

# TEACHER RESOURCE GUIDE

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## *English 12 First Peoples*

APRIL 2008



first nations education  
steering committee

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## UNIT 7: DRAMA

### OVERVIEW

This unit provides an opportunity for teachers and students to select from a mix of dramatic texts (stage plays, screenplays, films) that reflect First Peoples themes and perspectives. Opportunities for memorization (internalization) of text and for polishing of oral delivery skills are one important aspect of the unit. Students are also encouraged to reflect on the production realities associated with these types of texts.

This unit is presented as a series of discrete activities, rather than a single, continuous series of lessons. This approach allows teachers—and students—to select those activities that best suit their needs. Therefore, the time required to conduct this unit will vary considerably. At minimum, 8-10 hours is recommended for a thorough study of at least two texts, preferably one film and one play. This recommendation allows students to understand each text individually, as well as to conduct a comparative analysis of the two texts (see the Activities Using Combinations of Texts at the end of this unit).

Note also that the texts can be studied either as a whole class or in small groups, thereby allowing student choice as to which texts to select.

Depending on the time available, you may wish to assign different activities to different students, or allow for student choice (e.g., write a review for only one of the three films, create and present an artefact for only one of the two stage plays).

#### *Texts*

##### **Stage Plays:**

Taylor, Drew Hayden. *Only Drunks and Children Tell the Truth*. Talonbooks, 1998.

Moses, Daniel David. *The Witch of Niagara*. in *An Anthology of Canadian Native Literature in English*, 3rd edition. Don Mills, Ontario: Oxford University Press, 2005.

##### **Screenplay:**

Alexie, Sherman. *Smoke Signals: A Screenplay*. Miramax Books, 1998.

##### **Films:**

*Hank Williams First Nation*. Maple Pictures, 2006. 90 minutes; rated PG

*Smoke Signals*. Buena Vista Home Entertainment, 1999. 89 minutes; rated PG

*Whale Rider*. Alliance Atlantis, 2003. 101 minutes; rated PG

### ALERT

There are some occurrences of offensive language and sensitive subject matter throughout the six texts identified for this unit. These occurrences are all in context, and it can be assumed that Grade 12 students who encounter these texts will be mature enough to handle the material. However, to forestall any potential problems, each text should be used **in class only** under teacher direction and supervision. They should **not be sent home with students**, unless the text have received an authorized or recommended resource designation from the Board of the school district or local education authority.

For an itemized list of specific cautions for each text, please refer to the Text Recommendations section at the front of this Teacher Resource Guide.

**LESSON PLANS IN THIS UNIT:**

Hank Williams First Nation  
 Only Drunks and Children Tell the Truth  
 Smoke Signals  
 Whale Rider  
 The Witch of Niagara  
 Activities Using Combinations of Texts

