

DRAFT

REVISED

The Ontario Curriculum
Grades 9 to 12

First Nations, Métis, and Inuit Studies

Advance release of selected courses

April 2018



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Une publication équivalente est disponible en français sous le titre suivant :
*Le curriculum de l'Ontario de la 9^e à la 12^e année – Études des Premières Nations,
des Métis et des Inuits : Parution anticipée de cours choisis (Avril 2018)*

PREFACE

This document represents an advance release of several key courses from *the Ontario Curriculum, Grades 9 to 12: First Nations, Métis, and Inuit Studies (formerly named Native Studies)*:

- The Grade 9 arts course, Expressions of First Nations, Métis, and Inuit Cultures, Grade 9, Open (NAC1O)
- The Grade 10 history course, First Nations, Métis, and Inuit in Canada, Grade 10, Open (NAC2O)
- The Grade 11 courses that may be used as substitutes for the Grade 11 compulsory English courses, as follows:
 - English: Understanding Contemporary First Nations, Métis, and Inuit Voices, Grade 11, University Preparation (NBE3U)
 - English: Understanding Contemporary First Nations, Métis, and Inuit Voices, Grade 11, College Preparation (NBE3C)
 - English: Understanding Contemporary First Nations, Métis, and Inuit Voices, Grade 11, Workplace Preparation (NBE3E)

In this advance release, the course descriptions and the complete and final course curriculum expectations for the five selected courses are provided to give educators an opportunity to familiarize themselves with the new requirements for student learning and to see the depth and richness of the re-envisioned curriculum. The final document will include a full general introduction along with focused introductions to each of the ten courses listed below, and a glossary, on the model of other revised curriculum documents published to date.

The general introduction and the focused course introductions will provide important information for educators about ideas and tools from the particular subject or discipline with which each of the courses is associated – for example, NAC1O is associated with the arts, NAC2O is associated with history, and NBE3U, NBE3C, and NBE3E are associated with English. The introductions will also provide critical information about First Nations, Métis, and Inuit cultural contexts, student well-being and cultural safety, ethics and engagement protocols, cultural appreciation and cultural appropriation, intellectual property, and the application of Indigenous methods and materials.

The following chart provides the full list of courses to be included in the final document:

Courses in First Nations, Métis, and Inuit Studies, Grades 9 to 12

Grade	Course Name	Course Type	Course Code	Prerequisite
9	Expressions of First Nations, Métis, and Inuit Cultures	Open	NAC10	None
10	First Nations, Métis, and Inuit in Canada	Open	NAC20	None
11	English: Understanding Contemporary First Nations, Métis, and Inuit Voices	University	NBE3U	Grade 10 English, Academic
11	English: Understanding Contemporary First Nations, Métis, and Inuit Voices	College	NBE3C	Grade 10 English, Academic or Applied
11	English: Understanding Contemporary First Nations, Métis, and Inuit Voices	Workplace	NBE3E	Grade 10 English, Academic or Applied, or the locally developed compulsory credit (LDCC) course in English
11	Contemporary First Nations, Métis, and Inuit Issues and Perspectives	University/ College	NDA3M	Grade 10 First Nations, Métis, and Inuit in Canada, Open, or Grade 10 Canadian History since World War I, Academic or Applied
11	World Views and Aspirations of First Nations, Métis, and Inuit Communities in Canada	College	NBV3C	Grade 10 First Nations, Métis, and Inuit in Canada, Open, or Grade 10 Canadian History since World War I, Academic or Applied
11	World Views and Aspirations of First Nations, Métis, and Inuit Communities in Canada	Workplace	NBV3E	Grade 10 First Nations, Métis, and Inuit in Canada, Open, or Grade 10 Canadian History since World War I, Academic or Applied, or the Grade 10 locally developed compulsory credit (LDCC) course in history
12	Contemporary Indigenous Issues and Perspectives in a Global Context	University/ College	NDW4M	Any Grade 11 university, university/ college, or college preparation course in First Nations, Métis, and Inuit studies or Canadian and world studies or social sciences and humanities
12	First Nations, Métis, and Inuit Governance in Canada	University/ College	NDG4M	Any Grade 11 university, university/ college, or college preparation course in First Nations, Métis, and Inuit studies or Canadian and world studies or social sciences and humanities

Note:

The Grade 9 course Expressions of First Nations, Métis, and Inuit Cultures may be used to meet the compulsory credit requirement in the arts.

