

TEACHER RESOURCE GUIDE

English 12 First Peoples

APRIL 2008



first nations education
steering committee

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UNIT 9: IDENTITY

OVERVIEW

Identity is a frequently explored theme in Aboriginal literature; as such, identity can easily become the focus for studying many texts. In this unit, Richard Wagamese’s novel *Keeper’n Me* is the central text studied by all students in the class, using a literature circle technique. Other texts such as short stories, poetry, and essays can also be examined in order to enrich the theme of identity begun by reading the novel. In order to allow students reading time between literature circle sessions, the other literary forms are presented as parts, or strands, of the unit. The following “Scope and Sequence” chart is included as a suggested approach for conducting a thematic unit on identity using multiple texts, though all parts of the unit need not be taught.

Primary Text: *Keeper’n Me* by Richard Wagamese

Identity – Suggested Scope and Sequence		
Lesson Order	Lesson	Time Allotment
1	Introduction to “Identity” as a Thematic Unit	1 class
2	Poetry on Identity—Using Scaffolding to Study Poetry	3-4 classes
3	Reader Response and Literature Circle Meeting for Book One of <i>Keeper ’n Me</i>	1-2 classes
4	Short Stories on Identity—Students Become the Teachers—assign project and give some time to work	2-3 classes
5	Reader Response and Literature Circle Meeting for Book Two of <i>Keeper ’n Me</i>	1-2 classes
6	Short Stories on Identity—Students Become the Teachers—presentations	5-8 classes
7	Reader Response and Literature Circle Meeting for Book Three of <i>Keeper ’n Me</i>	1-2 classes
8	Essays on Identity—Bloom’s Taxonomy	3-4 classes
9	Reader Response and Literature Circle Meeting for Book Four of <i>Keeper ’n Me</i>	1-2 classes
10	Synthesis—Making the Connections Interview/Oral Exams for <i>Keeper ’n Me</i>	2-3 classes

LESSON PLANS IN THIS UNIT:

Identity as a Thematic Unit

Part I: Poetry on Identity

Using Scaffolding to Study Poetry

Handout:

Role Cards A-D:

Part 2: Short Stories on Identity

Students as Teachers

Essays on Identity—Bloom’s Taxonomy

Applying Bloom’s Taxonomy: Drew Hayden Taylor’s “Pretty Like a White Boy”

Extending Bloom’s Taxonomy: Tomson Highway’s “*Lover Snake*”

Synthesis—Making the Connections

Handouts and Assessment Tools:

“The Last Raven” by Richard G. Green

“Swimming Upstream” by Beth Brant

“Compatriots” by Emma Lee Warrior

“A Mountain Legend” by Jordan Wheeler

“Sojourner’s Truth” by Lee Maracle

“Birthmark” by Richard Van Camp

Scoring Guide for Synthesis of Texts

Synthesis Paragraph Checklist

Part 3: Identity and the Novel

Using Literature Circles with *Keeper’n Me*

The Literature Circle Process—A High-level Approach

Cumulative Novel Assessment—Interview/Oral Exam

Handouts and Assessment Tools:

Reader Responses for *Keeper’n Me*

Reader Response Questions—Book One: *Bih’Kee-yan, Bih’Kee-yan, Bih’Kee-yan*

Reader Response Questions—Book Two: *Beedahbun*

Reader Response Questions—Book Three: *Soo-wanee-quay*

Reader Response Questions—Book Four: *Lookin’ Jake*

Reader Response Rubric

Handout for the Literature Circle Process

Literature Circle Roles

Interview/Oral Exam Questions

Criteria for Interview/Oral Exam

Identity as a Thematic Unit

1 class

Learning Outcomes: A3, B1, B4, B5, B12, C8.

In the centre of the board, write in large letters the word “Identity”; ask students to brainstorm the words that come to mind when they think of “identity.” Spend approximately ten minutes in the cluster-mapping brainstorming process. As it winds down, ask students to pull out their learning logs (see Unit 1). Use one colour of whiteboard marker or chalk to circle the words that apply to identity as it is seen from the outside (by other people, society, cultures, etc.). Use another colour of whiteboard marker or chalk to circle the words that apply to identity as it is seen from the inside (by the person to whom the identity belongs). Have students use their learning logs to free-write for ten to fifteen minutes about their own identities—as seen from the inside and the outside.

When students are done free-writing in their learning logs, hand out the *Keeper’n Me* novels. Give some background to the novel (see description of the novel in the learning resource section of this guide). As a class, read the first few pages, being sure to point out the dual **first-person narration** and how that is indicated to the reader.

Distribute the Literature Circle Process handout (provided with Part 3 of this unit) and reader response topics for Book One of the novel. Go over the process with the class and assign a date to be done the reading and preparation for the literature circle meeting for Book One. Be sure to explain to the class how they will be assessed for their literature circle meetings and reader responses.

If time allows, give students time to begin reading the novel, or continue reading as a class.

PART I: POETRY ON IDENTITY

Using Scaffolding to Study Poetry

3-4 classes

Learning Outcomes: A2, A3, A4, A5, A9, A10, A11. B1, B6, B7, B8, B9, B10, B12, B13.

The scaffolding process is one in which students add to previous knowledge to create a bank of information about a certain subject. In this case, the model is being applied to studying poetry. Envision groups of three or four students (determine how many poems to examine based on how many students are in the class), each with a different poem.

Using structured group roles, each group examines its poem in depth. Role cards are included with Part I of this unit to give some guidance to the students. After students have an opportunity to study the poem (about thirty to forty minutes with each poem) collect the notes and ask the groups to rotate to another poem. Ultimately all students will look at all the poems and it will likely take several classes—in an eighty minute class, the groups would examine two or three poems. As groups approach each new poem, they are to look at it in as much depth as they looked at the first one. Then they look at the notes left by the first group, determine the differences between the first list and their list, and add those differences to the first list with a different coloured pen. Collect the notes, and the groups rotate again, and follow this same procedure. At the end each group will have looked at all the poems. There should be a set of notes with six or seven different colours of writing for each poem which can then be copied and given to the students for studying. Alternatively the group could present to the class the poem they are left with at the end of the rotation, so everyone can see what all the groups came up with. It is extremely important that the notes are collected each time, because students will not learn as much by simply reading the notes of the group before—they will not learn or remember if they have not thought and discussed for themselves.

