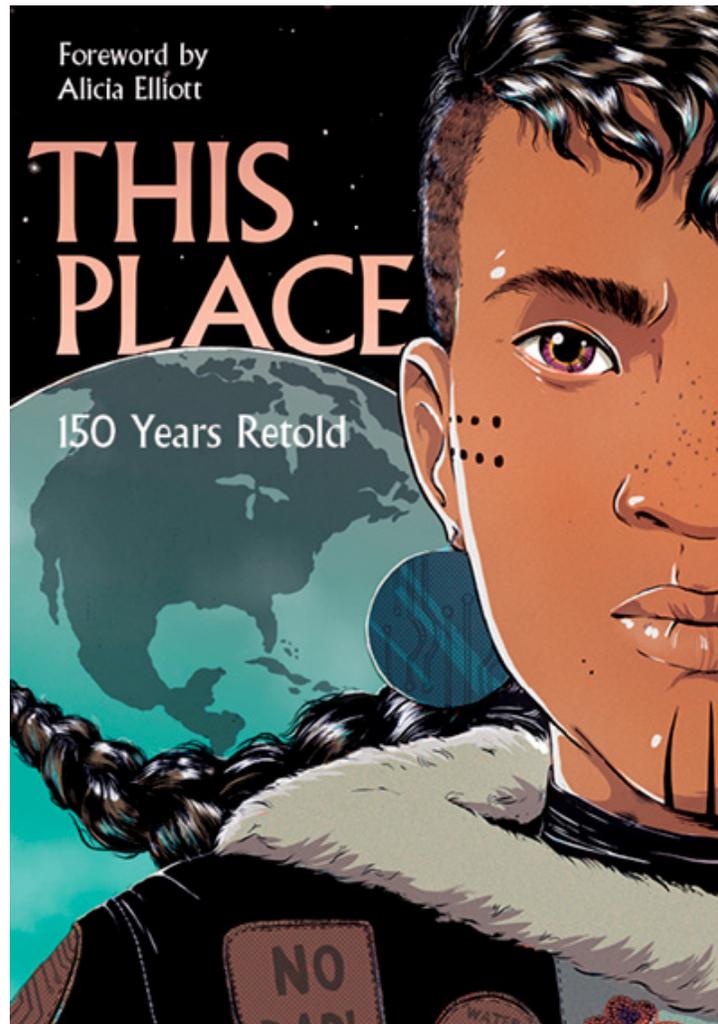


THIS PLACE

150 Years Retold

Teacher Guide

Created by Christine M'Lot



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mechanic, photocopying, scanning, recording, or otherwise—except as specifically authorized.

*Thank you to all the authors and illustrators who worked tirelessly,
researching and retelling these incredible stories to ensure they
continue to be passed down through generations.*

—CM

Design by Jennifer Lum

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USING THIS GUIDE

THIS TEACHER'S GUIDE is meant to be a no-prep resource for educators to use either for individual, stand-alone lessons or as a complete unit plan. Throughout the lessons, students will be learning about, exploring, researching, and presenting on essential themes that arise in this graphic novel anthology.

This teacher's guide is best suited for use in courses such as Grades 9–12 English, Grade 11 History, Grade 12 Global Issues and Grade 12 Current Topics in First Nations, Métis, and Inuit Studies. The lesson plans are formatted using the Activate, Acquire, Apply, and Assess (AAAA) format for ease of use. Activate activities are used to assess prior knowledge on a topic or to introduce themes in the lesson. Acquire activities will include learning about various topics related to the graphic novel. Apply activities give the students the opportunity to demonstrate learning, while Assess activities have students complete an assignment to demonstrate the appropriate learning outcomes. All rubrics are included in this guide.

Many activities throughout the lessons infuse Indigenous pedagogical practice by having students work collaboratively. Other activities have students take on the role of expert and teacher, which often involves student-led research. Working in relation with others, seeking holism in understanding, and learning through storytelling are key practices in Indigenous pedagogy. This teacher's guide aims to serve as a tool for engaging students in the complexity of understanding and embracing worldviews that may be different from their own. Other helpful resources related to Indigenous pedagogy include:

- *Potlatch as Pedagogy: Learning Through Ceremony* by Sara Florence Davidson and Robert Davidson
- *Ensouling Our Schools: A Universally Designed Framework for Mental Health, Well-Being, and Reconciliation* by Jennifer Katz with Kevin Lamoureux
- *Truth and Reconciliation in Canadian Schools* by Pamela Rose Toulouse
- *Achieving Indigenous Student Success: A Guide for Secondary Classrooms* by Pamela Rose Toulouse
- Manitoba First Nation Education Resource Centre <<https://mfnerc.org/>>
- Indspire <<https://indspire.ca/for-educators/>>
- National Centre for Truth and Reconciliation <<https://education.nctr.ca/link-to-page-2/>>

CONSIDERATIONS FOR TEACHING GRAPHIC NOVELS

The terms *graphic novel* and *comic* describe the format of a book, rather than a genre. Graphic novels and comic books can be fiction, non-fiction, biography, fantasy, dystopia, or any genre in between.¹ Graphic novels are an accessible reading resource for all students, and they have been proven to engage even the most reluctant of readers.² Graphic novels also include dialogue, characters’ thoughts, narration, and captions. Graphic novels are meant to be read from left to right, and top to bottom.

