacular language.

Employs metaphors and imagery.

Rhythm and pacing is important.

## BLACKLINE MASTER 15-2

## Putting Our Breath Into Our Own Things

In 1998 a number of Aboriginal writers gathered in Penticton for an Indigenous Creative Non-Fiction Forum, to discuss the topic of Creative Non-Fiction in Aboriginal literature. Here are some excerpts from the discussion.

**Jeannette Armstrong:** I'm not really sure anyone knows what creative non-fiction is. I think that's one of the reasons we wanted to have this dialogue, because we get a lot of different versions of it. I think it's really exciting because it is a genre that seems to be something that a lot of Native people use. I'm a writer and I also come from an oral and traditional storytelling tradition. For me, whenever we are talking about legends, we are talking about non-fiction because our stories come from our people. Now the non-natives might call it mythology or legend but it's a history and a tracking of our people in terms of their intellectual discoveries, historical discoveries, science discoveries, all of that . . . You find a lot of Native people who are speaking from the narrative in their writing and so it becomes creative non-fiction in that they're telling a story and they're telling it from the first person narrative point of view. You can see and hear the person who is telling the story. Their presence is there . . . Like Lee Maracle's novel [*Ravensong*] and Maria Campbell's novel [*Halfbreed*], a lot of *Slash* (my first novel) is not only autobiographical but is also non-fiction. I would say eighty-five percent of it is non-fiction and fifteen percent is fiction. The part that's fictionalized is the main character who carries the story but the rest of it is all non-fiction. All of it is historically true, documented, things that we know about in our communities and so on. So, is it a fiction piece? No, it isn't. That has been some of the critical dialogue around *Slash*. It's got all those literary critics scratching their heads and saying, "What is this? What is Lee's novel?"

**Maria Campbell:** I like the freedom of working around mediums because when I think of writing being classed as fiction and non-fiction I sort of feel trapped. If I were thinking about it, I don't think I could write creative non-fiction. As soon as I think of a classification I get stuck and I get blocked and I can't work.

**Greg Young-Ing:** So I think back to the first books by Aboriginal authors that came out in the early sixties and seventies and most of them were creative non-fiction—although the term wasn't used back then. For example *The Fourth World* by George Manuel, Maria Campbell's *Halfbreed*, Harold Cardinal's *Unjust Society* and Howard Adam's *Prison of Grass*. They were talking about political, social and cultural issues, but they were also telling stories of their own lives and how the two blended together. There was even some storytelling in those books. So it was creative non-fiction. The tradition has continued to the present day and Aboriginal authors have always blended genres. I think it comes from the Oral Tradition, partly. Another thing I think it comes from is that, as Aboriginal Peoples, one thing that distinguished us from others is that we have a sense of multi-levels of reality in our lives.

**Lee Maracle:** I resist the name 'creative non-fiction' because it makes no sense. For me what makes sense is breath, wind, voice, memory . . . So memory then is what this is about. It can serve the creation of story. It can serve poetry. It can serve our sociology. It can serve an economy. It can serve interpreting reality. It can serve many things, but it's about memory. And it's about the expression of memory and we can choose how to express the memory. We do mix up genres. If this works best I'd pull it in because it's our house, it's our memory. We are making it serve us in ways that we choose. I think it's about memory, not about creative non-fiction. We have to get into the habit of putting our breath into our own things and naming things ourselves because that's where the distortion occurs and the perception of ourselves occurs.

Source: Marsden, R. (ed.). 2000. *Crisp Blue Edges: Indigenous Creative Non-Fiction*. Penticton, BC: Theytus Books, pages 27–32.

## BLACKLINE MASTER 15-3

## Understanding People on Their Own Terms: A Rationale for an Aboriginal Style Guide

*Greg Young-Ing, managing editor of Theytus Books, has written a master's thesis on the need for an Aboriginal style guide. In 1998 he spoke on this subject at the Indigenous Creative Non-Fiction Forum at the En'owkin International School of Writing. The following are some excerpts from his talk:*

“There are various ways in which Aboriginal cultural integrity is not respected in the writing and publishing process. Among the most common are as follows:

- 1) Aboriginal intellectual property is written down incorrectly and/or misinterpreted through European-based cultural perspectives;
- 2) Aboriginal intellectual property is claimed by “authors” who are retelling and/or transcribing previously existing intellectual heritage;
- 3) Aspects of Aboriginal culture that are “owned” by (i.e., are the intellectual property of) particular Elders, families or clans are appropriated (i.e., told without permission and/or claimed by authors);
- 4) Aspects of Aboriginal culture that have specific internal regulations associated with their use (i.e., they can only be told by certain people, in certain ceremonies and/or at certain times of the year) have those regulations broken;
- 5) Traditional stories, legends, ceremonies, dances and/or objects such as masks, that are deemed as sacred and not intended for public domain, are appropriated and presented in books.

Awareness that these practices breach Aboriginal cultural protocol, and the extent to which they constitute severe offences within Aboriginal cultural confines, is lacking among the Canadian public and this is often reflected in the publishing industry.”

Source: Marsden, R. (ed.). 2000. *Crisp Blue Edges: Indigenous Creative Non-Fiction*. Penticton, BC: Theytus Books, pages 51–52.

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**BLACKLINE MASTER 15-4**

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## **This Gun Is For Me**

**by Joseph A. Dandurand**

watched a bad Indian movie on a late night channel and the indians were painted white men and they talked real slow and they spoke so poetically and they spoke as if every word was meant to touch the mountains and the movie was about guns and how they needed them to kill other indians who also had guns and the war began but a commercial came on and i shut the tv off

went for a walk and the city has become cold and dark and everyone was in bed with someone else and the streets were empty and i wanted to speak to a person who could understand me but there was no one around so i came home and i made a tea and i thought about my day and how it seemed wasted and how it seemed that i could've just started this day again and had something worthwhile to do other than sit here and complain about the world

going to write a play  
i can feel it in me  
the words  
the characters wanting to come to life  
the dialogue is here  
the action is within me  
and there is the passion for my work and it has come back and it's been such a long time since i've written a script and it's been a long time of writing only poetry and each poem has taken its toll on me

i give this day  
to you and anyone else  
who may want it  
i've somehow wasted it  
and this  
poem  
is  
my  
proof

*Joseph Dandurand is a poet and playwright from the Fort Langley Band.*

Source: Dandurand, Joseph A. 1995. *burning for the dead and scratching for the poor*. Fort Langley, BC: The Rez Press.

