**Kit Title:** COLONIZATION THROUGH PICTURE BOOKS

**What’s In the Kit:**



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| --- | --- | --- | --- |
| Picture Book | **Colonization Topic** | **Copies** | **SD35 SORA** |
| Secret of the Dance  | Anti-Potlatch | 2 | *Audio Copy* |
| Semá:th Xo:tsa: Great Gramma’s Lake  | Loss of Land | 2 | *-* |
| Missing Nimama  | MMIWG | 2 | *-* |
| Shi-shi-etko  | Residential Schools | 2 | *E-Book* |
| Not My Girl  | Residential Schools | 2 | *Audio and E-book Copy* |
| The Water Walker  | Stewardship | 2 | *E-Book* |

**Targeted Course Audience:** BC First Peoples 12; Contemporary Indigenous Studies 12

Curricular Competency Connections:

**BC First Peoples 12** [here](https://curriculum.gov.bc.ca/curriculum/social-studies/12/bc-first-peoples)

**Curricular:**

- Assess the significance of people, events, places, issues, or developments in the past and present (significance).

**Content:**

-contemporary challenges facing B.C. First Peoples, including legacies of colonialism.

-resistance of B.C First Peoples to colonialism.

**Contemporary Indigenous Studies 12** [here](https://curriculum.gov.bc.ca/curriculum/social-studies/12/contemporary-indigenous-studies)

**Curricular:**

-Assess and compare the significance of the interconnections between people, places, events, and developments at a particular time and place, and determine what they reveal about issues in the past and present (significance)

**Content:**

-resilience and survival of indigenous peoples in the face of colonialism.

**First Peoples Principle of Learning:**

Learning is embedded in memory, history, and story.

**Teacher Planning and Considerations:**

The following quotes from *Chapter 10: Check the Tag on that ‘Indian’ Story: How to Find Authentic Indigenous Stories* can be found in Métis writer Chelsea Vowels acclaimed non-fiction text, *Indigenous Writes.* Whether for your own understanding or to be used with students, it prompts all readers of Indigenous literature to enter these texts with an open mind and the intention of putting in some work to build understanding.

**‘Indigenous stories come from a different cultural context than you may be familiar with.’**

**‘If you go into these stories always expecting to have your cultural beliefs and norms reinforced, you’re doing it wrong. Trite western moral lessons are not necessarily going to be handed to you in our stories.’**

**‘Sometimes what you are reading simply will not make sense to you because you lack the cultural context. That does not mean you should avoid these stories. It just means you may have to put a bit more work into getting the full benefit of them than you would with stories that come from a context you are already completely familiar with.’**

Chelsea Vowel (Metis) (pg 98)

Vowel, Chelsea. 2016. *Indigenous writes: a guide to First Nations, Métis & Inuit issues in Canada*.

Vowel’s to-the-point words add an additional reminder – we have responsibility as a reader to build context and understanding prior to reading in order achieve the full benefit of the story.

Some guiding questions to support the building of context prior to starting these picture books:

* **What do *you* need to learn, inquire, or learn about to get ready to teach these texts and support your students?**
* **How will you keep in mind Indigenous and non-Indigenous students in your class while introducing, reading, and working with these texts?**
* **What skills do your students need to be successful?**
	+ Support reading a picture books?
	+ Support in collaborating and discussing books with peers?
	+ Other.
* **What knowledge do students need to be successful?**
	+ **Historical Context** – is there a universal topic/issue that you want to front load students with prior to picture book reading?
	+ **Cultural Context** – is there a protocol, concept, or teaching that you want provide students to support their engagement?
	+ **Trigger Warning** – how will you introduce the books with social considerations in mind, to support student interactions and create a safe learning environment?

**How to use these Resources:**

The following supports include two previewing and two resource engagement activities.

|  |  |  |
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| **Meeting the Author(s) &** **Previewing Each Text** | **Learning Activity 1** | **Learning Activity 2** |
| Identifying the perspective of the text.Identifying author choices, form & topics.Identifying additional educational components of the source | Comprehension & Understanding | Analysis |

**Previewing the Texts & Meeting the Author(s):**

**Rationale:**

In the resource *Resurgence: Engaging with Indigenous Narratives and Cultural Expressions In and Beyond the Classroom* they advocate for the importance of starting with author bios,

**‘Each [author’s] biography is positioned before their text to emphasize their work and perspectives are integrally connected to place, local knowledge, and personal experiences (such as birth and relocation), and where their ancestors are from. Indigenous nations are diverse and, in their history, language, traditions and customs, and so are the experiences of Indigenous community members. Read each biography with your class and locate the [author’s] ancestral place on a map. They are inviting you into their life and story.’**

Christine M’lot (Anishinaabe), Katiya Adamov Ferguson (non-Indigenous)(pg 10)

**Supplies & Facilitation:**

Due to the number of physical resources, students can do this in partners or small groups. You may choose to have students do all the books or 2-3. It is up to you.