**Handouts and Assessment Tools**

Film Review  
 Artefact Creation and Presentation  
 Learning Log

**ACTIVITIES USING SINGLE TEXTS*****Hank Williams First Nation***

**Learning Outcomes:** A2, A3, A5, A9, A10, A11, A13, B1, B3, B6, B7, C1, C4, C8, C9, C10, C12

- Play just the opening scene of the film, stopping at the end of the first song (where Adelard goes back into the house). This scene “introduces” most of the main characters in the movie. As a class, brainstorm or web students’ initial impressions of each character. Revisit the brainstorm after viewing the film in its entirety, and compare their impressions. Discuss: Why might the filmmaker have chosen to introduce each character the way that he did?
- Jacob writes three letters home during his trip with his uncle. The first letter is shared partly as read by Sarah, and partly as a voiceover by Jacob. The second letter is entirely a voiceover by Jacob. The third letter (fax) is read entirely by Sarah. Discuss the different effects of each of these treatments. What does each approach allow the viewer to see and feel?
- At the end of the scene between the social worker and Adelard, the following exchange takes place:  
**Social worker:** These are complicated issues, Mr. Fox.  
**Adelard:** No, they’re not, really.  
 Post these two statements on opposite sides of the room, and have students “vote with their legs,” indicating which one they agree with the most. Have them discuss in their groups why they feel this way. Each group should then present their key arguments to the other group. Debrief as a class: Can an issue be both “complicated” and “simple” at the same time?
- Some of the underlying issues in this film are only touched on very briefly, but still play a significant role in the story and the characters’ lives. One such issue is the absence of Sarah’s and Jacob’s parents.  
**Discuss:** Why might the filmmaker have chosen to treat this so subtly, rather than make the story “about” this?
- Have students listen to the Director’s Commentary, particularly where he talks about the history of the film and how it was produced with a very small budget. Ask students to consider how this film might have been different if it had been produced as a big-budget, Hollywood film. How have Hollywood movies depicted First Peoples cultures in the past? Would any of the subtleties and authenticities of this film might have been lost in a Hollywood treatment of the story?
- Have students search online to find and read a variety of reviews for this film. Have them use their learning logs to reflect on whether or not reading others’ reviews changed their opinion of the film. Finally, have them write their own review of the film. An assessment tool for this activity is provided at the end of this unit (**Film Review**).
- Individually or in groups, have students write and present (either acted out or as a storyboard) a “deleted scene” for this film. Students may choose to illustrate a point of the story referred to but not depicted, or may choose to write a backstory to fill out one of the characters.

## ***Only Drunks and Children Tell the Truth***

**Learning Outcomes:** A2, A3, A5, A6, A7, A13, B4, B5, B8, B9, B10, B12, C1, C2, C5, C8, C9, C10

### **Pre-Reading Activities**

- Before reading the full play, have three student volunteers present the following passage for the rest of the class (from pages 18-19 of the script):  
RODNEY: Hey, Barb. Take a look at this.  
BARB: What now?  
(Rodney is standing in front of a photograph on a desk.)  
RODNEY: See. She didn't forget.  
BARB: She still has it.  
TONTO: Still has what?  
BARB: The picture Mom gave her last Christmas. Of Dad holding her.  
TONTO: I'd forgotten how big your father was. How old was Grace there?  
BARB: About three months. The C.A.S. took her a couple months later.  
RODNEY: See Barb. It may not be a wasted trip.

**Discuss as a class:** Based on this short scene, what themes do you think will be presented in this play?

### **Reading the Play**

- Divide students into groups of four. Have them read the play aloud within their groups, with each student taking on one character for the entire play. After reading, have them take a few moments to create a brief character sketch of their assigned character, including elements such as
  - emotions depicted during the play
  - motivations
  - interactions with other characters
  - how the character changed or what the character learned through the story.Next have students re-form groups with all the other students who took on the same character (i.e., all the Barbs together, all the Tontos together, etc.). Have them discuss their individual impressions, then work together to create a “body biography” of the character (a visual representation annotated with key lines of dialogue, descriptions of significant characteristics, and other insights about the character). Have them present their body biographies to the rest of the class for peer assessment.

### **Post-Reading Activities**

- Prepare slips of paper with the following lines from the play:
  - I found it can help if you have a sound understanding of where you come from, then you'll have a better understanding of where you're going to.
  - So much for the saying, “Blood is thicker than water.”
  - Everybody has a choice.
  - Her whole life had been built on hope, even after you left she still hoped.
  - This is who we are. Family, friends, we stick together.
  - Some people are happy being where they are.
  - Families were created for weaknesses.
  - I wonder what I would have been like if I had grown up here.
  - Trust me, you know everything you need to know. People may learn a few facts or stories over the years, but all the real important things in life we know at birth.
  - Some are taken away but never leave. You had a whole family waiting to accept you and you ran. You took yourself away.

Distribute the lines to students, and have them write a 2-3 paragraph response, indicating how the line in question relates to the overall themes of the play.