Possible poems to use for this exercise are all found in *An Anthology of Canadian Native Literature in English*—they are all related to the central **theme** of identity. When students are examining the poems, have them develop the discussion questions around this theme. While many other poems would be appropriate for this lesson, the following is a list of suggested poems:

- Rita Joe, “I Lost My Talk” (113)
- Jeannette C. Armstrong, “Indian Woman” (229)
- Beth Cuthand, “Shake ’N Bake” (243)
- Beth Cuthand, “Post-Oka Kinda Woman” (253)
- Alooook Ipellie, “Walking Both Sides of an Invisible Border” (323)
- Louise Halfe, “Body Politics” (369)
- Kateri akiwenzie-damm, “Grandmother, Grandfather” (460)
- Gregory Scofield, “Nothing Sacred” (462)

After the group process is complete, students should pick their favourite poem from among those examined and use their learning logs to expand on one of the discussion questions posed during the discussions using a reader response format.

The following are cards to use for the structured group roles—students should rotate through these roles as they rotate through the poems so all students perform each role at least once. If there are groups of only three students, collapse the Role D (Discussion Questions) so that all students in the group come up with discussion questions.

Role Card A: Theme and Meaning

Answer the following questions and create really detailed notes on them to share with your group. When you get to the discussion portion of examining this poem, you are responsible for being the group facilitator – all members should be participating, and you should keep the discussion going.

Read the poem once. What is your first impression of its meaning? Read the poem again. How has your first impression changed? What do you think the poet is trying to say literally? What do you think the poet is trying to say figuratively? Develop a theme statement for the poem. Use quotations from the poem to support your notes.

Role Card B: Figurative Language

Follow the instructions in the next paragraph, and create really detailed notes on each task you complete to share with your group. When you get to the discussion portion of examining this poem you are responsible for being the recorder along with the member looking at form and structure.

Read the poem a couple of times and look closely at the language used by the poet. Copy out the lines that resound with you. Look for similes, metaphors, alliteration, assonance, repetition, etc.—any examples of figurative language. You may want to use your literary terms glossary for this to help find these. Make notes on this figurative language to share with your group. Be sure to use quotations as evidence.

Role Card C: Form and Structure

Answer the following questions and create really detailed notes on them to share with your group. When you get to the discussion portion of examining this poem, you are responsible for being the recorder along with the member looking at figurative language.

Read the poem a couple of times and think about its meaning. Jot down a couple of notes about the meaning and then look closely at the physical appearance. How does the physical structure of the poem help to develop the meaning? What is the rhyme scheme (if any) of the poem? What is the meter and the rhythm? What kind of punctuation/capitalization does the poet use? Who is the speaker? What kind of poem is it? Why do you think the poet uses this form and structure? How is the form and structure effective?

Role Card D: Discussion Questions

Follow the instructions in the next paragraph, and create really detailed notes to share with your group. When you get to the discussion portion of examining this poem you are responsible for asking all group members questions to encourage everyone to help answer your discussion questions and for being the presenter (if applicable).

Read the poem a couple of times and start by writing down a few questions you would ask the poet if he/she were sitting right next to you. Then create several questions that would take a paragraph to answer fully —yes, big picture questions. Jot down some of your thoughts about how to answer these questions. Use quotations from the poem to form your questions and answers.

PART 2: SHORT STORIES ON IDENTITY***Students as Teachers***

8-10 classes

Learning Outcomes: A2, A3, A4, A5, A6, A7, A9, A10, A11, A12, A13, B1, B6, B7, B8, B12, B13.

In groups of four to five depending on how many students are in the class (groups should be heterogeneous and balanced in size and ability), students will present their assigned stories to the class, teaching the stories according to the accompanying handouts for each story. Each presentation must include a way of having other students read the story; suggestions for this are included on the handouts. Each presentation must also teach the **plot, characterization, theme, point of view,** and **setting** of the story and must provide an assessment tool to accompany the presentation. Suggestions for the assessment tool are also included on each handout.

Students should have a couple of days in class to prepare for their presentations and each presentation should take about one class (including reading time and the use of the assessment tool). Students should also be given the opportunity to complete a self assessment in their learning logs at the end of their presentations—how much they improved since the last presentation, contributions to the group process, what they did well, what they didn't do well, what they need to improve upon for next time, and feedback from the group.

Students who are presenting may be assessed according to the following criteria:

Presentation of the story itself	/10
Teaching the plot	/5
Teaching the setting	/5
Teaching the characterization	/5
Teaching the point of view	/5
Teaching the theme	/5
Assessment tool	/5
Overall presentation quality	/10
Self assessment	/10
TOTAL:	/60

Handout: “The Last Raven” by Richard G. Green

An Anthology of Canadian Literature in English, Eds. Daniel David Moses and Terry Goldie

In your group, you will be teaching your assigned story (Richard G. Green’s “The Last Raven”) to the rest of the class. Remember that teaching is not simply telling the class about the story; there is a lot more involved in the process. You must come up with a way for the class to read the story and ways for the class to learn about the plot, characterization, setting, point of view and theme of the story. In addition, you must develop an assessment tool for the class so that they can demonstrate their depth of understanding of the story. Suggestions for each of these aspects are below but feel free to be creative. Remember that depth should not be sacrificed for “flashiness”. Your presentation, including reading the story and the assessment tool, should take a whole class, so be sure to be well-prepared.

Suggestions for . . .

- **Reading the story as a class:** readers’ theatre, dramatic performance with a narrator reading the story or round-robin reading.
- **Plot:** concept map representation, plot diagram on a poster (remember to think about whether the plot follows a traditional or circular path), drawing on the board.
- **Characterization:** hot-seating one of the characters from the story (one of you pretending to be the protagonist and answering questions in that persona), dressing up as the characters and giving descriptions as you present, body biographies of the main characters.
- **Setting:** diorama of the setting, geographical location on a map, discussion of connection of the setting to characterization, theme, and plot.
- **Point of view:** find a passage from the story and change the point of view, then discuss how the point of view chosen by the author is appropriate.
- **Theme:** brainstorm with the class for main ideas, create theme statements, connect theme to the other aspects.
- **Assessment tool:** learning log entry, reader response question, discussion questions for large-group or small-group discussions, short-answer questions, game show, quiz.