The Grade 11 course English: Understanding Contemporary First Nations, Métis, and Inuit Voices may be used to meet the Grade 11 English compulsory credit requirement.

(See *Ontario Schools, Kindergarten to Grade 12: Policy and Program Requirements, 2016*, page 61.)

COURSES



Expressions of First Nations, Métis, and Inuit Cultures, Grade 9

Open

NAC10

This course explores various arts disciplines (dance, drama, installation and performance art, media arts, music, storytelling, utilitarian or functional art, visual arts), giving students the opportunity to create, present, and analyse art works, including integrated art works/productions, that explore or reflect First Nations, Métis, and Inuit perspectives and cultures. Students will examine the interconnected relationships between art forms and individual and cultural identities, histories, values, protocols, and ways of knowing and being. They will demonstrate innovation as they learn and apply art-related concepts, methods, and conventions, and acquire skills that are transferable beyond the classroom. Students will use the creative process and responsible practices to explore solutions to creative arts challenges.

Prerequisite: None

A. ARTISTIC EXPRESSION AND FIRST NATIONS, MÉTIS, AND INUIT WORLD VIEWS

OVERALL EXPECTATIONS

By the end of this course, students will:

- A1. The People and the Land:** demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines;
- A2. Identities:** demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines;
- A3. Self-Determination and Nationhood:** demonstrate an understanding of the role of sovereignty, self-governance, and nationhood in First Nations, Métis, and Inuit world views, analysing how self-determination is expressed through various art forms and arts disciplines.

SPECIFIC EXPECTATIONS

A1. The People and the Land

By the end of this course, students will:

- A1.1** analyse how First Nations, Métis, and Inuit arts disciplines are connected to the traditional territories now called Canada, drawing on evidence from a variety of regions and cultures (*e.g., chiselled rock and rock paintings depict events that happened where the rocks are located; styles of dance are often identified regionally as Northern, Southern, West Coast, East Coast; oral stories and songs often address the land directly or describe particular territories; the materials used in mask making reflect the region with which the mask maker is associated; floral designs in traditional Métis beadwork and silk-thread embroidery often refer to local Indigenous ecological knowledge; Inuit drumming and singing styles vary according to their specific geographic origins*)

Sample questions: “What is the significance of using regionally specific material in First Nations, Métis, or Inuit art works?” “In what regional ecosystem might you find the indigenous plants required to make a sweetgrass basket?” “Why should you seek advice from a local Elder, Métis Senator, knowledge keeper, or knowledge holder when utilizing materials

from the land in your art works?” “What is Indigenous land-based education? How might land-based teaching concepts, such as a connection to the natural world located within traditional territories, enhance your knowledge, skills, and attitude as you explore arts disciplines from First Nations, Métis, or Inuit perspectives?”

- A1.2** identify and explain a variety of recurrent symbols and themes related to the land and the natural world in First Nations, Métis, and Inuit art forms (*e.g., symbols: the circle, the infinity sign, the inukshuk, trees, birds, antlers, Earth, the moon, the sun, feathers, flowers, water; themes: the impact of climate change, the importance of responsible land use, the sacredness of the land, the spiritual connection between the people and the land*), drawing on evidence from several different art works/productions to analyse how spiritual and personal connections to the land inform artistic expression

Sample questions: “What do the symbols included in the Native Women’s Trail of Tears Quilt represent? What themes are expressed in the individual quilt blocks?” “What is the main theme of *The Jerusalem Series*, by Daphne

Odjig? Why do you think an Israeli airline commissioned an Odawa/Potawatomi artist to depict the holy city of Jerusalem? How do the prints reflect a First Nations perspective of the land?" "What specific connections does Susan Point's *Cedar Connection* carving make between the land, sea, and sky and traditional Salish culture? In your opinion, how does the work express a spiritual dimension?" "How does Mathew Nuqingaq use symbols of Inuit land in his silver jewellery design?"

A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists and early Métis artists, drawing on evidence from several different art forms (e.g., *Tsimshian carved red cedar totem poles connected family history with symbolic animal forms; an Inuit qilaut, or caribou-skin drum, was played to accompany drum dancing at gatherings to mark the changing of the seasons*)

Sample questions: "How were the seal and the caribou viewed in Inuit culture? How did Inuit use the different parts of a variety of animals in traditional art forms? How did this use reflect the values of reciprocity and mutual respect?" "How did song and ritual play an important part in communicating reciprocity and mutual respect to the spirit of the caribou?"