## BLACKLINE MASTER 15-5

## Aboriginal Literature

## Selected literature from Aboriginal authors in British Columbia

- Armstrong, Jeannette. 2000. *Whispering in Shadows*. Penticton: Theytus Books. (novel)
- . 1995. *Slash*. Penticton: Theytus Books. (novel)
- . 1991. *Breath Tracks*. Penticton: Theytus Books. (poetry)
- Arnott, Joanne. 1995. *Breasting the Waves: On Writing and Healing*. Vancouver: Press Gang Publishers. (memoir; prose)
- . 1992. *My Grass Cradle*. Vancouver: Press Gang Publishers. (poetry)
- . 1991. *Wiles of Girlhood*. Vancouver: Press Gang Publishers. (poetry)
- Baker, Marie Annharte. 1990. *Being on the Moon*. Winlaw, BC: Polestar Press. (poetry)
- . 2003. *Exercises in Lip Pointing*. Vancouver: New Star Books. (poetry)
- Carlson, Keith Thor with Sonny McHalsie. 1998. *I Am Sto:lol Katherine Explores Her Heritage*. Chilliwack, BC: Stó:lō Heritage Trust. (YA literature)
- Clements, Marie. 2003. *Burning Vision*. Vancouver: Talonbooks. (play)
- Clements, Marie, Greg Daniels and Margo Kane. 2001. *DraMétis: Three Métis Plays*. Penticton: Theytus Books.
- Clutesi, George. 1967. *Son of Raven, Son of Deer: Fables of the Tse-shaht People*. Sidney, BC: Gray's Publishing. (oral literature)
- Dandurand, Joseph A. 2002. *Looking into the Eyes of My Forgotten Dreams*. Warton, ON: Kegedonce Press. (poetry)
- . 1995. *burning for the dead and scratching for the poor*. Fort Langley, BC: The Rez Press (poetry)
- Dumont, Marilyn. 2001. *Green Girl Dreams Mountains*. Lantzville, BC: Oolichan Books. (poetry)
- . 1996. *A Really Good Brown Girl*. London, ON: Brick Books. (poetry)
- Gatherings: The En'owkin Journal of First North American People*. Vols. 1–13. Penticton, BC: Theytus Books.
- Loyie, Oskiniko Larry and Vera Manuel. 1998. *Two Plays About Residential School*. Vancouver: Living Traditions Writers Group.
- Maracle, Lee. 2002. *Daughters Are Forever*. Vancouver: Raincoast Books. (novel)
- . 2000. *Bent Box*. Penticton: Theytus Books. (poetry).
- . 1999. *Sojourners and Sundogs: First Nations Fiction*. Vancouver: Press Gang Publishers. (stories and novel)
- . 1993. *Ravensong*. Vancouver: Press Gang Publishers. (novel)
- . 1990. *Bobbi Lee: Indian Rebel*. Toronto: Women's Press. (autobiography)
- Marchand, Len and Matt Hughes. 2000. *Breaking Trail*. Prince George: Caitlin Press. (biography)
- Robinson, Eden. 2000. *Monkey Beach*. Toronto: Knopf Canada. (novel)
- . 1996. *Traplines*. Toronto: Knopf Canada. (short stories)
- Robinson, Harry. 1992. *Nature Power*. Vancouver: Douglas & McIntyre. (stories)
- . 1989. *Write It on Your Heart*. Vancouver: Talonbooks. (stories)
- Scofield, Gregory. 1999. *I Knew Two Métis Women*. Victoria: Polestar Books. (poetry)
- . 1999. *Thunder Through My Veins*. Toronto: HarperFlamingo. (autobiography)
- . 1997. *Love Medicine and One Song*. Victoria: Polestar Books. (poetry)
- . 1996. *Native Canadiana: Songs From the Urban Rez*. Victoria: Polestar Books. (poetry)
- . 1993. *The Gathering: Stones for the Medicine Wheel*. Victoria: Polestar Books. (poetry)
- Schneider, Reissa and Gary Gottfriedson. 1994. *In Honour of Our Grandmothers*. Artwork by George Littlechild and Linda Spaner Frimer. Penticton: Theytus Books. (poetry and paintings)
- Van Camp, Richard. 2002. *Angel Wing Splash Pattern*. Warton, ON: Kegedonce Press. (stories)
- . 1998. *What's the Most Beautiful Thing You Know About Horses?* Illustrated by George Littlechild. San Francisco: Children's Book Press.
- . 1997. *A Man Called Raven*. Illustrated by George Littlechild. San Francisco: Children's Book Press.
- . 1996. *The Lesser Blessed*. Vancouver: Douglas & McIntyre. (novel)
- William, Gerry. 1994. *The Black Ship*. Penticton, BC: Theytus Books. (novel)

## BLACKLINE MASTER 15-5 CONTINUED

## Aboriginal Literature

## Selected literature from Aboriginal authors outside British Columbia

- Alexie, Sherman. 1995. *Reservation Blues*. New York: Atlantic Monthly Press.
- Armstrong, Jeannette C. and Lally Grauer (eds.). 2001. *Native Poetry in Canada: A Contemporary Anthology*. Calgary: Broadview Press.
- Campbell, Maria. 1995. *Stories of the Road Allowance People*. Illustrated by Sherry Farrell Racette. Penticton: Theytus Books. (stories)
- . *Halfbreed*. 1973. Toronto: McClelland & Stewart. (novel)
- Fife, Connie. 2001. *Poems for a New World*. Vancouver: Ronsdale Press. (poetry)
- . 1999. *Speaking through Jagged Rock*. Fredericton, NB: Broken Jaw Press. (poetry)
- . 1992. *Beneath the Naked Sun*. Toronto: Sister Vision Press. (poetry)
- Fife, Connie (ed.). 1993. *The Colour of Resistance: A Contemporary Collection of Writing by Aboriginal Women*. Toronto: Sister Vision Press.
- Jaine, Linda and Drew Hayden Taylor. 1992. *Voices: Being Native in Canada*. Saskatoon: University of Saskatchewan.
- Highway, Tomson. 1998. *Kiss of the Fur Queen*. Toronto: Doubleday Canada. (novel)
- . 1989. *Dry Lips Oughta Move to Kapuskasing*. Saskatoon: Fifth House Publishers (play)
- . 1988. *The Rez Sisters*. Saskatoon: Fifth House Publishers. (play)
- King, Thomas. 1999. *Truth and Bright Water*. Toronto: HarperFlamingo Canada. (novel)
- . 1993. *Green Grass, Running Water*. Toronto: HarperCollins. (novel)
- . 1993. *One Good Story, That One*. Toronto: HarperCollins. (stories)
- . 1990. *Medicine River*. Markham, ON: Viking. (novel)
- King, Thomas (ed.). 1990. *All My Relations: An Anthology of Contemporary Canadian Native Fiction*. Toronto: McLelland & Stewart.
- . 1987. *The Native in Literature*. Toronto: ECW Press.
- Mojica, Monique. 1991. *Princess Pocahontas and the Blue Spots*. Toronto: Women's Press. (play)
- Moses, David Daniel. 1998. *Big Buck City: A Play in Two Acts*. Toronto: Exile Editions.
- . 1995. *The Indian Medicine Shows: Two One-Act Plays*. Toronto: Exile Editions.
- . 1992. *Delicate Bodies*. Sechelt, BC: Nightwood Editions. (poetry)
- . 1990. *The White Line: Poems*. Saskatoon: Fifth House Publishers.
- Moses, David Daniel (ed.). 1992. *An Anthology of Canadian Native Literature in English*. Don Mills, ON: Oxford University Press.
- Mosionier, Beatrice Culleton. 2000. *In the Shadow of Evil*. Penticton, BC: Theytus Books. (novel)
- . 1983. *In Search of April Raintree*. Winnipeg: Pemmican Publications. (novel)
- Perreault, Jeanne and Sylvia Vance (eds.). 1990. *Writing the Circle: Native Women of Western Canada*. Edmonton: NeWest Publishers. (anthology)
- Proulx-Turner, Sharron. 2002. *what the auntys say*. Toronto: McGilligan Books. (poetry)
- Ross, Ian. 1996. *fareWel*. Winnipeg: Scirocco Drama. (play)
- Slipperjack, Ruby. 2000. *Weesquachak and the Lost Ones*. Penticton, BC: Theytus Books. (novel)
- . 1992. *Silent Words*. Saskatoon: Fifth House Publishers. (YA fiction)
- . 1987. *Honour the Sun*. Pemmican Publications. (YA fiction)
- Taylor, Drew Hayden. 2002. *The Buz'Gem Blues*. Vancouver: Talonbooks. (play)
- . 2000. *alterNatives*. Vancouver: Talonbooks. (play)
- . 2000. *The Boy in the Treehouse (and) Girl Who Loved Her Horses*. Vancouver: Talonbooks. (plays)
- . 1999. *The Baby Blues*. Vancouver: Talonbooks. (play)
- . 1998. *Fearless Warriors*. Vancouver: Talonbooks. (short stories)
- . 1998. *Only Drunks and Children Tell the Truth*. Vancouver: Talonbooks. (play)
- . 1993. *Someday*. Saskatoon: Fifth House. (play)
- . 1990. *Toronto at Dreamer's Rock*. Saskatoon: Fifth House Publishers. (play)