Depending on your classroom structures – you may choose to provide a timed and facilitated passing of the resources from group to group (Example: 6–10-minute timer, and then pass). This structured process will take an entire block.

Or students may engage in this book previewing by moving themselves in a gallery walk type activity.

Or students may have the period to move through all texts in a less formal manner.

\*It will depend on your classroom, students’ ability to be independent to the task and on the time you are allotting to this activity.

It is up to you to decide if you are requiring students to all fill out the attached graphic organizer, recreate this organizer as a group on a chart paper etc.

**Instructions:**

Have students in groups engage with the **readily available** information about each author and the text. Emphasize that we aren’t reading the text yet, but doing some work to get ready to read. This means we need to understand all the components the author(s) of the text have created to support our reading.

Specifically, have students identify:

- the author’s Nation or Indigenous ancestry.
\*It should be noted to students that sometimes more than one contributor exists on the jacket or back of the book – this could be a co-author, illustrator and/or colorist; however, our focus is on the author.
- the date of publishing
- additional supports in the text that provide cultural and/or historical context to the story being shared (glossary of words, historical background, important preface, trigger warnings, themes, etc.)

**Individual or Group Names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **What is a question you have about this resource?** | **Record the historical topic(s) that the book is addressing**MMIW, Indian Act, Land Loss, Residential Schools, etc.) | **Check the very front and/or very back of the picture book.**Does this book provide context ( historical, cultural or background information) to support the reading process? Record 3-5 details that provide important context for the reader: | **Flip through the book, is there a glossary of terms? If so where?** | **How many pages?** | **Publishing Date:** | **Author Ancestry:**(Nation, Community etc.) | **Book Title:** |
|  |  |  |  |  |  |  | **Secret of the Dance** |
|  |  |  |  |  |  |  | **Semá:th Xo:tsa: Great Gramma’s Lake** |
|  |  |  |  |  |  |  | **Missing Nimama** |
|  |  |  |  |  |  |  | **Shi-shi-etko** |
|  |  |  |  |  |  |  | **Not My Girl** |
|  |  |  |  |  |  |  | **The Water Walker** |

**Learning Activity 1: Comprehension & Understanding**

**Rationale:**

In the BC First Peoples 12 Teacher Resource Guide, it explains the importance of using story as a learning strategy. It states:

**Story or narrative is one of the main methods of traditional Indigenous learning and teaching. Combining story and experience is a powerful strategy that has always been used by First Peoples, and its power can also be brought to the classroom.

• Using story is a way of connecting with Indigenous knowledges and acknowledges the First Peoples Principal of Learning: “Learning is embedded in memory, history, and story.”
• Stories enable holistic learning. They meld values, concepts, Protocol, practices and facts into a narrative. They also develop important skills of listening and thinking.
• Stories have the ability to carry emotion, to help humans connect on an emotional level, and to discuss powerful and difficult topics. Story can be used as a framework that each unit of the course could be built upon.** Source: BC First Peoples 12 Teacher Resource Guide, Foundations: Incorporating Story into Learning Activities pg 25

**Supplies & Facilitation:**

Organize students and resources. The goal of this activity differs from the previewing activity where students engaged with all the picture books. For this task, have students zoom in, to think deeply about a single book at a time. Decide on a comprehension activity to engage students with to check their understanding.

As noted in the rationale, reading, speaking and listening to stories is an Indigenous teaching and learning strategy – having students read aloud together is an important aspect of this learning experience. This may occur in small groups or in partners. Student readers are ideal, but there are also several audio copies through SORA or YOUTUBE that can be accessed to support the listening component. **Reminder:** despite the YouTube showing the book, it will be important for students to have the hardcopies in from of them.

|  |  |  |
| --- | --- | --- |
| **Picture Book** | **SD35 SORA** | **External Audio** |
| **Secret of the Dance**  | *Audio Copy* | You Tube Read Aloud<https://www.youtube.com/watch?v=aZOjw0gFU-A> |
| **Semá:th Xo:tsa: Great Gramma’s Lake**  | *-* | You Tube Read Aloud<https://www.youtube.com/watch?v=cRKyUZTEptE> |
| **Missing Nimama**  | *-* | You Tube Read Aloud[*https://www.youtube.com/watch?v=BOe5Zt38MJY*](https://www.youtube.com/watch?v=BOe5Zt38MJY) |
| **Shi-shi-etko**  | *E-Book* | You Tube Read Aloud[*https://www.youtube.com/watch?v=Sdi6eCrfzlY*](https://www.youtube.com/watch?v=Sdi6eCrfzlY) |
| **Not My Girl**  | *Audio and E-book Copy* | -  |
| **The Water Walker**  | *E-Book* | You Tube Read Aloud<https://www.youtube.com/watch?v=HkhVLxroNfw> |

**Instructions:**

Have students read and listen to their select picture book all the way through.