A1.4 identify and explain various ways in which First Nations, Métis, and Inuit artists are reclaiming a personal connection to the land and/or the natural world through their work, drawing on evidence from specific art works (e.g., *Amanda Strong draws a parallel between her own existence and the tenacious but fragile life of the honey bee in her 2009 short film Honey for Sale; Jordan Bennett establishes links to the land by including walnut, oak, and spruce in his 2010 interactive sculptural sound work Turning Tables; in his collaborative art project Anishnaabensag Biimskowebshkigewag (Native Kids Ride Bikes), Dylan Miner uses the bicycle to evoke the Red River cart, symbolizing Métis migrations across illegitimate national borders*)

Sample questions: "How does the work of Inuk artist Kenojuak Ashevak demonstrate the connection of Inuit, both past and present, to the land?" "How did Terry Haines use video documentation to reflect the link between land and cultural survival in his 2013 work *Coyote X*?" "How would you describe Métis artist Dylan Miner's *Anishnaabensag Biimskowebshkigewag (Native Kids Ride Bikes)* project within the context of environmental sustainability? How does the art work reclaim a connection to traditional migratory practices?"

A2. Identities

By the end of this course, students will:

A2.1 analyse the role of spiritual identity in First Nations, Métis, and Inuit world views, drawing on evidence from several different art forms and arts disciplines (e.g., *Inuit drum dancing expresses the spiritual nature of the performer's identity; beliefs about transformation between spirit forms, or identities, are embodied in copper and silver carvings of birds with human features; radiating lines incorporated in stone and bone carvings represent the connections between humans and spiritual forces, conveying the spiritual nature of humankind; a variety of art forms use circles to represent the interconnection of the human life cycle and other natural life cycles and to remind individuals to strive for spiritual balance in all aspects of their existence; symbolic spiritual helpers, such as the thunderbird, are depicted in the art forms of many cultures*)

Sample questions: "What is spiritual identity? How does your experience of First Nations, Métis, and Inuit art forms help you understand the concept of spiritual identity? Why do you think art is central to the expression of First Nations, Métis, and Inuit spiritual identities?" "Why is the circle a dominant symbol in First Nations cultural art forms? What other symbols represent the belief, prevalent in many First Nations world views, that all of creation is connected to a spiritual life force?"

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences (e.g., materials: *members of the Bear clan may use bear hide and claws in clothing designs; the use of birch bark and/or birch bark designs in various art forms may represent the artist's affiliation with a Woodland nation; the incorporation of whale bone into traditional regalia may reflect the artist's Arctic or Northwest origins; colours: colour variations and weaving styles are used in Métis sashes to represent specific families and communities; blue is associated with women in traditional Plains hide paintings; specific colours used in beadwork are associated with the wearer's unique and inherent gifts; symbols: arrows, serpents, floral designs, land formations, and water signs often reflect the elements and characteristics of an individual's spirit name*)

Sample questions: "How do symbols used by First Nations, Métis, and Inuit artists differ from region to region across Canada? How

might you explain some of these differences?" "Why do the sun, moon, stars, fish, bears, and turtles play a significant role in many First Nations cultural expressions?" "What cultural or spiritual significance did the First Nation presenter assign to the spirit colours of his or her regalia? How did the regalia reflect the presenter's cultural identity?"

A2.3 explain how the form, materials, and/or techniques used in various First Nations, Métis, and Inuit art works/productions have been selected by the artist(s) to express a perspective or communicate a message about gender and gender roles (e.g., *describe the techniques used in Shelley Niro's 1991 photographic series Mohawks in Beehives to document an act of personal empowerment by Mohawk women; explain how Kent Monkman uses the art form of landscape painting to explore concepts of sovereignty and territory while commenting on gender and two-spirited identities in works such as Trappers of Men*)

Sample questions: "What is a moccasin vamp? Why do you think this material was selected as a symbol of missing and murdered Indigenous women in the art installation *Walking with Our Sisters*? How did social media play a role in the production of the work?"¹