Be sure to focus on the following:

- Jim Silverheels (the protagonist) and his presence at Sunday School
- Reaction of the girl next to Jim at Sunday School to his touch
- Reluctance of the Sunday School leader (Dan Goupil) to accept Jim’s interpretation of the Bible story about Mary Magdalene, and how his interpretation is revisited at the end of the story (circular plot structure)
- Symbolism of the Pinball game—name and images
- Jim’s sister’s use of the Mohawk language to aggravate Jim
- Symbolism of the crows—reasons for getting rid of them, why they are being protected by law
- Colour motifs—red and black
- Jim’s feelings about killing the crows
- Significance of calling the birds “ravens” in the title

Handout: “Swimming Upstream” by Beth Brant

An Anthology of Canadian Literature in English, Eds. Daniel David Moses and Terry Goldie

In your group, you will be teaching your assigned story (Beth Brant’s “Swimming Upstream”) to the rest of the class. Remember that teaching is not simply telling the class about the story; there is a lot more involved in the process. You must come up with a way for the class to read the story, and ways for the class to learn about the plot, characterization, setting, point of view and theme of the story. In addition, you must develop an assessment tool for the class so that they can demonstrate their depth of understanding of the story. Suggestions for each of these aspects are below but feel free to be creative. Remember that depth should not be sacrificed for “flashiness”. Your presentation, including reading the story and the assessment tool, should take a whole class, so be sure to be well-prepared.

Suggestions for . . .

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- **Theme:** brainstorm with the class for main ideas, create theme statements, connect theme to the other aspects.
- **Assessment tool:** learning log entry, reader response question, discussion questions for large group or small group discussions, short answer questions, game show, quiz.

Be sure to focus on the following:

- Significance of Anna May’s dreams about her son Simon
- Relationships between Anna May and Simon, Catherine, and Tony
- Importance of the bottle of wine symbolically and literally
- Discussions of the multiple Alcoholics Anonymous meetings
- Examination of the meaning and multiple representations of parenthood—Tony, Anna May, Charley, Anna May’s mother, Catherine
- Continual return to nature and descriptions of nature
- Connection of Torn Fin (salmon) to Simon
- Anna May’s growth, realizations
- Unresolved conclusion

Handout: “Compatriots” by Emma Lee Warrior

An Anthology of Canadian Literature in English, Eds. Daniel David Moses and Terry Goldie

In your group, you will be teaching your assigned story (Emma Lee Warrior’s “Compatriots”) to the rest of the class. Remember that teaching is not simply telling the class about the story; there is a lot more involved in the process. You must come up with a way for the class to read the story, and ways for the class to learn about the plot, characterization, setting, point of view and theme of the story. In addition, you must develop an assessment tool for the class so that they can demonstrate their depth of understanding of the story. Suggestions for each of these aspects are below, but feel free to be creative. Remember that depth should not be sacrificed for “flashiness”. Your presentation, including reading the story and the assessment tool, should take a whole class, so be sure to be well-prepared.

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- **Assessment tool:** learning log entry, reader response question, discussion questions for large group or small group discussions, short answer questions, game show, quiz.

Be sure to focus on the following:

- Home situation for Lucy and her children
- Confusion about the “Sun Dance”—Lucy’s perspective, Hilda’s perspective
- Lucy’s Uncle Sonny and his problems and issues, as well as Lucy’s kindness to him
- Significance of the speech by Sonny about Helmut, a German person, taking on the persona of an Aboriginal person
- Relationship between Flora and Delphine
- Description of Helmut from different perspectives within the story
- Helmut’s angry reaction to Hilda
- Hilda’s goals for her trip to Canada and her definition of a “real Indian”

Handout: “A Mountain Legend” by Jordan Wheeler

An Anthology of Canadian Literature in English, Eds. Daniel David Moses and Terry Goldie

In your group, you will be teaching your assigned story (Jordan Wheeler’s “A Mountain Legend”) to the rest of the class. Remember that teaching is not simply telling the class about the story; there is a lot more involved in the process. You must come up with a way for the class to read the story and ways for the class to learn about the plot, characterization, setting, point of view, and theme of the story. In addition, you must develop an assessment tool for the class so that they can demonstrate their depth of understanding of the story. Suggestions for each of these aspects are below, but feel free to be creative. Remember that depth should not be sacrificed for “flashiness”. Your presentation, including reading the story and the assessment tool, should take a whole class, so be sure to be well-prepared.

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Be sure to focus on the following:

- McNabb’s campfire story and how the plot circles back to it at the conclusion
- The opinions of other characters (McNabb, fellow campers, counselor) about the protagonist, Jason—the expectations about him based on his identity as they see it versus the reality
- Personification of the mountain
- Multiple levels of significance of the eagle and its symbolism and the role of the eagle in the intertwined narratives
- Sense of completion and resolution—multiple meanings of an eagle feather
- Jason’s rescue by the spirit of Muskawashee

Handout: “Sojourner’s Truth” by Lee Maracle

An Anthology of Canadian Literature in English, Eds. Daniel David Moses and Terry Goldie

In your group you will be teaching your assigned story (Lee Maracle’s “Sojourner’s Truth”) to the rest of the class. Remember that teaching is not simply telling the class about the story; there is a lot more involved in the process. You must come up with a way for the class to read the story, and ways for the class to learn about the plot, characterization, setting, point of view and theme of the story. In addition, you must develop an assessment tool for the class so that they can demonstrate their depth of understanding of the story. Suggestions for each of these aspects are below, but feel free to be creative. Remember that depth should not be sacrificed for “flashiness”. Your presentation, including reading the story and the assessment tool, should take a whole class, so be sure to be well-prepared.

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- **Assessment tool:** learning log entry, reader response question, discussion questions for large group or small group discussions, short answer questions, game show, quiz.

Be sure to focus on the following:

- Significance of the point of view used by the author—first person narration by a dead character (never named)
- Discussion of life truths using clichés, and the truths about his own life realized at funeral and in the events following
- Relationship of the deceased to Emma, his children, Mike
- Use of italicization for thoughts
- The downtrodden throughout history—Scottsboro boys, Marx, Lenin, Sojourner Truth
- Importance of Christianity to the plot
- Journey taken by the deceased, figuratively and literally

Handout: “Birthmark” by Richard Van Camp

An Anthology of Canadian Literature in English, Eds. Daniel David Moses and Terry Goldie

In your group you will be teaching your assigned story (Richard Van Camp’s “Birthmark”) to the rest of the class. Remember that teaching is not simply telling the class about the story; there is a lot more involved in the process. You must come up with a way for the class to read the story and ways for the class to learn about the plot, characterization, setting, point of view, and theme of the story. In addition, you must develop an assessment tool for the class so that they can demonstrate their depth of understanding of the story. Suggestions for each of these aspects are below, but feel free to be creative. Remember that depth should not be sacrificed for “flashiness”. Your presentation, including reading the story and the assessment tool, should take a whole class, so be sure to be well-prepared.

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- **Reading the story as a class:** readers’ theatre, dramatic performance with a narrator reading the story, or round-robin reading.
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- **Theme:** brainstorm with the class for main ideas, create theme statements, connect theme to the other aspects.
- **Assessment tool:** learning log entry, reader response question, discussion questions for large group or small group discussions, short answer questions, game show, quiz.