Next, provide a comprehension/understanding task for students to review the story for meaning. Attached are two graphic organizers that are examples of what could be completed by students. The first example is directly from the English First Peoples 10-12 Teacher Guide, and the next is an adapted version that connect to the curricular competencies of BC First Peoples 12 and Contemporary Indigenous Studies 12.

Concepts or vocabulary that you may want to review for clarity of meaning related to the questions being asked in the comprehension/understanding activities:
-values -historical discriminations -resilience

Finally, consider if students will engage with multiple texts in this recursive process.

**Extensions:**

For more Social Studies specific resources on the use of story see:
- BC First Peoples 12 Teacher Resource Guide, Unit 2 Story and Storytelling (77-100)
- English First Peoples 10-12 Teacher Resource Guide, First Steps – Exploring Residential Schools and Reconciliation through Children’s Literature (257-264)

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Comprehension & Understanding (1)

|  |  |
| --- | --- |
| Title: | Author: |
| How does the visual content contribute to the meaning and impact of the book? |
| What values does the book portray about children in Indigenous cultures, societies, or worldviews? |
| What are the deeper themes or teachings in the book? |
| What topics does the book address, and how does the book contribute to our understanding about Indigenous experiences (past, present, or future)? |
| Describe how the author has engaged and created meaning for the intended audience (e.g., literary elements, techniques, and devices). Are there examples of literal and inferential meaning in the book? |

Source: *English First Peoples 10-12 Teacher Resource Guide BLM, Childhood through the Eyes of Indigenous Writers pg 90*

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Comprehension & Understanding (2)

|  |  |
| --- | --- |
| Title: | Author: |
| How does the visual content contribute to the meaning and impact of the book? |
| What **values** does the book portray about children in First Peoples’ cultures, societies, or worldviews? |
| What are the **historical discriminations** represented in the story? What is a page that best describes an example of a discrimination? Explain your choice. |
| What are examples of **Indigenous resilience** represented in the story? What is a page that best reflects resilience? Explain your choice. |

Source: **Adapted from the** *English First Peoples 10-12 Teacher Resource Guide BLM, Childhood through the Eyes of Indigenous Writers pg 90*

**Learning Activity 2: Analyzing as Evidence**

**Rationale:**In senior social studies classes – we are consistently working with students around evidence. However, using some of the tried-and-true evidence analysis tools we are most familiar with, can sometimes unintentionally create confusion with students in Indigenous studies courses.

For example, a very common entry level question in a social studies class might be, ‘*is this a primary or secondary source?*’ However, in BCFP12 or CIS12 courses, this question gets complicated due to the nature of the source. If you play students a video of an Elder telling a traditional story, and prompt with the primary or secondary source question – what exactly is the answer? How would you respond? In asking this question, it can unintentionally undermine the role and complexities of Oral Tradition. Some students would say primary while others would say secondary – ultimately it would be a question that doesn’t fit with

All is to say – asking if something is a primary or secondary source is not a ‘bad’ question – it simply is just not the best question for every source. In some cases we need to ask different questions, in order to support the cultural context in which they are learning – this graphic organizer seeks to ask questions relevant to the historical and cultural context of Indigenous studies.

**Supplies & Facilitation:**

Decide what students will be analyzing, if they are doing the same book that they did for the comprehension activity or a new book.

If using for assessment purposes- it may be beneficial for students to ALL do the same text or a well selected excerpt from the text. If you would like all students to do the same text, its recommended to select a source that can be accessed by all – see YouTube links for reference.

Preview the questions ahead of time – you may choose to alter questions OR reduce the number of questions. Go over expectations for what each question is asking. Yet, also let students know they will receive feedback and over time to build understanding on what each question is asking. Revisit this tool through the semester/year to reflect to students their understandings and abilities to analyze evidence.

It is worthwhile for teachers to try this analysis tool on their own, with a selected source to develop a personal understanding and differentiate between each lettered question.

**Instructions:**

Provide students with in-class time to complete this analysis. Collect if desired.

**Name:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Source**:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| --- |
| **S (Source Authenticity)** Who is speaking? Who is spoken of? |
| **O (Oral Tradition)** How is this source connected to Oral Tradition? |
| **U (Understanding Form)** Is this memory, history and/or story? How do you know? |
| **R (Role of Erasure)** Is the knowledge shared in this account well-known? By whom?  |
| **C (Context)** What cultural context (background, history, protocol, worldviews) are being shared? What does this reveal?  |
| **E (Elder, Knowledge Keeper)** What are the responsibilities around this knowledge? (For the speaker, listener.) Why is this knowledge being shared? |

Source: **Adapted from the** *The Big Six: Historical Thinking Concepts (Seixas, Morton) pg 65*