A2.4 describe how various First Nations, Métis, and Inuit artists use media arts to express and support Indigeneity, collective and/or cultural identity, decolonization, and cultural continuity (e.g., *Métis/Algonquin filmmaker Michelle Latimer uses stop-motion animation to explore the individual search for identity within contemporary urban society from a First Nations perspective; Alderville First Nation poet Leanne Simpson collaboratively sets her poems and spoken-word narratives to music by Indigenous musicians to express what it means to live as an Anishinaabekwe; the travelling photographic exhibition Lost Identities: A Journey of Rediscovery invited members of various First Nations communities to symbolically repatriate the subjects of historical images by recording the names, locations, and details of the individuals and places represented; Inuit media art collective Isuma Productions uses high-definition video and wireless broadband to re-create cultural traditions as the expression of a distinctively Inuit perspective*)

Sample questions: What does the term 'decolonization' mean in the context of art works/productions created by and/or for First Nation, Métis, and Inuit youth? What is

the connection between decolonization and identity? What are some ways that media arts can be used to reclaim First Nations, Métis, and Inuit cultural identities and express a collective desire for decolonization?" "How do Nadya Kwandibens' *Concrete Indians* photographic series and Terrance Houle's photographic *Urban Indian Series* express aspects of contemporary urban Indigeneity?"

A3. Self-Determination and Nationhood

By the end of this course, students will:

A3.1 explain how the concepts of sovereignty, self-governance, and nationhood are expressed through a variety of First Nations, Métis, and Inuit art forms (e.g., *with reference to peace pipes, wampum belts, Métis sashes, the Nunavut flag, Métis flags, the Eagle Staff, flag songs, ceremonial regalia, dance regalia*), analysing the purpose and function of these art forms in social policy and/or the representation of world views

Sample questions: "How did the introduction of the Nunavut flag unite the territory?" "How and when is a wampum belt used?" "How do nations differentiate themselves through art forms at powwows, intertribal gatherings, and Elder/youth gatherings?" "What are some historical interpretations of the Métis flag? How is the Métis flag used within Métis organizations and at rendezvous and annual general assemblies? "What does an Eagle Staff reveal about the nation that created it? Why does the Eagle Staff need a helper, or Eagle Staff carrier, to be present to enable the art form to perform its function? Why is this cultural expression of sovereignty referred to as a living spirit?"

A3.2 explain some consequences of various pieces of Canadian legislation for past and present First Nations, Métis, and Inuit cultural and artistic expressions of sovereignty and self-governance (e.g., *the Indian Act amendment of 1885 prohibited religious ceremonies and dances for Indians as defined by the Act; section 35(1) of the Constitution Act, 1982, recognizes First Nations, Métis, and Inuit as three separate groups of Indigenous peoples with unique heritages, languages, cultural practices, and spiritual beliefs; Canadian intellectual property rights legislation, such as the Copyright Act, the Patent Act, and the Trade-marks Act, does not explicitly protect traditional knowledge expressed through First Nations, Métis, and Inuit art forms and arts disciplines*)

¹ Certain topics may trigger an emotional response due to the sensitivity of the subject matter. It may be necessary to provide or connect students with appropriate emotional supports.

Sample questions: “Why do you think legislation is needed to address the issue of misappropriation of First Nations, Métis, and Inuit cultural knowledge, language, and traditions? How is this issue connected to artistic expression?” “What are some ways that legislation to protect cultural products and Indigenous knowledge might affect both Indigenous and non-Indigenous artists?” “How might current copyright law be shaped to better protect the unique traditions of First Nations, Métis, and Inuit artists?”

B. CREATING AND PRESENTING

Note: In all aspects of this course, but particularly in learning connected with this strand, students must apply a clear understanding of the responsibilities that come with creating and presenting First Nations-, Métis-, or Inuit-focused art works and productions, including responsibilities related to respectful engagement with Indigenous peoples and Indigenous knowledge; ethics and engagement protocols; cultural appreciation and cultural appropriation; intellectual property; the use of materials, tools, and techniques; and presentation delivery.