Be sure to focus on the following:

- Refusal of narrator to tell the truth about his birthmarks and the circularity of this plot
- Double circles (two circular narratives) of the plot
- Characterization—the visitor to Mr. Twisted Finger’s house, the significance of the smell that accompanies him as well as the cow’s tail and hoof prints
- The “deal” that was made at Mr. Twisted Finger’s house
- Insistence of the narrator to hear the story from Red Kettle Woman
- Irony of narrator refusing to tell the story to his brother, and re-visiting this at end, yet telling the story in written form

Essays on Identity—Bloom’s Taxonomy

3-4 classes

Learning Outcomes: A3, A5, A8, A9, A10, A11, B2, B5, B6, B7, B9, B10, B12, B15

Draw a big triangle on the board and fill in the diagram like the one below. Let students know that this is one version of Bloom’s Taxonomy, which is a hierarchy of cognitive tasks. The simpler cognitive tasks are on the bottom of the pyramid, and as you approach the top of the pyramid, the cognitive tasks become more complicated and difficult. It is important to emphasize that the more complicated cognitive tasks are inclusive of the cognitive tasks that have come before them. For example, the analysis level actually involves using the cognitive skills of the application, understanding, and knowledge levels as well. Have a short class discussion about why Bloom’s Taxonomy is useful to students in grade 12.



To help students understand the more in-depth meanings of the words used in Bloom’s Taxonomy, the following list can be used. These words are also “starters” for questions for each level of the hierarchy.

- **Knowledge:** arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce, state.
- **Comprehension:** classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select.
- **Application:** apply, choose, demonstrate, dramatize, employ, explain, illustrate, interpret, practice, sketch, solve, use, write.
- **Analysis:** analyze, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question.
- **Synthesis:** arrange, assemble, collect, compose, construct, create, design, develop, formulate, organize, plan, prepare, propose, write.
- **Evaluation:** appraise, argue, assess, attach, choose, compare, defend, estimate, judge, predict, rate, select, support, value, evaluate.

Applying Bloom’s Taxonomy: Drew Hayden Taylor’s “Pretty Like a White Boy”

Hand out copies of Drew Hayden Taylor’s “Pretty Like a White Boy” and give students the following series of questions, each pertaining to one level of the hierarchy. If desired, leave out the classifying word for each level, and have students identify which cognitive task is being addressed in each question—most of the questions do not use the question “starters” in the list. Additionally, have students take notes as you read through the essay as a group—also give extra time to them after the reading is complete. Explain to students that these questions will not be assessed as polished responses, but rather will be used in preparation for discussions in groups of two.

- **Knowledge:** What are the two cultural identities between which Drew Hayden Taylor seems to be trying to find a balance?
- **Comprehension:** What is Drew Hayden Taylor’s central premise?
- **Application:** Using examples from the essay, explain how Drew Hayden Taylor uses humour to discuss the very serious subject of trying to find his cultural identity.
- **Analysis:** Using a T-chart, show the benefits of being Ojibway in one column, and the benefits of being Caucasian in the other column.
- **Synthesis:** Think about the novel you are currently reading, *Keeper’n Me*—how is the struggle to find a cultural identity similar and different for the narrator in “Pretty Like A White Boy” and Garnet in *Keeper’n Me*? Be sure to explain your answer using examples from both texts.
- **Evaluation:** Look back at the T-chart and decide for yourself to which cultural identity Drew Hayden Taylor feels more connected. Be sure to use evidence from the essay to support your decision.

When students are done taking notes, have them come up with two questions for each level of Bloom’s Taxonomy, along with responses in note form for these questions. These questions (along with their responses to the original questions) should be discussed in groups of two. All of the notes for these questions can be kept in students’ learning logs to be assessed at a later date. Come back together as a class and discuss anything that was confusing about the essay, as well as some of the more high-level responses. Have students pick one of the synthesis, analysis, or evaluation level questions to respond to in a more polished form in their learning logs.

Extending Bloom’s Taxonomy: Tomson Highway’s “Lover Snake”

Hand out copies of Tomson Highway’s “Lover Snake” to the class and instruct students to take notes on the essay as it is being read, in order to create at least two questions for each step on the hierarchy of Bloom’s Taxonomy. Read the essay as a class and give students about ten minutes to create the questions from their notes. Assemble this class into groups of four or five, and have them discuss the essay and their questions in a round-robin fashion. As groups complete their discussions, they should each respond to one of their analysis, synthesis, or evaluation level questions in their learning logs. In addition, this is an opportunity to do some reflection about the learning process. Students could discuss what they have learned about Bloom’s Taxonomy and think of ways they could use it in other classes or their lives. Their notes and questions could also be kept in their learning logs for assessment at a later date.

Synthesis—Making the Connections

On one wall of the classroom, create a large concept map (See Unit 10: Humour, instructional techniques). Each part of the map represents a piece of literature studied in the unit (i.e. each poem, short story, essay and book from the novel is a part). Each student can be responsible for one part of the map as well as five connections to other parts. If the class is large, two students can each complete a part on each of the novel's books.

The following is a list of all the literature studied in this unit:

Poems:

- Rita Joe, "I Lost My Talk"
- Jeannette C. Armstrong, "Indian Woman"
- Beth Cuthand, "Shake 'N Bake"
- Beth Cuthand, "Post-Oka Kinda Woman"
- Alootook Ipellie, "Walking Both Sides of an Invisible Border"
- Louise Halfe, "Body Politics"
- Kateri akiwenzie-damm, "Grandmother, Grandfather"
- Gregory Scofield, "Nothing Sacred"

Short Stories:

- Richard G. Green, "The Last Raven"
- Beth Brant, "Swimming Upstream"
- Emma Lee Warrior, "Compatriots"
- Jordan Wheeler's "A Mountain Legend"
- Lee Maracle's "Sojourner's Truth"
- Richard Van Camp, "Birthmark"

Essays:

- Drew Hayden Taylor, "Pretty Like a White Boy"
- Tomson Highway, "Lover Snake"

Richard Wagamese, *Keeper'n Me*

- Book One
- Book Two
- Book Three
- Book Four

After the concept map is completed, students will begin to work on a paragraph which is an examination of the "Identity" theme in a synthesis of multiple literary pieces and forms (at least two). This is a task they will be expected to perform on the provincial exam and students should become quite adept at synthesis paragraph writing through this process.