## BLACKLINE MASTER 15-6

### Assessment Rubric

#### Putting My Voice into Words

Scale	4	3	2	1
Personal Voice	The writer speaks directly to the reader in an individual, compelling, and engaging way. The writer takes risks by revealing who she or he is. The writing makes you think about and react to the writer's ideas and point of view.	The writer uses a distinct voice which is pleasant and interesting, <i>but not</i> compelling. The writer sometimes takes risks in revealing who she or he is. The writer expresses a personal point of view.	The writer has attempted a personal voice but is not fully engaged or involved. The writing is ordinary and does not take risks. The personal point of view is unclear or confusing.	No personal voice is apparent. The writer appears uninvolved with the topic or the audience. The writing is mechanical or choppy. No personal point of view is evident.
Organization	Very effective organization, appropriate to the style of writing. Pacing is well controlled.	Effective organization appropriate to the style of writing. Pacing is fairly well controlled.	The writing lacks a sense of organization or the organization is not appropriate to the style of writing. Pacing is awkward.	The writing is confusing and very difficult to follow.
Word Choice	Words convey the intended message in natural, precise, and unique ways. They are powerful and engaging.	Words convey the intended message clearly. Some vivid language used, but often the word choice is ordinary.	Word choice is limited and the intended message is not always clear. Language may be ordinary, clichéd, or incorrect.	Word choice is very limited or the writing is so short that it is difficult to judge word choice.
Writing Process (classroom observation)	Evidence that the student fully participated in the editing process, was open to constructive criticism, and appreciated the opportunity to improve through revision.	Evidence that the student participated in the editing process and was open to constructive criticism.	Evidence that the student did not fully participate in the editing process. Seemed unwilling to accept constructive criticism.	No editing is evident. First draft handed in.

# First Nations Visual and Decorative Arts

## Summary of the Student Book

In First Nations cultures, art is not a distinct discipline. Art is integrated into the daily and spiritual life of the people. Art is an expression of culture. The earliest examples of artistic expression in B.C. are found in stone art, in the form of rock carvings, rock paintings, and sculptural figures created from stone. First Nations cultures in B.C. have produced diverse art forms. Interior cultures expressed their spiritual beliefs and their connection with the land through their clothing, face-painting, and jewellery. The more structured societies of the coast gave rise to highly evolved artistic traditions that include masks and monumental arts such as totem poles, house posts, and house fronts. Today the context and the audience for the art has changed. Many artists transform the traditional styles into modern contexts and find careers in their work. The chapter concludes with a case study of the Gitanmaax School of Northwest Coast Indian Art in Hazelton.

## Prescribed Learning Outcomes

It is expected that students will:

- demonstrate an appreciation of traditional and contemporary First Nations artistic expressions and identify characteristics and distinctive features
- explain the cultural significance of various Aboriginal artistic expressions with reference to local examples
- analyze the role of First Nations artistic expressions in economic development and careers
- examine and interpret works of art created by Aboriginal people as expressions of their cultures

## Key Concepts

- In the First Nations world view, art is an integral part of life as opposed to a distinct discipline.
- During colonization, many cultural art forms were suppressed.
- Women kept certain skills such as weaving alive during the early years of the twentieth century—playing an often overlooked role in the revitalization of art.
- First Nations artists play an important role in their communities and the world at large by keeping alive the enduring connections with land, ancestors, and culture through visual imagery.

## Vocabulary

aesthetics, artifact, formline

## Materials and Resources

- Videos: *Gwishalaayt, The Spirit Wraps Around You; The Eagle Soars; Littlechild; The Smart One; Return to Eagle Rock; Yuxweluptun: Man of Masks; The Unbroken Line; From the Heart*
- Book: *Mythic Beings: Spirit Art of the Northwest Coast*
- Blackline Masters 16-1 and 16-2

## Teaching Strategies and Activities

### 1. Art Is a Cultural Expression

Consider showing the video *Gwishalaayt, The Spirit Wraps Around You* as an introduction to this chapter. It is a 45-minute video by Aboriginal filmmaker Barb Cranmer

which illustrates a number of important themes relevant to Aboriginal artists:

- the holistic nature of art, connections with land and culture (e.g., Métis beaded portraits)
- art is linked to storytelling and oral traditions
- today there is a resurgence of traditional art forms
- artists are frequently committed spiritually, politically, and culturally to their work
- traditional art forms such as weaving require highly skilled artists
- Before viewing the video, discuss the role of Aboriginal artists and artisans in today's society. Ask students how they think artists' roles have changed in the last 200 years.
- *Background information on the video:* This video shows six weavers who are carrying on the traditions of ancient weaving forms, called Northern Geometric weaving (also known as Raven's Tail weaving) and Chilkat weaving. Chilkat weaving was named because early Europeans saw it being produced by Chilkat people of Alaska. However, it is widely acknowledged that the form originated among the Tsimshian. This video shows the journeys of the six artists, individually and collectively, and also the journey of the Chilkat weaving back to the Tsimshian people. While the video is many-layered, for viewing as an introduction to this chapter, focus on the artists and their commitment to their weaving.
- In the order they appear in the video, the artists are: Ernestine Hanlon-abel, Tlingit (Alaska); Suzi Williams, Tlingit (Alaska); Clarissa Hudson, Tlingit (Alaska); Donna Kranmer, 'Namgis (British Columbia); Ann Smith, Tutchone-Tlingit (Yukon); and William White, Tsimshian (British Columbia). You may want to stop at certain points in the viewing to discuss the points an artist has made.
- Ask students to watch and listen for reasons that weaving is important to each artist.
- The text of the artists' statement made in Prince Rupert is reprinted on Blackline Master 16-1, which you may copy for students. The following are discussion questions for students to address in small groups:

- What important ideas does the artists' statement convey about ownership of the art form? (*While art has not been valued or has been seen only in museums, the artists pledge to reaffirm ownership.*)
- How do the artists view their roles? (*As teachers, artists, and interpreters of art forms.*)
- Why was it important for the artists to gather at certain times in their Weavers' Circle? (*Sharing of skills and experiences, relief from the isolation of working alone, camaraderie, and collectively displaying works.*)
- If *Gwishalaayt, The Spirit Wraps Around You* is not available, two other videos you might use to introduce this chapter are:
  - *Hands of History*, a 54-minute National Film Board film by First Nations filmmaker Loretta Todd, which explores the diverse styles of art created by four women artists, from traditional basketry and Northwest Coast-style carving to contemporary collage and performance art. All are based in a cultural context that is rooted in the land and the ancestors. The artists are Doreen Jensen, Rena Point Bolton, Jane Ash Poitras, and Joanne Schubert. The film records Doreen Jensen delivering the speech from which the excerpt on pages 241–242 in the student book is taken.
  - *The Smart One*. This 25-minute video illustrates the art and philosophy of Prince Rupert artist Dempsey Bob and some of his students, artists Ken McNeil, Stan Bevan, and Norman Jackson. It also describes major themes in the revitalization of Northwest Coast art, connecting the past with the present and future. A telling quote from Dempsey Bob: "Where you live affects the way you think. It's almost like the land speaks to me. That's why I live there. I'm inspired there. I'm creative there. To me being an artist, that's all that matters."