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Creative Process:*** apply the creative process individually and/or collaboratively to create art works, including integrated art works/productions, that draw on their exploration of First Nations, Métis, and Inuit perspectives to express their own personal world views, histories, or cultures;
- B2. Elements and Principles:** apply key elements and principles from various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works, including integrated art works/productions;
- B3. Materials, Tools, Techniques, and Technologies:** use a variety of traditional and contemporary materials, tools, techniques, and technologies to create art works, including integrated art works/productions, that demonstrate creativity;
- B4. Presentation and Promotion:** present and promote art works, including integrated art works/productions, for a variety of purposes, respecting First Nations, Métis, and Inuit cultural protocols and using appropriate technologies and conventions.

SPECIFIC EXPECTATIONS

B1. The Creative Process

By the end of this course, students will:

- B1.1** individually and/or collaboratively, use a variety of strategies (*e.g., brainstorming with a partner; talking with a mentor; using word webs and/or mind maps*) to generate ideas to address a creative challenge through exploration of First Nations, Métis, and Inuit perspectives

Sample questions: “How might your knowledge of First Nations, Métis, or Inuit cultures provide inspiration for your art work?” “Why is it necessary to consider more than one way of approaching a creative challenge?” “What are some challenges and benefits of using a collaborative process to generate ideas?” “How do the feelings you experienced in this natural setting help you make personal connections with First Nations, Métis, or Inuit perspectives

on the human relationship to the land? How might you reflect those feelings in your art work?”

- B1.2** individually and/or collaboratively, use exploration, input, and reflection to develop, revise, and refine plans for art works, including integrated art works/productions, that explore or reflect First Nations, Métis, and Inuit perspectives (*e.g., use a think-pair-share strategy to explore ideas and select one for their art work; use a checklist to develop their plan; reflect on the input of their peers and revise their plan as appropriate; use a graphic organizer to refine the elements of their plan*)

Sample questions: “What steps are involved in developing a plan to create integrated art works? Why is it important to follow all of these steps? What might happen if you do not reflect carefully on the feasibility of your plan?”

B1.3 individually and/or collaboratively, use the appropriate stages of the creative process to produce and present preliminary art works, including integrated art works/productions, in response to themes or world views associated with First Nations, Métis, and Inuit cultures (*e.g., a work that integrates drama and music to explore the theme of decolonization, a painting or mixed-media work that expresses a connection to or concern about the environment*), and revise their works on the basis of peer- and self-assessment (*e.g., present a preliminary version of their work to a group of peers and make notes on their response; reflect on the applicability of a peer critique before revising their work*)

Sample questions: “Which arts discipline or disciplines might you use to express your connection to or concern about the environment?” “In what ways did the feedback of your peers affect your own assessment of your work?”

B2. Elements and Principles

By the end of this course, students will:

B2.1 select and apply some common First Nations, Métis, and Inuit cultural images and colours (*e.g., the eagle, the coyote, the infinity symbol, the circle, purple and white representing the Haudenosaunee Nation, red representing the Indigenous people of Turtle Island, blue and white representing the Métis Nation*) when creating art works, including integrated art works/productions, and explain their symbolic meaning

Sample questions: “Why do you think animal imagery is common on First Nations flags? What might this reveal about a nation’s culture and/or history? What symbol might you use to reflect your own family history and culture on a flag?” “What character or role does the eagle have for many First Nations? What does the eagle represent in your own art work? Why did you choose it?” “What do the four colours of an Anishinaabe medicine wheel represent? How does the wheel embody the principles of relationship and balance? How can these principles be applied to a work of art?”

B2.2 select and apply elements and principles found in First Nations, Métis or Inuit art works from various arts disciplines to create art works of personal and/or cultural significance (*e.g., apply the elements of space and relationship from ceremonial dance to create a dance performance expressing their connection to the natural world or to their own cultural heritage; combine the elements of line and space found in Haida painted art with*

the principle of hybridization from Métis decorative arts to produce a multimedia work that reflects their individual identity)

Sample questions: “When you listen to aspects of duration (beat, rhythm) in this recording of drumming, what images come to mind? What theme could you express by combining drumming and the images it evokes within your chosen art form?”

B2.3 modify the elements and/or principles of an existing art work/production to acknowledge First Nations, Métis, or Inuit perspectives (*e.g., re-create a scene from a film, changing the point of view to reflect the perspective of a First Nation character, and record the modified scene on video; modify a linear design to create an art work reflecting circularity and interconnectedness*), and compare the effects of the original and modified works

Sample questions: “What was your reaction to this art work the first time you experienced it? How do you think your changes will affect the way the audience reacts to the new work?”