Review the structure of a paragraph with the class and hand out the rubrics with which they will be assessed ("Scoring Guide for Synthesis of Texts" as follows) and the checklists for editing the paragraphs ("Synthesis Paragraph Checklist" as follows).

Students should create their own topics and have them vetted by the teacher before beginning the writing process. Topics can follow one of the following forms, and students can choose the literary pieces they wish to use.

Option 1: In paragraph form and in at least **150 words**, complete the following task (the mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression): With specific reference to **both** texts, contrast the formation or conception of identity of the speakers in _____ and _____.

Option 2: In paragraph form and in at least **150 words**, complete the following task (the mark for your answer will be based on the appropriateness of the examples you use as well as the adequacy of your explanation and the quality of your written expression): With specific reference to **both** texts, discuss the role of identity in _____ and _____.

Students may use the class concept map to help come up with ideas for their responses and should complete their planning and first drafts within a class. Have students number the drafts as opposed to putting their names on them. This seems to enable other students to be constructively critical of the drafts and to make good suggestions for improvement. Copies can be made of each of the responses and small groups of students can work with the rubrics and the checklists to edit the drafts. Emphasize to the students that suggestions for improvement should be much more than spelling and grammar; insight, structure, and references should be the focus. The groups should come up with lists for improvement for each draft and these lists can go back to the draft writers.

Students should be given the opportunity to rewrite their drafts before handing in. Then they should put their first drafts and the list of suggestions for improvement into their learning logs. They should use this as the springboard for reflection on their writing—what they did well, what they need to work on, the usefulness of the suggestions, what they learned from the process, making goals for their writing, and the mark they feel they should receive for their revised drafts with justification for that mark.

If desired, students could write another synthesis paragraph using the other topic and go through the process again.

While students work on the drafting and editing process, this is a good time to conduct the interview/oral exams on the novel.

SCORING GUIDE FOR SYNTHESIS OF TEXTS

6

This response is **superior**, demonstrating an insightful understanding of the texts. The response shows a sophisticated approach to synthesis, including pertinent references. The writing style is effective and demonstrates skillful control of language. Despite its clarity and precision, the response need not be error-free.

5

This response is **proficient**, demonstrating a clear understanding of the texts at an interpretive level. The response clearly synthesizes the concepts within the texts. References may be explicit or implicit and convincingly support the analysis. The writing is well organized and reflects a strong command of the conventions of language. Errors may be present, but are not distracting.

4

This response is **competent**. Understanding of the texts tends to be literal and superficial. Some synthesis is apparent. The response may rely heavily on paraphrasing. References are present and appropriate, but may be limited. The writing is organized and straightforward. Conventions of language are usually followed, but some errors are evident.

3

This response is **barely adequate**. Understanding of the texts may be partially flawed. An attempt at synthesis is evident. References to the texts are not clearly connected to a central idea or may be repetitive. The response may show some sense of purpose, but errors may be distracting.

2

This response is **inadequate**. While there is an attempt to address the topic, understanding of the texts or the task may be seriously flawed. Errors are recurring, distracting, and impede meaning.

1

This response is **unacceptable**. The response does not meet the purpose of the task or may be too brief to address the topic. There is a serious lack of control in the writing.

0

This response reflects a complete misunderstanding of the texts and/or the task, or is a restatement of the question.

SYNTHESIS PARAGRAPH CHECKLIST

- ✓ Have you engaged the reader in the first sentence?
- ✓ Have you identified the poet/author and the passage/poem in the first or second sentence?
- ✓ Have you expressed a topic sentence (in response to the question posed) in the first few sentences?
- ✓ Have you used at least three specific references (there should be some well integrated quotations) to support your topic sentence as proof?
- ✓ Have you introduced and explained your specific references, or integrated them into sentences so that your writing flows?
- ✓ Have you concluded your paragraph in a clear, succinct way?
- ✓ Is there flow to your writing as a whole?
- ✓ Do you have proper sentence construction (no run-on sentences or sentence fragments)?
- ✓ Do you have variety in sentence length?
- ✓ Is your spelling and grammar correct?

Notice that the conventions are near the end. Be sure to make your changes and then check through all the writing (new and old) to correct spelling and grammar.

This list is—by far—not complete. Be sure to refer to the “Scoring Guide for Synthesis of Texts” to refine your paragraph.

PART 3: IDENTITY AND THE NOVEL

Using Literature Circles with Keeper’n Me

4 half or full classes

Learning Outcomes: A2, A3, A4, A5, A8, A9, A10, B1, B4, B5, B6, B7, B9, B12, B13.

Keeper ’n Me is the central text for this unit; however, the richness of the “Identity” theme allows for a variety of other texts to be explored. For the novel, the main instructional technique is the use of literature circles along with a series of reader responses. This unit allows for the use of recursive teaching strategies; there are a series of lessons that help to develop the exploration of identity as a theme, but the class will keep returning to the central text, and the responses allow students to return to the other texts as well.

Throughout the unit, assign days for literature circle discussions and reader responses. Depending on the specific class, it may be preferable to complete the reader responses on different days than the literature circle discussions and use full classes for each aspect. Alternatively, it may be preferable to complete them on the same days and use half classes for each aspect. Keep in mind how much reading time students will require between each of these days (roughly a quarter of the novel for each session). Use the other lessons for the days in between. For more structure, a scope and sequence chart for the lessons is included at the beginning of this unit; however, feel free to adapt the order as it suits.

Reader Responses for Keeper ’n Me

4 half or full classes

Learning Outcomes: B1, B7, B8, B9, B10, B12, B13.

The novel is split into four sections, each with a choice of four specific guided reader response questions that require the students to comment on emerging themes, the motivations of characters, the formation of identity, the importance of setting, and a personal connection to the narrative. The reader response questions give direction to the students but should in no way limit them—if the question inspires other ideas, let students know that the inspiration may be a springboard, rather than a ceiling.

At the senior level, the reader responses should be a minimum of 200 words—less than that is simply not enough to address the questions in enough depth. However, quantity of words should not be at the expense of quality—students who pad their answers to meet length requirements but who have not thought about the question with sufficient depth will not do as well as those who have thoughtful, if shorter, responses. Despite the high expectation for quality of insight, students should feel free to hand in responses that are not polished—reader response is a process of “writing to learn” rather than “learning to write”—spelling and grammar are not part of the assessment. See the Reader Responses rubric which follows.

**Reader Response Questions—Book One:
Bih'kee-yan, Bih'kee-yan, Bih'kee-yan**

1. Read the passage below from page 16 and answer the following questions:

- Why do you think that Garnet is removed from his home?
- What feeling do you get from reading the account from Jane's perspective?
- Discuss the symbolism of the "little red truck." Jane gives Garnet a hug before he is taken and as soon as he returns—discuss the symbolism and circularity of the two hugs.