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## 2. No Word for Art

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Have students brainstorm why, as Doreen Jensen says in her quote on page 241 in the student book, First Nations languages have no word for art. (Doreen Jensen's

speech is also included in the video *Hands of History*, discussed above.)

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### 3. The Aboriginal Creative Process

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- Take students to visit a local artist in her or his studio or workspace to increase their understanding of the creative process from an Aboriginal perspective.
- Under the supervision of an Aboriginal artist, have students create a visual art piece using a traditional art form (painting, weaving, hide work, carving), ensuring that the cultural protocols are observed respectfully.

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### 4. Stone Art

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- After reading the information about stone art in the student book, set up a test site where students can attempt to carve a stone. Ensure safety equipment such as safety glasses, as well as tools, are supplied.
- If possible, visit a nearby site that has petroglyphs or pictographs. Alternatively, view stone tools and objects in a museum or private collection.
- In small groups, have students discuss what stone art tells us about the artists who made it so long ago.

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### 5. Keeping Art Alive

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After reading in the student book about those artists who kept the art alive, have students view the videos *From the Heart* and *The Unbroken Line*, if they are available. (They were previously on the recommended list for Social Studies 11 so they may be available in school or district collections.)

- *From The Heart*, 25 min., traces the Kwakwaka'wakw family of Charlie James, Mungo Martin, Ellen Neel, and David Neel Jr., whose innovations extended the artistic traditions of carving.
- *The Unbroken Line*, 25 min., continues from where *From the Heart* leaves off, featuring three families of carvers: Mungo Martin and Tony Hunt, Ellen and David Neel Jr., and Doug Cranmer.
- Ask students to record in graphic form how each

member of the family helped to maintain and extend the artistic traditions of their ancestors. Students may want to use a storyboard or a family tree graphic to present the family connections.

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### 6. Aboriginal Art On-line

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Have students research Aboriginal art on the Internet to create an annotated portfolio of web sites. The portfolio could include examples of painting, carving, printing, computer-assisted design, etc. Each annotation could include commentary on traditional art forms, the artists, and their themes, as well as students' responses to the various art pieces.

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### 7. Earning a Living from Artwork

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To support their families, Aboriginal people often sold carvings and basketry. Coast Salish women became well-known for the distinctive Cowichan sweaters they knitted. The 52-minute video *The Story of the Coast Salish Knitters* is an excellent telling of the knitters' struggle to provide for their families through their knitting.

- After viewing the video, have students discuss the following questions:
  - How is the art of the Cowichan knitting connected to Coast Salish traditional fabric arts? (*Working with wool has always been significant; before contact the women spun wool from dog hair and mountain goat; wool woven into blankets; women adapted traditional skills to working with the sheep's wool of the settlers.*)
  - How did families participate in the making of the sweaters? (*Helped with the processing of the wool.*)
  - How did control of the market shift from knitters to dealers and back again? (*As markets developed, dealers controlled it; dealers often paid the knitters low prices for their work. More recently, as the market dropped, knitters themselves and Aboriginal businesses took more control over selling the sweaters.*)

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## 8. Artist Studies

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Have students study the life and work of an artist. You may want to assign this as an individual research project utilizing books and Internet resources, or you may choose to use videos to show to the whole class. Include local artists if possible.

- Some suggested videos:
  - *The Eagle Soars*. Haida carver Robert Davidson.
  - *Littlechild*. George Littlechild, Cree-born artist now living in British Columbia, whose distinctive and colourful style has been used to illustrate books.
  - *The Smart One*. Carver Dempsey Bob. (See activity 1 for film synopsis.)
  - *Return to Eagle Rock*. Tsimshian artist Roy Henry Vickers.
  - *Yuxweluptun: Man of Masks* (NFB, 21 min.) Lawrence Paul Yuxweluptun. He adapts traditional Northwest Coast art forms to create unique paintings that make powerful political and social statements.
- Ask students to record information about the following attributes of the artist they study: (1) artistic training and education; (2) style and form of artistic expression; and (3) contributions to a greater understanding of First Nations art and culture.
- To present the research, organize a gallery day. Students present images of the artist's work to the class and talk about the piece and the artist's background. Original art pieces would be ideal, but there are many excellent books to use. *Mythic Beings: Spirit Art of the Northwest Coast*, which is one of the recommended resources for this course, is a good starting point.

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## 9. Creating a Visual Art Piece

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Have students create a visual art piece that demonstrates their understanding of some aspect of the course, such as:

- traditional culture
- colonization
- regeneration

- self-determination
- self-government
- repatriation

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## 10. Dorothy Grant, Fashion Designer

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- View the portion of the video *First Nations Portraits* that talks about fashion design. Then have students read Dorothy Grant's profile on page 251 of the student book and find out more about her work from her web site at [www.dorothygrant.com](http://www.dorothygrant.com). Here are some questions for students to research:
  - What is her company's mission and vision?
  - What is the meaning behind her company logo?
  - How has she incorporated Northwest Coast design into her clothing designs?
- Have students discuss the following: Is there a difference between fashion designing and silkscreening a design on a T-shirt?

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## 11. Careers in Art

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- Have students examine the many opportunities available for artists today. Encourage them to look at varied fields such as fashion design, pottery, computer graphics, and lithography.
- If possible, invite a local artist to your class. Suggest that students prepare questions about how he or she runs the business side of their enterprise, along with other questions of their choice.

## Critical Challenge

### Aboriginal Art That Everyone Should Know About

In this assignment students are asked to present their choice(s) for a class gallery of "Aboriginal Art That Everyone Should Know About" (in the vein of Richard Van Camp's "25 Albums That Saved My Life." See Chapter 15, Activity 2.) They may select a work of art that inspires or interests them and explain why this artwork is an important piece of Aboriginal art.

- Discuss the range of possible choices: Some students may choose ancient pieces, others work by contem-

porary artists. Some may be able to bring original works and others will have copies or photographs of artwork.

- You will need to decide how the students will present their work—through oral presentations, displays in a class gallery, a written report, or a combination of formats.
- Suggest that students address the following points:
  - Why did they choose this piece of art?
  - What is their personal interpretation of the work?
  - What is its connection with the culture of the creator and its place in the time when it was created?
- Use the assessment rubric on Blackline Master 16-2 to assess the project.

