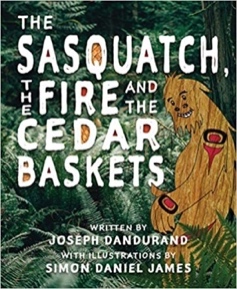
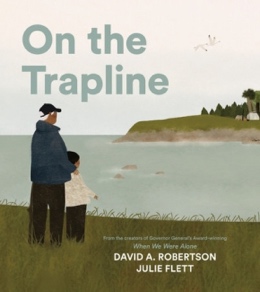
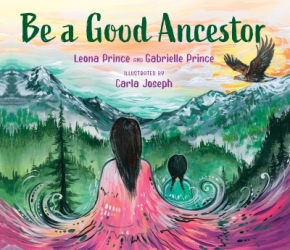
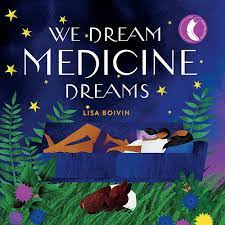
**Kit Title:** INDIGENOUS WORLDVIEWS AND PERSPECTIVES THROUGH PICTURE BOOKS

**What’s In the Kit:**

|  |  |  |  |
| --- | --- | --- | --- |
| **Picture Book** | **Worldview/Perspective** | **Copies** | **SD35 SORA** |
| On the Trapline | Cree | 3 | *E-Book* |
| The Sasquatch, The Fire and the Cedar Baskets | Kwantlen | 3 | *E-Book* |
| Two Sisters | Haudenosaunee; Kanven’keha;ka | 3 | *-* |
| Being a Good Ancestor | Dakelh | 3 | *-* |
| Semá:th Xo:tsa: Great Gramma’s Lake | Sto:lo | 3 | *-* |
| We Dream Medicine Dreams |  | 3 |  |





**Targeted Course Audience:**

- English First Peoples 10 - 12

A picture containing text, letter, menu

Description automatically generated

**Curricular Competency Connections:**

**English First Peoples 10** [here](https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/curriculum/english-language-arts/en_english-language-arts_10_efp-literary-studies_elab.pdf)

- Recognize and appreciate the role of story, narrative, and oral tradition in expressing First Peoples perspectives, values, beliefs, and points of view (Writing, Literary Studies, New Media)

**English First Peoples 11** [here](https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/curriculum/english-language-arts/en_english-language-arts_11_efp-literary-studies-and-writing_elab.pdf)

- Demonstrate awareness of how First Peoples languages and texts reflect their cultures, knowledge, histories, and worldviews.

**English First Peoples 12** [here](https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/curriculum/english-language-arts/en_english-language-arts_12_english-first-peoples.pdf)

- Analyze how First Peoples languages and texts reflect their cultures, knowledge, histories, and worldviews.

**First Peoples Principle of Learning:**

Learning is …relational, focused on connectedness, on reciprocal relationships and a sense of place.

**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 literatures 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 read more 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 book?
  + 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.

|  |  |  |
| --- | --- | --- |
| **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 component of the source | Comprehension & Understanding | Analyzing |

**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: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **What is a question you have about this resource?** | **Identify from the jacket 3 key ideas., topics or themes of the text.**  (See theme word bank on the reverse side of this page for support. Example: Family, Teachings, land) | **Check the very front and/or very back of the picture book.**  Does this book have any historical or cultural information to support the reading process? If yes summarize and provide page numbers: | **Flip through the book, is there a glossary of term? If so where?** | **How many pages?** | **Publishing Date:** | **Author Name & Ancestry** (Nation, Community etc.) | **Book Title:** |
|  |  |  |  |  |  |  | **On the Trapline** |
|  |  |  |  |  |  |  | **The Sasquatch, The Fire and the Cedar Baskets** |
|  |  |  |  |  |  |  | **Be a Good Ancestor** |
|  |  |  |  |  |  |  | **The Two Sisters** |
|  |  |  |  |  |  |  | **Semá:th Xo:tsa: Great Grammas** **Lake** |
|  |  |  |  |  |  |  | We Dream Medicine Dreams |

**Themes and Topics: Theme Bank**

The following list, though not finite, identifies some themes and topics that are reoccurring in First Peoples worldviews and therefore present in their stories:

· connection of people to the land and environment

· interdependence & connectedness of everything

· connection to spirit & spirituality

· sustainability & continuity

· responsibility to family and community

· importance of identity

· the nature of learning and connection to story

· transformation

· diversity

· tradition vs modernity

· importance of oral tradition

· relationship between individual, family, and community

· nature of knowledge

· experience and impacts of colonization

· decolonization

· humour and its role in First Peoples’ cultures

· intergenerational roles

· loss

· resilience and healing

· connection to ancestors

· importance of balance

**Source:**

FNESC/FNSA English First Peoples 10, 11, and 12 Teacher Resource Guide: Planning for Instruction (pg13)