She said those were the last words she heard, and the last sight she had of me for twenty years was from the back window of that schoolbus. A little Ojibway boy all hunched over in the sandbox with a little red tuck with one wheel missing, growin' smaller'n smaller, till it looked like the land just swallowed me up. When she got home that night the sandbox was empty except for that little blue and red truck, the wind already busy burying it in the sand. When we met again twenty years later she grabbed me in that same big, warm hug and just held on for a long, long time.

2. Read the passage below from page 60 and answer the following questions in reader response form:

- What helps Garnet to feel so welcomed back home?
- Why does he find this so remarkable? Put yourself in his place—how would you feel in a similar situation? Think of the idea of "a sense of place"—how is "place" significant in this section and this passage?

. . . they just seemed to treat me like I was someone they'd always known. Like the twenty years didn't matter to them or the way I was dressed, the Afro or anything. It was like I was already part of their lives and let's get on with it all.

3. Read the passage below from page 85 and answer the following question:

- *Keeper 'n Me* is divided into four "books"—what is the title of this book?
- In the passage you have just read, the meaning of the title is explained—what is the meaning? What are the multiple ways that Garnet is "coming home"? Discuss.
- What is the significance of Richard Wagamese including Ojibway language?

*"Bih'kee-yan," she sang, "bih'kee-yan, bih'kee-yan, bih'kee-yan."
When she finished she looked over at me and smiled, rose up, walked to me and grabbed me up into a great big hug and held on for a long time.
"What does it mean, Ma?" I mumbled through tears and her hair. "My song, what does it mean?"
She breathed deeply one more time and said, "It means, come home. Come home, come home, come home."*

4. The novel is told in a fractured narrative from the perspective of two narrators. Why do you think Richard Wagamese chose to tell this story using this technique? Describe the two narrators on the basis of what you have read so far. Sometimes a first-person point of view means the narrator is unreliable because the story is not being told objectively. How is this countered by the technique of two first-person narrators?

Reader Response Questions—Book Two: Beedahbun

1. Read the passage below from page 88 and answer the following questions:

- So far in the novel, you have seen how Garnet has trouble forming a consistent identity. Describe the cultural identities he attempts to adopt before “coming home.”
- What are some of the reasons he gives for this search?
- Go a little deeper—why do you think he does this? Why do you think he finally feels comfortable “in his own skin” at White Dog?

Anyway, I'd been back here for about four months. My ma had cut my Afro off about three days after I was home and around that time I was one scruffy-looking Indian. Funny how fate turns things around, eh? I told Ma about the Pancho Santilla gaffe I used to run on people before I became a black man and she just looked at me and laughed.

“Good thing you don't try that now, my boy,” she said. “People see you with no hair now they be callin' you one a them Mexican hairlesses!”

2. Read the passage below from pages 111-112 then answer the following questions:

- Keeper was an alcoholic for many years—he explains a little about why he struggled with this addiction. Discuss those reasons.
- Why does he manage to stay sober now?
- What is the significance of the cedar smudging?
- Why does Keeper feel such a strong connection to Garnet?

Mind kinda cleared up too but that hollow feelin' wouldn't go away. Made me afraid. Made me wanna run, go have a drink, feel that burnin' in my belly instead a hollow. Told one of them counselors one day an' se took me into her office, put a blanket on the floor, laid out a bowl and cedar. Lit up an' said a prayer for both of us on accounta I was too ashamed an' scared to say one for myself. Then she smudged me with that cedar. The smell hit something deep inside me I hadn't felt in a long, long time an' I cried real deep an' long. Cried for Harold, cried for my shame, my fear, all them years. When I was done that hollow feelin' was gone.

3. Read the passage below from page 144 and then answer the following questions:

- Discuss Garnet's relationship with his newly found family members.
- What is stopping him and Jackie from being close?
- Why is Jackie so angry?
- How would you feel in a similar situation and why?

“Gotta lot of the bear in him, like I said. Bear's a good warrior. Doesn't show fear. But the bear learns how to live with it though, an' that's what Jackie never learned. How to live with it.”

4. What is the meaning of *beedahbun*—the title of this book? Why do you think Richard Wagamese uses the Ojibway language? Why do you think he chose this word as the title for this book? How is it significant?

Reader Response Questions—Book Three: Soo-wanee-quay

1. Read the passage below from page 165 and answer the following questions. This passage is from Keeper's **point of view**.

- In his opinion, what is the importance of the drum?
- What is the drum compared to?
- What do you think the drum is really about and why?
- Why is the drum so important to Keeper?

Today, that's why we use the drum in the morning. We hear it an' get reminded of how we felt hearin' it in the darkness when we were little. Reminds us too that we gotta stay joined up with Mother Earth an' that we can feel all safe an' protected that way too. Reminds us to stop an' listen for the heartbeat goin' on all around us even now. That's why we use it. Not for our ears, for our insides. Us we gotta learn to live from the inside out.

2. Read the passage below from page 185 and answer the following questions:

- Garnet, used to the city, sometimes craves some excitement—but this section of the novel is all about finding balance. Keeper tells an **exemplar** story about the eagle feather. What is the balance in this story?
- Why is this story so important?
- Why is the eagle story a good exemplar?
- How is the eagle **symbolic**?

“Eagle feather's a good tool for teachin' bout balance. Help us remember one o' the biggest teachin's comes from the eagle. See, bird gotta have balance to soar around like he does. Us we like seein' him up there. Looks real free to us. Makes us wanna be like that. Trick is, though, we gotta have that same kinda balance. That's why we admire the eagle so much. Somethin' inside us wants to able to soar around our world like that too.”

3. Define **comic relief**. Then, read the passage below from page 209 and answer the following questions:

- Why does Chief Oscar, after being so angry, find the situation so funny?
- Why does everyone else find the situation funny?
- Why do you think Richard Wagamese includes this section? Why does Garnet, as narrator, say that including **humour** is important to good story-telling?

He was nodding and mumbling about all sorts of things and then just as he was climbing into his pickup he burst out in great rolling waves of laughter. That's what woke us up actually. Huge spasms of laughter that kinda echoed off the lake. When Ma'n me looked down the hill towards the townsite there was the burly shape of Chief Oscar rolling around on the dirt road by the ball diamond shrieking and shrieking with laughter.

4. What is meaning of the Cree word *soo-wanee-quay*—the title of this book? How is this title so significant to this book? How is *soo-wanee-quay* explored and found in this book? Why do you think Richard Wagamese uses a Cree word?