## Reflective Journals

- Suggest that students address the following topic: Consider the role that art plays in your life. How do you think the art you choose reflects who you are?

## Extension Activities

1. Suggest that students read the full text of Doreen Jensen's speech in *Give Back: First Nations Perspectives On Cultural Practice*. (This book is out of print but may be available through interlibrary loan.) Students may also want to read and discuss some of the other articles in the book. Six First Nations artists and writers give their views on the relationship between the artist and the community. The main focus is on culture and the "revisioning" of culture from a modern perspective.
2. Encourage students to learn about the process an artist goes through to create a work of art by viewing an on-line exhibit on the creation of Bill Reid's monumental sculpture "Raven and the First Men" (shown on page 214 of the student book). After they have viewed the exhibit at [www.moa.ubc.ca/Exhibitions/Online/Sourcebooks/Raven/contents.html](http://www.moa.ubc.ca/Exhibitions/Online/Sourcebooks/Raven/contents.html), suggest that students write in their Reflective Journal about what impressed them most in this presentation.
3. Have students study the work of Aboriginal architect Douglas Cardinal by viewing the video *Douglas Cardinal: Architect*. Encourage them to do further research on this well-known architect. Among other things, he is co-author, with Jeannette Armstrong, of the book *The Native Creative Process: A Collaborative Discourse*, published by Theytus Books.

## Additional Resources

### Books

- Armstrong, Jeannette and Douglas Cardinal. 1991. *The Native Creative Process: A Collaborative Discourse*. Penticton, BC: Theytus Books.
- Bouchard, David and Allen Sapp. *The Song Within My Heart*. 2003. Vancouver: Raincoast Books. (illustrated by Cree painter Allen Sapp)
- Duff, Wilson. 1975. *Images: Stone: B.C.* Seattle: University of Washington Press.
- Give Back: First Nations Perspectives on Cultural Practice*. 1992. North Vancouver: Gallerie Productions.
- Jensen, Doreen and Polly Sargent. 1986. *Robes of Power: Totem Poles on Cloth*. Vancouver: UBC Press.
- McLennan, Bill and Karen Duffek. 2000. *The Transforming Image: Painted Arts of Northwest Coast First Nations*. Vancouver: UBC Press.
- Samuel, Cheryl. 1987. *The Raven's Tail*. Vancouver: UBC Press.
- . 1982. *The Chilkat Dancing Blanket*. Seattle: Pacific Search Press.
- Wyatt, Gary. 1999. *Mythic Beings: Spirit Art of the Northwest Coast*. Vancouver: Douglas & McIntyre.

### Videos

- Aboriginal Fashions*. 2002. *The Shared Circle* documentary series. Winnipeg: Maple Lake Releasing.
- Douglas Cardinal: Architect*. 1991. *My Partners, My People* series. Great Plains Productions.
- The Eagle Soars*. 1994. Hunter Rhodes Films. (Available through B.C. Learning Connection.)
- First Nations Portraits*. 1994. (Available through B.C. Learning Connection.)

*Gwishalaayt, The Spirit Wraps Around You.* 2001. Nimpkish Wind Productions.

*Hands of History.* 1994. Montreal: National Film Board.

*Littlechild.* 1991. *My Partners, My People* series. Great Plains Productions.

*Qatuwas: People Gathering Together.* Montreal: National Film Board.

*Return to Eagle Rock.* 1992. Toronto. Lynx Images Releasing.

*The Smart One.* Markham, Ont: Seaton Productions.

*The Story of the Coast Salish Knitters.* 2000. Montreal: National Film Board.

*Yuxweluptun: Man of Masks.* 1998. Montreal: National Film Board.

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**BLACKLINE MASTER 16-1**

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## Indigenous Weavers Circle

### **Artists' Statement**

In recent times many of our arts were laid aside because some believed that our arts were valueless, evil, crude, and only belonged in the hands of museums and collectors as mementos of a dying culture. At one time our art defined and interpreted who we were as nations, clans, families, and individuals and set the traditional boundaries for our jurisdiction over the land. Many incorrect assumptions have been made about ourselves and our art. We pledge to uphold the wishes of our ancestors and living Elders to regain ownership of our traditional art forms and pledge to strengthen our roles as teacher, artist, and interpreter of our art forms through further gathering and expanding the circle of weavers. We encourage non-indigenous artists who use our art forms to look to their own cultural backgrounds for strength and inspirations. This will lead to a real sharing and understanding between all peoples.

Source: *Gwishalaayt, The Spirit Wraps Around You* (video).

## BLACKLINE MASTER 16-2

### Assessment Rubric

#### Aboriginal Art That Everyone Should Know About

Scale	Interpretation	Personal Reaction	Presentation
4	Demonstrates a superior understanding of the context of the artwork, including the cultural context and the time when it was created. Explores many levels of interpretation and offers unique interpretations.	Personal reaction is passionate and contains many points or ideas. Articulated in a very effective way. A number of substantial reasons for choosing the artwork are given.	The presentation is highly effective, engaging, and innovative. The context, medium, or style of the artwork is reflected in the display. The display includes the artwork, or a fairly realistic representation of it.
3	Demonstrates a full understanding of the context of the artwork, including the cultural context and the time when it was created. Explores a number of levels of interpretation.	Personal reaction is confident and contains a number of points or ideas. Articulated in a satisfactory way. A number of reasons for choosing the artwork are given.	The presentation is effective and interesting. The display includes an accurate representation of the artwork.
2	Demonstrates some understanding of the context of the artwork. May not include both the cultural context and the time when it was created. Interpretation is limited in its scope.	Personal reaction is somewhat hesitant or lacks conviction. Includes generally superficial comments. Sometimes articulated in a confusing or unclear way. A limited number of reasons for choosing the artwork are given.	The presentation is adequate. It includes a representation of the artwork, though it is presented in a careless or incomplete way.
1	Demonstrates a lack of understanding of the context of the artwork. Interpretation is very limited in its scope.	Little thought appears to have been put into the personal reaction. Presentation is very confusing, or is so short that it is difficult to assess. No reasons for choosing the artwork are given.	The presentation is not effective or is incomplete. It does not include a representation of the artwork.

# Beyond Stereotypes: The Portrayal of First Nations People

## Summary of the Student Book

This chapter shows positive and negative ways that First Nations people are portrayed in the larger Canadian and North American culture. Examples of documents which illustrate stereotyping and racism in non-First Nations accounts of First Nations people are included.

First Nations people have been misrepresented in popular culture and their cultural images appropriated. Symbols and images from First Nations culture, especially totem poles and images in pseudo-Northwest Coast style, have been used throughout B.C.'s history to promote the province.

Over the years First Nations people have not been able to control the ways their cultures have been represented. Recent initiatives by First Nations to take control of their culture include the Aboriginal People's Television Network and the Aboriginal Achievement Awards. This chapter also includes writing by Jeannette Armstrong and an interview with Evan Adams.

## Prescribed Learning Outcomes

It is expected that students will:

- explain the importance of First Nations people determining the use of historical First Nations artifacts
- analyze stereotypical and authentic portrayals of First Nations people in various works, both historical and contemporary
- explain the importance of First Nations people controlling the use of their artistic traditions, including traditional stories

## Key Concepts

- First Nations people have been, and often still are, portrayed in popular culture in stereotypical ways

based on very old colonial assumptions.