The first lesson in this guide is designed to introduce teachers and students alike to this format. For more information and ideas for using graphic novels in the classroom, see the resource *Teaching With Graphic Novels* by Shelley Stagg Peterson, available through Portage & Main Press.

INDIGENOUS PERSPECTIVES AND HISTORY

Indigenous perspectives are now part of the curriculum in every province in Canada. Further, the National Truth and Reconciliation Commission’s Calls to Action #62 and #63 deal directly with Indigenous education, stating:

62. We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:
 - i* Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples’ historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.
 - ii* Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms.
 - iii* Provide the necessary funding to Aboriginal schools to utilize Indigenous knowledge and teaching methods in classrooms.
 - iv* Establish senior-level positions in government at the assistant deputy minister level or higher dedicated to Aboriginal content in education.

¹ “What is a Graphic Novel?” Get Graphic, the Buffalo and Erie County Public Library and Partnering Organizations, accessed April 20, 2020, <https://www.buffalolib.org/get-graphic/what-graphic-novel>

² Knutson, Sarah. “How Graphic Novels Help Students Develop Critical Skills,” Room 241: A Blog by Concordia University-Portland, updated October 23, 2018, <https://education.cu-portland.edu/blog/classroom-resources/graphic-novels-visual-literacy/>.

63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:

- i* Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools.
- ii* Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history.
- iii* Building student capacity for intercultural understanding, empathy, and mutual respect.
- iv* Identifying teacher-training needs relating to the above.³

For too long, Indigenous stories have been misinterpreted and misrepresented, and in recent years, there has been a resurgence of Indigenous people reclaiming their own stories, hence the word *retold* in the title of this graphic novel. *This Place: 150 Years Retold* is recommended for use with students in grades 9–12, as it includes a variety of historical and contemporary stories that highlight important moments in Indigenous history. Moreover, this resource proves valuable in introducing students to the demographic, historical, and cultural uniqueness among Indigenous groups, and it is an exceptional resource for exposing students to specific acts of sovereignty and resiliency in Indigenous and Canadian history.

Aspects of Indigenous pedagogy are woven throughout this teacher’s guide to enhance students’ understanding of Indigenous worldviews. Circle pedagogy is used throughout this resource as a way to show the interconnectedness of ideas and topics, namely in the form of the medicine wheel as a graphic organizer. The medicine wheel is an ancient symbol representing interconnectedness, balance, and holism that has been adapted for modern audiences as a graphic organizer to visually represent relationships between concepts in groups of four. Finally, students will have the opportunity to select, research, and present on an Indigenous resistance movement that has been successful in challenging the ongoing attempted colonization of Indigenous peoples.

According to the Manitoba Education and Youth’s *Integrating Aboriginal Perspectives into Curricula* document (2003), implementing Indigenous perspectives has a number of positive effects in the classroom including:

- helping Indigenous students develop a positive self-identity through learning their own histories, cultures, traditional values, contemporary lifestyles, and traditional knowledge
- helping Indigenous students to participate in a learning environment that will equip them with the knowledge and skills needed to participate more fully in the unique civic and cultural realities of their communities

³ Truth and Reconciliation Commission of Canada. *Truth and Reconciliation Commission of Canada: Calls to Action*. (2015), 7.

CURRICULUM CONNECTIONS

BRITISH COLUMBIA: ENGLISH FIRST PEOPLES LITERARY STUDIES 10

	Lesson											
	1	2	3	4	5	6	7	8	9	10	11	
Curricular Competencies⁶ Using oral, written, visual, and digital texts, students are expected individually and collaboratively to be able to:												
Recognize and appreciate the role of story, narrative, and oral tradition in expressing First Peoples perspectives, values, beliefs, and points of view		X	X	X	X	X	X	X	X	X	X	X
Recognize and appreciate the diversity within and across First Peoples societies as represented in texts		X	X	X	X	X	X	X	X	X	X	X
Apply appropriate strategies in a variety of contexts to guide inquiry, extend thinking, and comprehend texts			X	X	X				X	X	X	
Construct meaningful personal connections between self, text, and world	X	X	X	X	X	X	X	X	X	X	X	X
Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts	X	X	X	X	X			X	X	X	X	

⁶ Based on BC's *New Curriculum: English First Peoples Literary Studies 10*. Accessed March 24, 2020. <https://curriculum.gov.bc.ca/curriculum/english-language-arts/10/efp-literary-studies>

LESSON 1

HOW DO WE READ GRAPHIC NOVELS? (ALL STORIES)

DURATION

One hour

OVERVIEW

Graphic novels (and comics) are a unique format of literature that include many parts. This lesson is designed to introduce teachers and students alike to the unique features of this format. Throughout the lesson, students will research the parts of a graphic novel and then create their own graphic novel scene incorporating these parts.