- Tonto says “The whole difference between Native people and White people can be summed up in that one, single three letter word, Why.” Discuss: Do you agree? Is it possible to “sum up” two entire cultures in this way? Is doing so an adept philosophical theory or a blunt stereotype? Is this a useful comparison to make? Why or why not?
- The play includes a minor storyline dealing with Amelia Earhart living in Otter Lake. Discuss: Is this storyline included solely for the purposes of humour, or does it contribute something more meaningful to the overall themes of the story?
- This play introduces the topic of the “scoop up” (or “Sixties Scoop”) of First Peoples children for foster placement or adoption in non-First Peoples homes. Have students research and prepare a report on this topic, focussing on the history, the policies, the statistics, the effects on the children and on First Peoples societies, and parallels to other policies and laws of social injustice (the residential school system).
- Have students work in groups of two, three, or four to prepare a scene from the play for presentation to the rest of the class. If time allows, encourage them to workshop their scenes for other groups, and to explore different ways to interpret. Students should memorize their scenes for the presentation so that they are able to internalize the character, to engage more freely in the scene, and to demonstrate fluency with oral language.
- Have students work independently to create a single stagecraft artefact (e.g., prop, costume, set model) for the play. Their item should illustrate a significant theme or motif from the play. Have them present their work for the class, explaining why they created what they did. An assessment tool for this activity is provided at the end of this unit (**Artefact Creation and Presentation**).
- **Extension:** Work with a Theatre Performance 11 or 12 class to prepare the full play for a formal performance. EFP 12 students can act as directors and producers, and performers as appropriate. After the production, have them write a reflection about the process, focussing on how the performance altered or added to their understanding and interpretation of the text.
- **Extension:** This play is “a sequel of sorts,” in Drew Hayden Taylor’s words, to his earlier play, *Someday*. Have students read *Someday*. How does this add to the story of *Only Drunks and Children*?

## *Smoke Signals*

**Learning Outcomes:** A1, A9, A10, A11, A13, B1, B5, B6, B7, B8, B9, B10, C1, C2, C8, C9, C10

The following activities use a combination of the screenplay and the film.

### **Pre-Viewing Activities**

- Watch the film trailer on the DVD. Have students complete a prediction exercise, recording what they think the major themes and metaphors will be in the story.
- Watch a selected scene (e.g., the opening scenes of the fire and its aftermath, the car accident and its aftermath). Ask students to consider how they would describe all the elements of what they see beyond the dialogue. Read the corresponding section of the screenplay. Which elements of the story are told through dialogue and voiceover, and which elements are told through other features?
- Watch a selected scene with the sound turned off (e.g., chapter 7, beginning at 0:21:38, when they get on the bus; the opening scene showing the fire and its aftermath, from 0:1:19 to 0:4:29). Brainstorm and discuss how mood is depicted through visual elements. Ask students to suggest dialogue or voiceover that might be occurring at this point.

### **Post-Viewing Activities**

- Discuss some of the differences between the screenplay and the finished film. For example:
  - Scene 9 in the screenplay appears much later in the film. Discuss the effect this has (e.g., the dramatic tension of not knowing what happens to Arnold). Then read the author’s explanation of this change in the Scene Notes at the back of the published screenplay. Ask students if they agree with this change.
  - Scene 72 in the screenplay is written as visuals of Arlene with a voiceover of Thomas. In the film (chapter 14, beginning at 0:47:00) it is depicted with visuals mostly of Thomas as he tells the story, and

only very brief visuals of Arlene. A third option would have been to show it completely as told by Thomas without Arlene appearing at all. Discuss the effects of each of these treatments.

- Scene 120: in the screenplay this scene takes place in the hospital. In the film it takes place at the police station. Discuss the dramatic effect of this simple change of location.
- Scene 147 is written with dialogue; in the film (chapter 20, 1:19:20) it is performed without dialogue. Which is more effective? Do you agree with the author’s assessment of this change as provided in the Scene Notes?