- First Nations people are often portrayed in the media as anonymous rather than being identified as individuals.
- The American film industry has in large part created the contemporary myths which perpetuate stereotypes.
- Today people recognize that First Nations people have a right to determine how their culture is portrayed and how their cultural heritage is used.

## Vocabulary

moral suasion

## Materials and Resources

- Videos: *First Nations—Native Stereotyping*; *The Native Arts Community*; *For Angela* (Circle Unbroken series, Video 7) and the accompanying *Teacher's Guide*.
- A selection of stories and poems with themes of prejudice and stereotyping
- Blackline Masters 17-1 and 17-2

## Teaching Strategies and Activities

### 1. Protocols for Public Speaking

First Nations have rules that prohibit speaking for others, so that incorrect information is not relayed. This is part of respectful protocol. As part of their research into stereotyping and how to avoid it, have students investigate several First Nations to compare and contrast the varying protocols regarding public speaking. Have students deliver an oration observing respectful protocol.

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## 2. Stereotyping

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- Have students research logos for sports teams or other businesses that use stereotypical portrayals of Aboriginal people or culture. The results of their research could be displayed in a poster or a scrapbook.
- Then have students design and create alternate logos that are respectful and authentic. Ask them to summarize the protocol they followed to ensure respectful imagery. (For example, the Vancouver Canucks hockey team is located in Musqueam territory. To use First Nations imagery for their logo, the correct protocol would be for the team manager to contact the Musqueam Nation for permission to use the imagery and then ask a Musqueam artist to design the logo.)
- View the video *First Nations—Native Stereotyping*, if it is available. (Previously on the Social Studies 11 and the First Nations Studies recommended lists, it may be available in school or district collections.) This 30-minute video explains the origins of the popular stereotypes of First Nations people and how they have been portrayed and perpetuated in popular culture, including movies, toys, and by sports teams.
- Have students write about their response to the video in their Reflective Journals or discuss responses in small groups.

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## 2. Prejudice and Racism

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- Invite a guest speaker to provide a presentation on anti-racism. Before the presentation, have students formulate questions for the speaker. Afterwards, have students design an anti-racism poster.
  - Provide students with a selection of short stories and poems that deal in some way with discrimination and stereotyping. Using Blackline Master 17-1, have students identify how the writers or characters experienced and dealt with racism, discrimination, prejudice, and stereotyping. Conduct a class discussion about what students have discovered from their readings.
- Consider viewing the video *For Angela*, based on a true story. See the *Teacher's Guide* for the *Circle Unbroken* series for suggested activities.
    - *Caution: This video contains scenes with explicit racism and discrimination and you should exercise caution when introducing it. Also use caution when asking students to relay their personal experiences with these topics.*
    - Have students discuss the following words in terms of their personal experiences: stereotype, prejudice, discrimination, and racism.
    - You may want students to create a concept map with one or more of these words.

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## 3. Examples in the Media

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- Ask students to find examples in the media of how Aboriginal people are portrayed in television, movies, newspapers, and magazines. Have students bring in magazine or newspaper clippings and notes from movies or television. Create a class bulletin board of the collected examples.
- Ask students to classify the examples of stereotyping. What categories will they use? (E.g., *negative images such drunk or lazy; "noble savage" or nature lover.*) How common are portrayals of Aboriginal stereotypes? Have students summarize the results of their observations.
- Have students view some programs and advertising on APTN, the Aboriginal Peoples Television Network. In small groups, have students discuss: How are First Nations people portrayed differently on this network than on other channels?

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## 4. Interview with Evan Adams

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- Ask students to summarize Adams' comments about how Aboriginal people are portrayed in the media.
- If possible, view the movie *Smoke Signals*. Ask students to discuss Adams' intentions when he was creating his character. Did he succeed?
- Use Adams' suggestion that Aboriginal people must

take responsibility for portraying themselves authentically in the media as the basis for a class debate.

## 5. Cultural Initiatives

- View the video *The Native Arts Community*, which features interviews with conductor John Kim Bell, actors Graham Greene and Gary Farmer, and artist Maxine Noel. As they discuss their roles in the arts, they talk about challenges faced by Aboriginal people in overcoming stereotypes.
- Ask students to find examples of ways that Aboriginal people can take control of the way they are portrayed. (*John Kim Bell: controlling funding for the Aboriginal arts. Note that Kim Bell was also founder of the Aboriginal Achievement Awards. Gary Farmer: Aboriginal people should get involved and control their own television. Note that Farmer plays a major role in the Aboriginal Peoples Television Network.*)
- Have students compare Graham Greene's views about the movie *Dances with Wolves* with the views expressed by Evan Adams on page 265 of the student book. (*Greene sees it as a milestone for Aboriginal people in that they are portrayed realistically; Adams wants something more, with Aboriginal people in the roles of the heroes or lead characters. Note that the two interviews were done 10 years apart; Greene was much closer to the film.*)
- Take a class poll to see how many students watch the Aboriginal People's Network. Discuss the findings.
- Depending on the time of year, promote and discuss the Aboriginal Achievement Awards and the local Aboriginal Day celebrations (June 21).

## Critical Challenge

### Promoting New Understandings

Students will be asked to complete a project which will counteract the negative stereotyping and portrayal of First Nations people in the media and promote the image of First Nations as diverse people with many skills and tal-

ents. The audience is the general public. The project will include:

- an awareness and recognition of entrenched stereotypes and misunderstandings by the general public
- new and accurate understandings about Aboriginal people (one or two main ideas)
- a way of communicating the new understandings

The project may take the form of an illustrated magazine article, a web site, an advertising campaign with posters, or a play or dramatic presentation.

- Discuss with students what might be involved with each of the three components of the project listed above. How can they communicate these in interesting ways?
- Suggest that students consider the 1996 Royal Commission on Aboriginal Peoples' four principles for a renewed relationship between Aboriginal and non-Aboriginal people: (1) mutual recognition, (2) mutual respect, (3) sharing, and (4) mutual responsibility. How can these concepts be applied to the project?
- Ask students to consider some of the First Nations voices in the student book. What would Gloria Jean Frank, Jeannette Armstrong, or Evan Adams want to teach the general public about Aboriginal people?
- Discuss ways in which students can apply knowledge they have learned from the rest of the course to this assignment.
- Use the assessment rubric on Blackline Master 17-2. You may also want to use general assessment rubrics for the different types of formats, beginning on page 190.

## Reflective Journal

- Suggest that students consider the following points: What have you seen in the past month that reflects positively or negatively on Aboriginal people? Based on what you have learned in this course, how are you more aware of the portrayal of First Nations people in the media?

## Extension Activities

1. Have students collect pictures that show how Aboriginal people have been portrayed through photography. Use the book *Copying People: Photographing British Columbia First Nations 1860–1940* by Daniel Francis as a starting point. Students may search the Internet for archival photographs. They may produce a scrapbook with the images.
2. Ask students to examine the producer's guide for the Aboriginal Peoples Television Network. What does it take to get a show on APTN? Students can find the criteria at [http://aptn.ca/corporate/producers/guide\\_html](http://aptn.ca/corporate/producers/guide_html).