Reader Response Questions—Book Four: Lookin’ Jake

1. Read the passage below from pages 224-225 and then answer the following questions:

- Discuss “connection to the land” and its significance to this book.
- What has Garnet learned about “sense of place” throughout the novel?

Lose that connection you lose yourself, according to most people around here. Lose that connection you lose that feeling of being a part of something that’s bigger than everything. Kinda tapping into the great mystery. Feeling the spirit of the land that’s the spirit of the people and the spirit of yourself. That’s what I was learning all along but I needed to get a lot closer to it

2. Read the passage below from page 245, then answer the following questions:

- How does Garnet form connections?
- To what and whom does he connect?
- Why are these connections so significant to him?
- How has Garnet changed throughout the novel as a whole?

I could hear their voices there. The ghosts of voices that filled those shriveled timbers with love and hope and happiness. The voices of an Ojibway family alive forever in a time beyond what the world could do and did not so far from them. Voices from a history that got removed. A past that never got the chance to shine in me. A glittering, magic past that was being resurrected right there in the crumpled heap of an old cabin that had given itself back to the land a long time ago. It was part of me. And there in those rotted lengths of mossy, gray-black timbers was the thing I’d been searching for all my life. The hook to hang my life on. The hook that hung on the back of a cabin door amidst the rough and tangle of the land, the past, the heritage that was my home, my future and mine alone forever. I cried.

3. “Lookin’ Jake” is the title of this book, and it is the only title that is not in an Aboriginal dialect. What is the meaning of the term, and how is using English for this title significant? Read the following passage from page 301 and discuss why the gift is so meaningful to Garnet.

She hugged me again. As I unfolded the shirt the material felt familiar. It wasn’t until I had it all held out in front of me that I knew what it was. It was the balloon-sleeved yellow shirt I had on the day I arrived at White Dog. The sleeves were cut back regular, the long pointed collar was gone, and the ribbons ran across the chest and back and down the arms. It was beautiful.

4. How does the novel end? Is it a **resolved** or **unresolved conclusion**? How so? Why is the ending significant? How is the ending, and indeed the entire story, **circular**? How is story-telling significant? How do you feel after reading the conclusion?

The Literature Circle Process—A High-level Approach

The students should be placed into heterogeneous groups—this keeps the socializing between friends to a minimum, and allows different people with different abilities and backgrounds to work together. The groups should be three or four students, and they may decide what roles to start with. They are rotating through the roles, so everyone will experience all of the roles. The notes they produce at each session should be kept together—possibly in a duo tang or a folder for their group—you will have to decide what works best for your classroom. It is best, however, to keep these notes in the classroom—then they are always available.

Encourage the students to keep good notes that are dated and titled because the notes will form part of the assessment for the literature circles. If students are reading a novel for their literature circles, it is advisable to conduct

- homework checks (Did they do what they were supposed to do before coming to class?)
- reading checks (Are they keeping up with the reading?)
- participation checks (Are all group members participating well in the discussion?).

These checks also form part of the assessment.

The first time you do literature circles with your class, be aware that it will take longer (as with any active learning activity because students have to get used to the process)—be sure to go through the process with your students so they know what to expect. The accompanying handout (Literature Circle Process) provides an overview of the process is included later in this unit, and it is structured so that it can be given to your students as a handout, or made into posters.

Literature Circle Roles

The Literature Circle Roles pages can be shrunk down into cards that you laminate for the students or can be blown up into posters for your wall. The pages explain each of the roles and what each student is responsible for before each class.

Cumulative Novel Assessment—Interview/Oral Exam

2-3 classes, depending on the number of students in the class, to be conducted during the Synthesis writing activity at the end of the unit

Learning Outcomes: A9, A10, B7, B8, B9, B10, B12, B13

Following good practice is an increased reliance on **oral and aural language**—rather than a written test or assignment to assess students understanding of the novel, consider an interview using criterion-based referencing. Two assessment resources are included with this unit to facilitate this process:

- Interview/Oral Exam Questions
- Criteria for Interview/Oral Exam

READER RESPONSE RUBRIC

Reading Journal Response Rubric	
<p>Outstanding 9-10</p>	<ul style="list-style-type: none"> personalized, innovative, and thoughtful responses make connections with previous knowledge and experience as well as other texts provides specific evidence that demonstrates close familiarity with and understanding of reading selection interprets and analyses genre, technique, and purpose of selection
<p>Very Good 8-9</p>	<ul style="list-style-type: none"> personal and thoughtful responses make connections with previous knowledge and experience as well as other texts provides specific evidence that demonstrates familiarity with and understanding of reading selection often interprets and analyses genre, technique, and purpose of selection
<p>Good 6-7</p>	<ul style="list-style-type: none"> personal and generally thoughtful responses that often make connections with previous knowledge and experience as well as other texts provides some specific evidence that demonstrates familiarity with and understanding of reading selection sometimes interprets and analyses genre, technique, and purpose of selection
<p>Satisfactory 5-6</p>	<ul style="list-style-type: none"> personal and sometimes thoughtful responses that may make connections with previous knowledge and experience as well as other texts may provide some evidence that demonstrates familiarity with and understanding of reading selection may attempt to interpret and analyse genre, technique, and purpose of selection
<p>Minimally Acceptable 4-5</p>	<ul style="list-style-type: none"> personal responses that may make connections with previous knowledge and experience as well as other texts limited evidence that demonstrates familiarity with and understanding of reading selection little or no attempt to interpret and analyse genre, technique, and purpose of selection
<p>In Progress/Failure 0-4</p>	<ul style="list-style-type: none"> extremely limited and unclear responses that seldom demonstrate evidence of meeting the criteria no response attempted

LITERATURE CIRCLE PROCESS

The Literature Circle Process for Long Fiction—Step by Step

1. AT HOME:

- ✓ If it has been assigned, complete your reading! Remember that it will be checked.
- ✓ Prepare your notes with your literary role, the date, your name, and the assigned reading at the top. Remember that these will also be checked.
- ✓ Don't forget to come up with a couple of really good discussion questions, and to write them on your notes.

2. AT SCHOOL—IN YOUR GROUP:

- ✓ Using the notes, each group member will lead the discussion from the notes prepared. Be sure to allow other group members to “chime in” with comments and additions.
- ✓ The recorders should be taking turns taking notes from the discussion leader.
- ✓ Discuss themes emerging from the reading and write them down on the notes, along with evidence in quotations or point-form.