Follow up this discussion by having students write a brief argument for or against one of the significant changes or deletions. Students should refer to the author’s Scene Notes provided with the published screenplay, but should also incorporate their own interpretations and opinions. Students can submit their arguments in written form, or present them orally in a mock production meeting.

- Have students compose a written response (e.g., 2-4 paragraph) to one of the following questions:
  - Key events in this story take on or around the American Independence Day holiday. What is the significance of “Independence Day” to this story?
  - Thomas’s grandmother says to Victor’s mother at the beginning of the film that Victor is a good name because “It means he’s gonna win.” Do you think Victor is a “winner” in this story? What does he win?
  - The last line of scene 76 in the screenplay (chapter 15, 0:51:49 in the film), Arnold says “I broke three hearts, too.” Whose hearts is he referring to? How does this one line sum up Arnold’s character and his actions?
  - Scene 78 in the screenplay (chapter 15, beginning at 0:52:05 in the film) is told in “triple time”: Suzy in the present telling about Arnold in the recent past telling a story about something the further past. What effect this storytelling structure have? How does it relate to common First Peoples storytelling structures?
  - Sherman Alexie based the screenplay on selected stories from his collection, *The Lone Ranger and Tonto Fistfight in Heaven*. Both this title and the title *Smoke Signals* play on mainstream culture’s stereotypes and preconceptions about First Peoples’ cultures. How does Alexie explode these stereotypes in his writings?
- Point out standard screenplay conventions used in the text; have students research online for additional examples of these conventions. Have students take a story they have studied (e.g., short story, selection from a novel) or their own story, and write it up as a screenplay. Students can extend this activity by creating storyboards to accompany their screenplays. Look for evidence that students are able to
  - apply standard screenplay conventions correctly
  - incorporate visual components and devices to enhance meaning and effect
  - demonstrate an understanding of the form (e.g., use dialogue or voiceover to highlight the oral component of film).
- The DVD of this film does not have a director’s commentary, although a commentary of sorts is provided by the screenwriter at the back of the published screenplay. Have students write a director’s commentary for selected scenes in the film, describing the directing and cinematography choices made. Invite students to “perform” their commentaries while playing the relevant segments of the film.
- Revisit the film’s trailer. **Discuss:** did the trailer give an accurate depiction of what to expect? Challenge students to outline their own trailers for the film, identifying which scenes, pieces of dialogue, and voiceovers to use.
- Have students search online to find and read a variety of reviews for this film. Have them use their learning logs to reflect on whether or not reading others’ reviews changed their opinion of the film. Finally, have them write their own review of the film. An assessment tool for this activity is provided at the end of this unit (**Film Review**).

## Whale Rider

**Learning Outcomes:** A1, A2, A3, A5, A6, A7, A10, A11, A13, B1, B3, C1, C8, C9, C10, C12

### Pre-Viewing Activities

- Play the opening sequence, with Paikea’s voiceover: “In the old days, the land felt a great emptiness. It was waiting, waiting to be filled up, waiting for someone to love it. Waiting for a leader. And he came on the back of a whale, a man to lead a new people, our ancestor, Paikea.” Ask students to use their learning logs to predict what this film will be about and the themes it will present.