## Additional Resources

### Books and Magazines

- Anti-Racism Toolkit*. 2003. Available from the First Nations Education Steering Committee in Vancouver.
- Doxtator, Deborah. 1992. *Fluffs and Feathers. An Exhibit on the Symbols of Indianness. A Resource Guide*. Brantford Ont: Woodland Cultural Centre.
- Francis, Daniel. 1996. *Copying People: Photographing British Columbia First Nations 1860–1940*. Saskatoon: Fifth House.
- . 1992. *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver: Arsenal Pulp Press.
- Say Magazine*, “the spirit of Aboriginal youth,” ([www.saymag.com](http://www.saymag.com)).

### Videos

- The Making of Tipi Tales*. 2002. *The Sharing Circle* documentary series. Winnipeg: Maple Lake Releasing.

BLACKLINE MASTER 17-1

Literary Responses to Stereotyping

Response				
Experience				
Narrator or Character				
Title and Author				

## BLACKLINE MASTER 17-2

### Assessment Rubric Promoting New Understandings

Scale	Awareness of Stereotypes	Accurate Understandings	Presentation
4	Demonstrates a superior understanding of ways in which Aboriginal people are stereotyped. Explores many subtleties of the issue.	The student has selected significant concepts or understandings which strike at the heart of stereotyping and misrepresentation. Ideas are focussed and considered in great depth.	The presentation is highly effective as a way of communicating the concepts and raising awareness. It uses the chosen medium in innovative ways, and is very engaging and entertaining.
3	Demonstrates a full understanding of ways in which Aboriginal people are stereotyped. Explores a variety of aspects of the issue.	The student has selected important concepts or understandings. Ideas are focussed and fully developed.	The presentation effectively communicates the concepts and raises awareness. It uses the chosen medium in appropriate ways, and maintains interest throughout.
2	Demonstrates some understanding of ways in which Aboriginal people are stereotyped. Explores a number of aspects of the issue, but has gaps.	The student has selected concepts or understandings which may be marginal or not central to the issues of stereotyping. Ideas are not focussed and not fully developed.	The presentation communicates the concepts and raises awareness in limited ways. It doesn't use the chosen medium to its full advantage. Some parts may be more interesting or engaging than others.
1	Demonstrates a very limited understanding of ways in which Aboriginal people are stereotyped. Only one or two examples are considered.	Ideas are unclear and not fully developed. The student does not appear to have focussed on a particular concept or understanding to communicate.	The presentation fails to communicate the concepts. It doesn't use the chosen medium appropriately. It does not engage the audience.

# Throwing the Baby Eagle Out of the Nest

## Summary of the Student Book

Dr. John Borrows reflects on a personal dream story in terms of the goals and aspirations of Aboriginal people. His main point is that Aboriginal people must exercise responsibility and participation to achieve power and control over their own lives and communities. (Note that in 2003 Dr. Borrows received a National Aboriginal Achievement Award.)

## Materials and Resources

- Video: *Standing Alone* (Circle Unbroken series, video 1)

## Teaching Strategies and Activities

### 1. Journals

After reading the article, ask students to write their initial reactions to it in their journals. Questions they could address include:

- What ideas speak clearly to you?
- What ideas don't you understand?

Later, students can share some of their responses in groups. Discuss parts of the article that students have difficulty understanding.

### 2. Creative Non-Fiction

Ask students to look at the epilogue in terms of the genre of writing Creative Non-Fiction, as studied in Chapter 15. How does this article fit the criteria? (*Non-fiction, uses narrative and storytelling, and is told in the first person.*)

### 3. Personal Expression

Have students create an art piece or a video, or write a piece of fiction or an essay that conveys their understanding of the concepts they have learned from this course.

### 4. Making Connections

- In pairs or groups of three, ask students to consider what the most important themes or messages of the course were to them. Then ask them to discuss the main message of the epilogue. Are there any connections?
- Bring the whole class together to share connections. (*Some ideas that will probably arise include identity, self-determination, sovereignty, strength of storytelling and the oral tradition, healing, and power.*)
- Have students view the video *Standing Alone*, the story of Pete Standing Alone. In the video he recounts a dream about the future. Have students compare his dream with John Borrows' dream, comparing and contrasting the themes and messages in each.

## GENERAL ASSESSMENT RUBRIC 1

## Oral Presentations

	4	3	2	1
Organization	Ideas are clearly stated and very well organized; supporting data are appropriate and connected to ideas; good transitions and clear and satisfying conclusion.	Generally logically organized and clearly stated. Transitions between ideas could be improved. Clear conclusion.	Ideas are loosely connected and not always logically organized. Lacks clear transitions. Conclusion is weak.	Presentation is choppy and disjointed with little organization. Ideas are unclear. No real conclusion is made.
Understanding of Content	A great deal of material and information clearly related to key concepts. Points are clearly made and all evidence supports the main ideas. Good variety in presentation.	Ample material and information that relates to key concepts. Many good points made but could be presented with more variety.	There is a great deal of information that is not clearly connected to the key concepts.	Key concepts not clear. Information included that does not support the main ideas.
Multimedia Materials and Aids	Effective use of appropriate aids and materials. Properly used to develop and support main idea. Materials are creative and uniquely designed and presented.	Good use of appropriate aids and materials. Properly used to develop and support main ideas. Materials are varied in style or medium.	Use of aids and materials is uneven, transitions are choppy. Materials not clearly connected with main ideas.	Little or no aids and materials used, or used ineffectively.
Delivery	Presented in a confident poised manner, speech clearly articulated. Engaging delivery which makes contact with the audience.	Presented in a confident manner, speech clearly articulated. A good delivery with frequent contact made with the audience.	Generally presented in an adequate manner, but some speech is unclear. Volume may be too loud or quiet. Little or no expression. Little contact with the audience.	Not presented in an adequate manner. Speech is often unclear. Volume may be too loud or quiet. Speaker seems uninterested and does not connect with the audience.

## GENERAL ASSESSMENT RUBRIC 2

### Group Discussion

	4	3	2	1
Content	Insightful comments. Questions and elaborates key points of discussion. Makes many connections between examples and main ideas.	Adds key points to the discussion. Makes important connections between supporting details and main ideas.	Adds some points to the discussion. Makes some connections between supporting details and main ideas.	Adds few points to the discussion, and does not identify relevant supporting examples of main ideas.
Interactions with others	Actively encourages others to add their points of view. Leads discussion without dominating.	Encourages comments from others.	Seldom invites comments from others.	Does not invite comments from others.
Language	Uses clear and precise language. Develops complex or unfamiliar ideas in ways which help others understand discussion topics.	Uses appropriate language. Clarifies ideas to help understanding of topics.	Generally uses appropriate language, but sometimes has difficulty expressing more complex ideas.	Uses simplistic language. Little or no clarification or development of ideas.
Listening	Purposefully and attentively listens to others, encourages others to listen respectfully.	Listens respectfully and attentively to the speakers.	Listens attentively to the speaker, but is sometimes distracted.	Does not listen to speaker, is frequently distracted and may distract others.
Participation	Comments inspire others. Supports and leads others in discussion.	Shares freely and explains with details. Makes connections with what others say.	Sometimes contributes to discussion, but comments are not always relevant. Adds a few ideas to discussion.	Rarely contributes to discussion, or comments are off topic. Offers few ideas to the discussion.