**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. Despite this being from a social studies teacher guide – the concept of story as teaching strategy is very relevant for all EFP strands. 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** |
| **On the Trapline** | *E-Book* | You Tube Read Aloud  <https://www.youtube.com/watch?v=1cgyfG-S5_g> |
| **Semá:th Xo:tsa: Great Gramma’s Lake** | *-* | You Tube Read Aloud  <https://www.youtube.com/watch?v=cRKyUZTEptE> |
| **Being a Good Ancestor** | *-* | - |
| **Two Sisters** | *E-Book* | You Tube Read Aloud  <https://www.youtube.com/watch?v=IasgvqeeMC4> |
| **The Sasquatch, The Fire and the Cedar Baskets** | *E-Book* | - |
| **We Dream Medicine Dreams** |  |  |

**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 English First Peoples 10-12

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 -cultural knowledge

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

**Extensions:**

For more English specific resources on the use of story see:  
- English First Peoples 10-12 Teacher Resource Guide, Childhood Through the Eyes of Indigenous Writers (85-91)  
- English First Peoples 10-12 Teacher Resource Guide, First Peoples’ Story (93-102)  
- BC First Peoples 12 Teacher Resource Guide, Unit 2 Story and Storytelling (77-100)

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 types of **cultural knowledge** (language, ideas, stories, roles/responsibilities, teachings, etc.) are shared in this story? What is an example of a page that holds **cultural knowledge**? Explain what you learned. | |
| What are all the **relationships** represented in the story? What is a page that best reflects a **relationship to land**? Explain what you learned. | |

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**

**Rationale:**

This learning resource has been intentional about situating the author and story connected to the ancestry of the writer. One reason for this intention – is that for so long the distinctiveness of First Nations have been all clumped together. It is not unique, when we use terms like European or Asian, we understand that there are distinct cultures within those broad terms. We understand that though there might be some cultural similarities amongst neighboring Nations – (France to Spain or South Korea to Japan), we also understand that each Nation has a distinct culture and history. In some cases, a history that might even be one of conflict!

The same is true for the many Nations whose exist across the land in which we live. Recognizing the distinctness is respectful and acknowledges each unique culture and history. It also combats the pervasive stereotypes and representations that have often lumped all First Nations together.

**Supplies & Facilitation:**

The goal is for students to connect to the course curriculum of being able to identify First Nations cultures, histories, knowledges and worldviews in a text. Depending on the grade – the extent that they go beyond identifying is varied.

Therefore, it will be important for students to have engagement with more than one of the picture books. This can happen with the physical copies or with the electronic copies. For students to be successful, it will be important for students to have foundational understandings of two texts. For students who wish to do more that two text, there are opportunities for extensions in this activity.

Have students read an additional text and if appropriate duplicate the comprehension activity provided. Students having reference to their previously completed comprehension graphic organizers will support their analysis. Prompt students to be strategic with their text choices – if they read a more traditional story like Sasquatch or Two Sisters – selecting On the Trapline or Semá:th Xo:tsa will provide opportunities for varied comparison.

Select a comparison strategy of your choosing and decide on final outcome of this learning. If chosen, students could submit a summative synthesis essay, a one pager designed to show the comparison – the possibilities are endless. Students could also do this on chart paper or a white board as a formative activity that they are not submitting.

**Instructions:**

Provide students with expectations on the comparison – with an emphasis on the patterns across Nations and the unique or distinct perspective/worldviews of a particular Nation.

It is recommended to encourage students to be specific in their analysis – it should be across all areas of the story from form to content. Depending on the age group provide expectations of quantity and to reference previous work completed with this literature kit. Consider the skill(s) that can be emphasized for this task – citing text evidence, summarizing, depth of explanation of thought, inferring, questioning etc. Also emphasize the wide range of comparisons that should be included: comparing themes, comparing art representations, comparing the characters, comparing worldviews, comparing the relationships to land, interconnectedness, comparing view of children in story etc.

Initially encourage all comparisons (for students with adaptations or modifications, the comparison expectations may be varied) but eventually have students refine that brainstorm to the ideas that specifically relate to worldviews and perspectives – covering the topics listed in the course curriculum (cultures, knowledges, histories and worldviews).

It will be important to remind students that of course a single story does not represent an ENTIRE worldview – particularly if a long form written component is being undertaken. If taken too literally, some students could become too narrow in their analysis (ex: comparing *Be A Good Ancestor* and *The Sasquatch, the Fire and the Cedar Baskets* – a student might say very well draw a conclusion that the Kwantlen believe in Sasquatch’s and Dakelh do not; when based on these two stories alone, one may not know for sure this to be true. Prompting students to think about story types in this case might be a more effective comparison.