### Post-Viewing Activities

- Revisit the opening scene of Paikea’s voiceover. Discuss how this beginning relates to First Peoples oral tradition. Discuss the significance of Paikea beginning with a traditional story before telling her own story.
- Review Paikea’s closing line: “I’m not a prophet, but I know that our people will keep going forward, with all of our strength.” Discuss how this statement is reflected throughout the storyline of the film.
- Witi Ihimaera, the author of the book upon which the movie is based, said he wrote the story about Paikea in part to answer his daughters’ questions about why, in action movies, the boy was always the hero and the girl was the helpless one. Have students consider how this story would have been different if Paikea had been a boy. What type of conflict and journey would be required by the characters without the gender conflict of the existing story?
- This film incorporates several iconic cultural artefacts important to the Maori culture, including the *reiputa* (Koro’s whale-tooth necklace), the *waka* (boat), the *taiaha* (fighting stick), and the *witiara* (meeting hall). As a class or in groups, create a web of these artefacts and what they symbolize for the culture, the characters, and the story. Next, have students work in groups to discuss what icons would be used if this story had been set in the local First People community or another Canadian First Peoples culture, and to create a representation of one or more of these icons.
- Nanny Flowers says about Koro, “He has a lot of rules he has to live by.” Discuss how does this statement sum up the character of Koro. Do you think he’s a good leader? Why or why not? What other types of leadership are demonstrated in this story? In other texts they have read, listened to, or viewed? What changes does Koro make over the course of the film – does he change, or do his rules?
- The DVD contains four deleted scenes, each with a corresponding commentary. Watch each deleted scene, first without the commentary. Discuss the reasons the scene might have been deleted. Watch the scene again with the commentary, and compare the filmmakers’ reasons with the reasons students identified. Have students prepare a brief presentation (oral or written) to the film’s producers, arguing for the inclusion or exclusion of one of the scenes.
- Have students search online to find and read a variety of reviews for this film. Have them use their learning logs to reflect on whether or not reading others’ reviews changed their opinion of the film. Finally, have them write their own review of the film. An assessment tool for this activity is provided at the end of this unit (**Film Review**).

## The Witch of Niagara

**Learning Outcomes:** A2, A3, A5, A7, A10, A11, B4, B6, C3, C4

- Read the title of the play aloud, and ask students to brainstorm what they think the play might be about. Read the notes about the author (starting on page 355 of the anthology), and continue the brainstorming.
- Have students read the first scene silently, by themselves. Then read the same scene as a class in a readers’ theatre format, with selected students reading each part from the front of the room. Discuss the difference in how students understood and responded to the text. Change students and continue the readers’ theatre until the end of the play.

## Unit 7: Drama

- Have students work in groups of two, three, or four to prepare a scene from the play for presentation to the rest of the class. If time allows, encourage them to workshop their scenes for other groups, and to explore different ways to interpret them. Students should memorize their scenes for the presentation so that they are able to internalize the character, to engage more freely in the scene, and to demonstrate fluency with oral language.
- Have students work independently to create a single stagecraft artefact (e.g., prop, costume, set model) for the play. Their item should illustrate a significant theme or motif from the play. Have them present their work for the class, explaining why they created what they did. An assessment tool for this activity is provided at the end of this unit “Artefact Creation and Presentation.”
- This play is a retelling of the “Maid of the Mist” legend of the Ongiaras peoples of the Niagara region. Have students read a prose version of this story (one version is available online at [http://tuscaroras.com/traderdon/Legends/maid\\_of\\_the\\_mist.htm](http://tuscaroras.com/traderdon/Legends/maid_of_the_mist.htm)). Discuss as a class: What elements of the story are common to both tellings? What elements are different? Which story seems most authentic? Why? How does each telling affect the listener/reader? Challenge students to create their own versions of this story in another form. For example, they may choose to write a poem or song, create a dance or carving, write and illustrate a comic book, prepare an electronic slide show, etc. Provide opportunities for them to share their work for peer feedback and assessment.
- **Extension:** Work with a Theatre Performance 11 or 12 class to prepare the full play for a formal performance. EFP 12 students can act as directors and producers, and performers as appropriate. After the production, have them write a reflection about the process, focussing on how the performance altered or added to their understanding and interpretation of the text.

### ACTIVITIES USING COMBINATIONS OF TEXTS

**Learning Outcomes:** A2, A3, A5, A6, A7, A9, A10, A11, B5, B6, B7, B8, B9, B10, C1, C2, C3, C8, C9, C10

**Note:** the following activities are intended to be undertaken in addition to the activities based on selected single texts, as each requires students to have read or viewed the entire text in question. Note also that it is recommended that all students complete the first activity (learning log), while the remaining activities can be assigned by teachers or selected by students depending on which texts are studied and on the time available.