## GENERAL ASSESSMENT RUBRIC 3

### Written Report

	4	3	2	1
Introduction	Introduction clearly states the purpose in an engaging and unique or creative way.	Introduction clearly states the purpose.	Introduction is vague or purpose is unclear.	There is no real introduction to the report.
Organization	Very effective organization of information. Structure of ideas in paragraphs is sophisticated. Transitions successfully used and report flows smoothly.	Logical organization of ideas with good paragraph structure. Transitions usually used appropriately.	Ideas are loosely connected and not always logically organized. Details or examples are not always connected to main ideas. Few clear transitions.	Report is hard to follow and there is little evidence of a logical structure. Paragraphs are not organized and no transitions are used.
Understanding of Content	Evidence of a sophisticated understanding; substantial content is included and ideas are well developed in insightful or creative ways.	The report shows a solid understanding of content. Ideas are well developed and information is accurate.	The report shows an incomplete understanding of content. Ideas are underdeveloped. Some information is inaccurate or incompletely reported.	The report shows little understanding of content. Ideas are not usually developed sufficiently. Not enough information is included.
Style	Excellent use of varied sentence structure and word choice. Written with a unique voice or definite point of view.	Good use of varied sentence structure and word choice. Written with an engaging style.	Limited use of varied sentence structure and word choice. A personal voice or style is not evident.	Simplistic sentence structure and basic word choice. A personal voice or style is not evident.
Research	A great variety of important resources used.	A sufficient variety of resources used.	Relied on one major source.	Insufficient resources used.
Conclusion	A strong ending which clearly summarizes the report and states a significant conclusion.	A satisfactory ending which summarizes the report and states a relevant conclusion.	The ending attempts to summarize the report but does not clearly state a relevant conclusion.	There does not appear to be a conclusion to the report.

## GENERAL ASSESSMENT RUBRIC 4

### Persuasive Essay

	4	3	2	1
Argument Development	Position is clearly and emphatically stated. Essay shows especially careful development of ideas in coherent paragraphs.	Position is clearly stated. Essay shows development of ideas in coherent paragraphs.	Position is not clearly defined. There may be some sequence of ideas, but includes unrelated statements and vague arguments.	A clear position is not taken. Little development of ideas is evident.
Organization	Very effective organization of information with clear introduction and strong conclusion providing closure. Transitions successfully used and report flows smoothly.	Effective organization of information with clear introduction and clear conclusion providing closure. Transitions used satisfactorily.	Organization is not always effective. There is an introduction and conclusion, but they may not be clear. Little use or misleading use of transitions.	Essay is hard to follow. No introduction or conclusion, or they are unclear.
Thoroughness	All areas of the issue are covered and explained, including opposing points of view.	Most areas of the issue are covered, including opposing points of view.	Some areas are covered, but some major topics are missed; opposing points of view not adequately discussed.	Mention is made of some of the issues, but there are major gaps. Doesn't mention other points of view.
Documentation	Many accurate and relevant references are used and correctly documented.	Several relevant references are used and correctly documented.	One or two references are used and correctly documented. Some references may not be relevant.	No supporting references are given.
Mechanics, Editing	Essay is well edited, with very few or no errors in sentence structure, word choice, or mechanics.	Editing is evident, but there may be a few errors in sentence structure, word choice, or mechanics.	Incomplete editing evident, with numerous errors in sentence structure, word choice, or mechanics.	Little editing is evident and serious and repeated errors are present.

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**GENERAL ASSESSMENT RUBRIC 5**

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**Reflective Journals**

4	Responses convey extensive evidence of a personal response to the issues studied. Personal growth and political awareness are demonstrated. Entries are in paragraph form. Journal is complete and legible. New vocabulary is included.
3	Responses convey evidence of a personal response to the issues studied. Evidence that student is beginning to develop new ways of reflecting on the world. Entries are in paragraph form. Journal is complete and legible. New vocabulary is included.
2	Responses convey some evidence of a personal response to the issues studied. Summaries are more prevalent than original thoughts. Entry lacks textual evidence. Entries consist of several sentences. Journal is legible. No new vocabulary is included.
1	Little or no personal response is made to the issues studied.

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**GENERAL ASSESSMENT RUBRIC 6**


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**Editorial**

4	<p>The editorial's opening engages the reader and clearly states the writer's point of view. Abundant background information is provided. At least three logical reasons support the opinion and are written to convince the appropriate audience. The editorial is well organized, with transitions between ideas and an effective conclusion that restates the reasons for the writer's opinion. It also includes specific realistic recommendations for readers to take action.</p>
3	<p>The editorial's opening is interesting. It states the writer's point of view, though it could be more clearly worded. Some background information is provided. Logical reasons support the opinion and most are written to convince the appropriate audience. The editorial is well organized, with transitions between ideas. The conclusion restates most of the reasons for the writer's opinion. It also includes some recommendations for readers to take action.</p>
2	<p>The editorial has an opening, but it could be more interesting. It states the writer's point of view, but it is unclear or confusing. Very little background information is provided. Only one valid reason is given to support the opinion. The editorial is not well organized and lacks paragraph structure. The conclusion restates the reason for the writer's opinion but does not offer recommendations for the readers to follow.</p>
1	<p>The editorial has an uninteresting opening which does not encourage the reader to continue. The writer's opinions are confusing or unclear. No background information is provided. No valid reasons are given to support the opinions. The editorial is poorly organized and lacks paragraph structure or a conclusion.</p>

## GENERAL ASSESSMENT RUBRIC 7

## Analyzing a Primary Source

	4	3	2	1
Document Analysis	Analysis is in-depth; brings unique interpretation to document. Identifies fact and opinion, compares author's viewpoint with other views.	Analysis is accurate. Identifies fact and opinion.	Only a minimal understanding of the document is evident.	Recalls some factual information, but no analysis of document is evident.
Bias and Reliability	Is able to identify reliability of the document and subtle evidence of author's bias.	Is able to identify reliability of the document and obvious examples of author's bias.	Attempts to identify reliability of the document but makes some errors in judgement.	Attempts to identify reliability or bias are too confusing to assess.
Understanding Context	Shows a thorough knowledge of the historical context of the document, taking into account the time period and world view of author's social culture. Has full understanding of author's intended audience.	Uses general historical knowledge to put the document into context. Has some understanding of the time period and the author's intended audience.	Limited use of previous historical knowledge is evident. Shows little understanding of time period or author's intended audience.	Almost no knowledge of the historical context is evident.
Main Ideas	Shows evidence that all significant concepts included in the document are identified. Demonstrates a good understanding of author's intentions.	Shows evidence that most but not all concepts included in the document are identified. Demonstrates some understanding of author's intentions.	A few concepts in the document are identified in general terms.	Concepts are superficially or vaguely discussed.

## GENERAL ASSESSMENT RUBRIC 8

### Assessing a Debate

	Pro Side				Con Side											
	Speaker #1		Speaker #2		Speaker #1		Speaker #2									
<b>Style</b> Made eye contact with audience	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
Spoke loudly enough	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
Spoke persuasively	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
Used time effectively	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
<b>Research</b> Facts were clear and accurate	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
Central themes were addressed	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
<b>Argument</b> Clearly presented	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
Supported by facts and examples	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
<b>Rebuttal</b> Pointed out weaknesses in other side's arguments	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
Countered with effective points	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1
<b>Conclusion</b> Summarized the main points	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1