BACKGROUND

The terms *graphic novel* and *comic book* describe the format of a book, rather than a genre. Graphic novels and comic books can be fiction, non-fiction, biography, fantasy, dystopia, or any genre in between.²⁵ Graphic novels are an accessible reading resource for all students, and they have been proven to engage even the most reluctant of readers.²⁶ Graphic novels also include dialogue, characters' thoughts, narration, and captions. Graphic novels are meant to be read from left to right and top to bottom.

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26 Knutson, Sarah. "How Graphic Novels Help Students Develop Critical Skills," Room 241: A Blog by Concordia University-Portland, updated October 23, 2018, <https://education.cu-portland.edu/blog/classroom-resources/graphic-novels-visual-literacy/>.

MATERIALS

- whiteboard or chart paper
- markers
- Activity Sheet: All About Graphic Novels (1.1) (one copy for each student)
- Rubric: Graphic Novel Scene (1.2) (two copies for each student)
- pencil crayons
- art paper (one sheet for each student)
- computers/tablets with internet access (optional)
- writing utensils

ACTIVATE: BRAINSTORM

Ask students what graphic novels or comic books they have read. Make a list of these titles on a whiteboard or a sheet of chart paper. Then, work with students to create a list of the parts of a comic with which students are already familiar (e.g., captions, sound effects, thought balloons).

ACQUIRE: FILL IN THE ACTIVITY SHEET: ALL ABOUT GRAPHIC NOVELS

Give each student a copy of the Activity Sheet: All About Graphic Novels (1.1). Use the answer key below to read through the worksheet with the class. As you read the worksheet, have students fill in the missing words. Another option is to have students research and record the missing words as a “scavenger hunt” activity using online and print sources.

Alternatively, have students create their own template to record the parts of a graphic novel.

Answer Key for Activity Sheet: All About Graphic Novels (1.1):

- (1) gutters
- (2) a visual or implied boundary, and the contents within it, that tell a piece of the story
- (3) the space between the panels; as the reader moves from one panel to the next, they predict and conclude what is happening
- (4) gutters
- (5) change
- (6) description
- (7) focus on a character’s thoughts and ideas
- (8) focus on conversation between characters
- (9) use font and illustration to convey sound in a story
- (10) dialogue
- (11) narration
- (12) motion
- (13) moving
- (14) realistic
- (15) expressions

APPLY: CREATE YOUR OWN GRAPHIC NOVEL SCENE

Explain to students that they will now create their own graphic novel scene. The scene can be an event from their day, such as their commute to school or an after-school activity.

Before they begin, ask students what they think should be included in the rubric that will be used to grade their assignment. Co-construct a rubric with the class. Alternatively, use the Rubric: Graphic Novel Scene (1.2).

Have students plan out their scenes by writing a brief description for each panel of the scene they would like to draw. Once they have each of their scenes planned (e.g., panel one: wake up in bed, panel two: brush teeth, panel three: eat breakfast, panel four: walk to school), students should write the dialogue, thoughts, and other elements they want to include. Students should aim to incorporate at least four of the different parts of a graphic novel discussed in the Acquire activity. Have each student fold a sheet of paper in half and in half again, so they have four panels (boxes) on each side to use for their graphic novel scene. Based on their written descriptions, have students sketch a rough draft of their scene in the panels they have created.

ASSESS: PEER ASSESSMENT AND GRAPHIC NOVEL SCENE RUBRIC

Before students submit their graphic novel scenes, have them engage in a peer-editing session. As a fair way to distribute the graphic novel scenes, collect the scenes and hand them back out in a random order. The scene the students receive is the one they will peer edit. Hand out one copy of the Rubric: Graphic Novel Scene (1.2) or the co-constructed rubric to each student. Have students review their partner's scene several times, and circle the level of proficiency they would give the student. Make sure students write an explanation for the grade they gave each category, using the back of the rubric to jot down their comments and suggestions for improvement. Remind students that constructive criticism is not personal and should include both positive comments and comments that suggest in a friendly manner an area needing improvement.

Once students have finished giving feedback on their partner's scene, have them hand back the story to their partner along with the rubric and comments. Allow students time to revise their work before submitting the graphic novel scenes to you for final grading. Use the co-constructed rubric or Rubric: Graphic Novel Scene (1.2) to assess students' work.