- Have students complete a detailed learning log entry for each text studied. At the conclusion of the unit, have students complete a final learning log entry that shows connections among each of the texts studied. Assess using criteria such as those outlined in the assessment instrument provided at the end of this unit, “Learning Log.”
- Have students identify a theme that is present in at least two of the texts (e.g., family, journey, identity, tradition). Have them prepare a presentation that incorporates quotes and extracts from the texts representing the theme, compares the treatment of the theme in each text, and that explains the significance of these quotes to each overall work.
- Review the scene in *Whale Rider* where Paikea gives the speech about her grandfather (chapter 20, beginning at approximately 1:11.00), and the scene in *Hank Williams* where Sarah gives the eulogy for her uncle (chapter 15, beginning at 1:23:30). Have students discuss the similarities and differences between these two scenes. Ask students to create and present a speech about someone important in their own lives.
- Discuss the importance of the elements of radio broadcaster as chorus/narrator in both *Hank Williams First Nation* and *Smoke Signals*. Relate this to the significance of the oral tradition in First Peoples cultures. Ask students to suggest other movies or plays that have a similar narrator/chorus role. Next, point out that, in the description of the original production of *The Witch of Niagara*, four actors are listed as having played the role of “The Chorus,” but there is no dialogue written in the script. Have students work in groups to write and present a part for the chorus for the play.
- Compare the character of Tonto in *Only Drunks and Children Tell the Truth* to the character of Thomas in *Smoke Signals*. Both characters fill the somewhat archetypal role of sage or teacher, but in an

unconventional way—specifically, both characters are quite young. At the same time, the two characters are also very different from each other, while each fulfills a teacher role. Have students discuss how these two characters are similar and different. Then have them extend their comparison by discussing similarities and differences with more conventional sage/teacher archetypes from other stories they have read or viewed (e.g., Keeper in *Keeper n’ Me*, Ma-ma-oo in *Monkey Beach*, Koro in *Whale Rider*). Have them create a representation of these comparisons.

- During his journey in *Hank Williams First Nation*, Jacob writes a series of letters home describing his experiences and his interactions with the people he meets. Have students write comparable letters home from either Victor or Thomas in *Smoke Signals*.
- Compare the level of detail provided in the camera directions in the screenplay *Smoke Signals* to the level of stage directions provided in a stage play such as *Only Drunks and Children* or *The Witch of Niagara*. Discuss possible reasons for this. Have students select a scene from one of the stage plays and rewrite it as a screenplay, incorporating detailed directions for filming. In assessing students’ work, look for evidence that they are able to conform to the conventions of a screenplay, as well as clearly articulate their vision for how the stage play would look if filmed.
- Have students conduct biographical research on the lives of two or more of the writers of the works in this unit. Then have them create a representation that shows how the dramas reflect (or not, as the case may be) elements of each writer’s background and culture.
- Have students organize a First Peoples Film Festival, real or simulated (note: if a “real” film festival is the final product, be aware of legal restrictions associated with public broadcast of copyright material such as films). Have them select films from those studied in class, as well as other First Peoples films from around the world. Have them create a web site, program, or other promotional materials including a synopsis of each film and the themes it depicts. Alternatively, have them each prepare a brief presentation for a mock selection board for such a film festival, arguing the merits of their chosen selection and why it should be included in the festival.
- Provide an opportunity for students to work in groups to create their own dramatic work using a playbuilding process. In this process, the story and characters are developed collaboratively from students’ own experiences and ideas. Depending on the time available, the work can be short and informal, or longer and more polished.

Note: for additional approaches to using *Hank Williams First Nation* and *Only Drunks and Children Tell the Truth*, see also Unit 10: Humour.