3. SHARING WITH THE CLASS

- ✓ You may have the opportunity to share what you have learned with the class—depending on the point of the exercise—be prepared to do so. Your teacher will let you know. Flag the most challenging discussion questions to pose to the class.
- ✓ Use active listening when other groups are presenting. Remember our classroom values.

4. ON YOUR OWN:

- ✓ You may have a reader response assigned after this activity. Follow the question assigned, but feel free to go off on tangents if you feel like it.
- ✓ If there is no specific question posed, and you don't have a tangent to go off on, consider the following:
 - What understandings/insights have I taken away from this reading and/or the discussions?
 - What kind of connections have I made between the reading and/or discussions and my own life, other readings, movies, other classes, etc.?

5. BACK TO THE GROUP:

- ✓ Ensure that you are preparing for the right literary role for next time and that you know what has to be read for next time.

LITERATURE CIRCLE ROLES

Role A: The Issues
Group Role: Facilitator

When you are performing this role for your group, you are responsible for looking at potential “issues” that come up . . . these issues may be small picture—only involving this particular piece of literature (you wouldn’t necessarily discuss these issues apart from the literature), or big picture—global in scope (you could discuss these issues with others because they concern humanity). Prepare notes on the small- and big-picture issues from your reading, including page references and examples. What do these issues make you think about? What can you discuss in your group?

At the top of these notes, put your name, your group’s name, and the reading you have just completed. Remember that these notes will form part of your mark!

You must create a big-picture question—at least one, but feel free to create more—for your group to discuss concerning the “issues” from your reading and bring it to class. Remember that good discussion questions promote more than simple answers, and that the answer you are thinking of is not necessarily the only one. You should add this question to the end of your notes.

As Role A, you are also the facilitator for your group. As facilitator, you ensure that all tasks are being completed, that all group members are both pulling his or her own weight and are being supported by the group. Every group member should be part of the discussion.

Next time, you will be Role B: Geography and Global Connections.

Role B: Geographer/Global Connections

Group Role: Recorder

When you are performing this role for your group, you are responsible for looking at the physical geography, time era, and atmosphere of the setting of the literature you have just finished reading. You also must relate that setting to historical accounts related to the literature. Where did this happen? When did this happen? What was/is this like for humans to live during this time? What kind of global issues related to the setting arise in your reading? For this role, you should go beyond the reading and do some actual research (the Internet is fine, but make sure you are taking information from reliable sources). Prepare notes related to these questions, including page references and examples. Bring in your research to share with your group. What does this make you think about? What can you discuss in your group?

At the top of these notes, put your name, your group's name, and the reading you have just completed. Remember that these notes will form part of your mark!

You must create a big-picture question—at least one, but feel free to create more—for your group to discuss concerning the setting from your reading and bring it to class. Remember that good discussion questions promote more than simple answers, and that the answer you are thinking of is not necessarily the only one. You should add this question to the end of your notes.

As Role B, you are also a recorder for your group, sharing this role with the Role C. Follow your teacher's instructions as to where you should do the recording.

Next time, you will be Role C: Character Analysis.

Role C: Character Analysis

Group Role: Recorder

As Role C, you are responsible for looking closely at the characters or people in the reading you have just completed. What kind of characters are they? What are the motivations? You may find one character more fascinating than others, so you may decide to focus on that character (yes depth is better than breadth). Use page references and examples to help to illustrate your points. Prepare notes with all of your points to help spur the group discussion. What does this make you think about? What can you discuss in your group? At the top of these notes, put your name, your group's name, and the reading you have just completed. Remember that these notes will form part of your mark!

You must create a big-picture question—at least one, but feel free to create more—for your group to discuss concerning the characterization from your reading and bring it to class. Remember that good discussion questions promote more than simple answers, and that the answer you are thinking of is not necessarily the only one. You should add this question to the end of your notes.

As Role C, you are also a recorder for your group, sharing this role with the Role D. Follow your teacher's instructions as to where you should do the recording. Next time, you will be the Role D: Literary Styles.

Role D: Literary Styles Reporter/Presenter

As Role D, you are responsible for looking at the style used by the author in the reading you have just completed. What is the genre? What is the tone and how do you know? What kind of language is used? Is there any interesting or troublesome vocabulary—if so, look up definitions to share with your group—or other languages used? What literary devices are used (definitions and examples here of course, too)? Prepare notes for your group based on these questions. What does this make you think about? What can you discuss in your group?

At the top of these notes, put your name, your group's name, and the reading you have just completed. Remember that these notes will form part of your mark!

You must create a big-picture question—at least one, but feel free to create more—for your group to discuss about style, language, or tone from your reading and bring it to class. Remember that good discussion questions promote more than simple answers, and that the answer you are thinking of is not necessarily the only one. You should add this question to the end of your notes.

As Role D, you are also the reporter/presenter for your group should your teacher insist upon it. You will be using the notes prepared by the recorders and teaching the class what you have learned.

Next time you will be Role A: The Issues.

INTERVIEW/ORAL EXAM QUESTIONS

1. Character:
 - a. Who is your favourite character in the novel and why?
 - b. Who is your least favourite character in the novel and why?
 - c. How does the protagonist, Garnet, change as the novel progresses?
 - d. How does Jackie change as the novel progresses?

2. Setting:
 - a. Describe the White Dog Reserve in detail using examples from the novel.
 - b. Throughout the novel the idea of a sense of place is examined. What is a “sense of place” and how is the idea developed as the novel progresses?

3. Point of View:
 - a. How are the different narrators indicated in the novel?
 - b. What is the significance of using two first-person narrators?

4. Theme:
 - a. Identity is tied to place, culture, and connections. How is this theme developed throughout the novel? Discuss, using examples from the novel to support your points.
 - b. Healing can only come about the within; then it works from the inside out. How is this theme developed throughout the novel? Discuss, using examples from the novel to support your points.

5. Plot:
 - a. How does the novel end? Is the conclusion resolved or unresolved?
 - b. The novel is divided into books. How is each book circular and thematic?
 - c. How is the entire novel circular in structure?

CRITERIA—INTERVIEW/ORAL EXAM

Criteria for Interview/Oral Exam

Interpretation of Text	10
• Creation of ideas in relation to aspects of the text	
• Identifying voice and perspective of the author/speaker/narrator	
• Identifying and evaluating bias	
Comprehension of Historical, Social, and Political Issues	10
• Identifying assumptions of culture implicit in text	
• Examining historical, social, and political influences	
• Differentiating between impact of historical, social political issues on author versus characters	
Speaking Ability	10
• Use of volume, inflection and enunciation (verbal)	
• Use of eye contact and stance (non-verbal)	
• Use of vocabulary and expression (cognitive)	
TOTAL	30

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