**ASSESSMENT INSTRUMENT  
FILM REVIEW**

Key: 3=excellent, 2=satisfactory, 1=needs improvement, 0=not evident

<b>Criteria The Student:</b>	<b>Self- Assessment</b>	<b>Teacher Assessment</b>	<b>Teacher Comments</b>
• explains opinions using reasons and evidence			
• relates reactions and emotions to the effectiveness of the film			
• identifies specific examples of visual content that affect audience response			
• identifies specific examples of vocal content (dialogue) that affect audience response			
• makes reasoned critiques about technical aspects of the film (e.g., cinematography, sound and music, casting, costumes)			
• demonstrates insights about the film			
• makes inferences about material that is implicit or absent from the film			
• makes comparisons between this film and other texts viewed or read			
• incorporates ideas from personal interest, knowledge, and inquiry			
• makes comparisons, associations, or analogies to other ideas and concepts			
• applies learned elements of film reviews			
• explains the importance and impact of historical, social, and political contexts			
• writes with fluency and without errors in syntax or spelling			
Additional teacher comments:			

**ASSESSMENT INSTRUMENT**  
**ARTEFACT CREATION AND PRESENTATION**

Name:

Description of Artefact:

Assessed By:

4 = excellent, 3 = good, 2 = satisfactory, 1 = needs improvement

Criteria	Self-Assessment	Peer Assessment
• artefact is created in a form that is appropriate for the purpose		
• visual/aesthetic devices (e.g., colour, space, texture) are used clearly and effectively to enhance meaning		
• artefact mirrors elements of the text (e.g., themes, metaphors, motifs)		
• artefact shows attention to detail		
• artefact shows some mastery of the form		
• presentation clearly explains the artefact and its significance to the story		
• presentation demonstrates fluency in oral language, including diction, vocal techniques, and nonverbal techniques		
• presentation and artefact demonstrate an insightful, personal response to the text		
Comments		

**ASSESSMENT INSTRUMENT  
LEARNING LOG**

Key: 3=excellent, 2=satisfactory, 1=needs improvement, 0=not evident, N/A = not applicable

Rating (0-3)	Criteria—To what extent do students
	<ul style="list-style-type: none"> <li>identify the purposes of the text</li> </ul>
	<ul style="list-style-type: none"> <li>explain the relationship between the text and other forms of the oral tradition</li> </ul>
	<ul style="list-style-type: none"> <li>make connections to First Peoples principles of learning</li> </ul>
	<ul style="list-style-type: none"> <li>analyse text-specific devices and elements of form (e.g., characters and archetypes, setting, theme, figurative language, metre)</li> </ul>
	<ul style="list-style-type: none"> <li>identify how elements of forms influence each other</li> </ul>
	<ul style="list-style-type: none"> <li>identify stylistic techniques used in the text</li> </ul>
	<ul style="list-style-type: none"> <li>compare elements of form in oral texts to those used in other texts studied</li> </ul>
	<ul style="list-style-type: none"> <li>articulate substantiated opinions about the effectiveness of the text</li> </ul>
	<ul style="list-style-type: none"> <li>ask questions that deepen their personal response to the text</li> </ul>
	<ul style="list-style-type: none"> <li>explain how visual elements (e.g., line, texture, layout, colour) create meaning</li> </ul>
	<ul style="list-style-type: none"> <li>apply prior knowledge to their understanding of the text</li> </ul>
	<ul style="list-style-type: none"> <li>make inferences and draw conclusions</li> </ul>
	<ul style="list-style-type: none"> <li>reflect on predictions, connections, images, and questions made during reading, listening to, and/or viewing the text</li> </ul>
	<ul style="list-style-type: none"> <li>explain the importance and impact of social, political, and historical factors</li> </ul>
	<ul style="list-style-type: none"> <li>identify how they can apply the teachings of the texts to their own lives</li> </ul>
<p>Comments:</p>	

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### ENGLISH 12 FIRST PEOPLES TEACHER RESOURCE GUIDE DEVELOPMENT TEAM

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