B3. Materials, Tools, Techniques, and Technologies

By the end of this course, students will:

B3.1 use media/materials, tools, and/or techniques associated with traditional First Nations, Métis, or Inuit art forms (*e.g., media/materials: sweetgrass, deer hide, moose hide, glass beads, bone, sinew, rocks, birch bark, porcupine quills, soapstone; tools: scrapers, uluit, awls, looms; techniques: finger weaving, moose hair tufting, carving, plaiting, beading, biting*) to create an art work/production that demonstrates creativity

Sample questions: “How do you determine which materials or techniques to use in order to express your theme or perspective in a unique, creative manner?” “What criteria can you use to determine whether your art work demonstrates creativity?”

B3.2 combine media/materials, tools, and techniques associated with contemporary First Nations, Métis, and Inuit art forms (*e.g., media/materials: digital photography, videography, film, flip books, acrylic paints, textiles, natural dyes/pigments, clay, paper, fabrics, found objects; tools: digital imaging technologies, sound technologies, the Internet; techniques: sewing, stop-motion animation, three-dimensional computer graphics, digital projection, pixilation*) to create an art work/production that demonstrates creativity

Sample questions: “What are some locally available materials that First Nations artists in your community use?” “What differences and/or similarities in materials and techniques can you identify between contemporary ‘formline’ and Woodlands styles of art? How might you use some of these materials or techniques in your own work?”

B3.3 integrate tools, techniques, and/or technologies from more than one arts discipline to create an integrated art work/production that communicates a specific message about an issue affecting First Nations, Métis, or Inuit communities (e.g., *create a multimedia work inspired by Aboriginal title and treaty rights or Métis scrip challenges in Canada; create a performance piece about residential school survivors in Canada, using a digital video backdrop; incorporate music, sound, and poetry to produce a soundscape on the theme of First Nations, Métis, or Inuit rights and environmental issues*)

Sample questions: “What do you wish to communicate to your audience about your chosen topic? What arts disciplines will you draw on? Why do think these are the most appropriate choices?”

B4. Presentation and Promotion

By the end of this course, students will:

B4.1 apply current technologies to present integrated art works/productions (e.g., *add digitally designed lighting and music to enhance a dramatic presentation; present a virtual, interactive, and/or web-based version of a live project; present their work in a virtual gallery*)

Sample questions: “How can you use technology to support your message?” “Why can a presentation in a virtual gallery reach a broader audience than one in a traditional museum or gallery?”

B4.2 apply appropriate standards, conventions, cultural protocols, and practices associated with the preparation, promotion, and presentation of art works, including integrated art works/productions, for a variety of purposes (e.g., *format works for presentation in a gallery or for inclusion in a portfolio; use the appropriate procedures and tools to promote a production, including posters, tickets, and programs; write an artist’s statement to accompany their work, acknowledging the First Nation, Métis, or Inuit artist(s) who inspired them; preface their art performance by acknowledging the traditional territory on which it is taking place; make an*

offering, provide a small gift, and/or say a prayer to honour all the elements used in the creation of an art work; ask an Elder, Métis Senator, local knowledge keeper, or local knowledge holder to open an art presentation with a smudge, a prayer, or remarks)

Sample questions: “How will you acknowledge the First Nation, Métis, or Inuit artist who inspired your work?” “How might you organize and present the work in your portfolio to highlight the First Nations, Métis, or Inuit perspectives that inform your artistic intent?” “How might you draw your audience’s attention to works by the artist who inspired your dance troupe’s production?” “What information do you need to determine the budget required to present your work in a school or community setting? What record-keeping techniques could you use to document the expenses incurred to present your work and/or income earned from the sale of your work?”

B4.3 modify an art work/production to suit a target audience (e.g., *use volume, tone, accent, pace, gesture, and facial expression to reveal character to an audience of children; use direction of gaze to enhance the mood when performing a dance outdoors; use audio software to add sound effects for audience members with visual challenges*)

Sample questions: “How will you modify your dance troupe’s presentation so that elementary students will understand and appreciate the story or message?” “How does your choice of target audience influence the way you present and promote your work of art?”

C. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Terminology:** demonstrate an understanding of, and use proper terminology when referring to, elements, principles, and other key concepts related to various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms;
- C2. Themes and Influences:** demonstrate an understanding of past and present themes and influences associated with First Nations, Métis, and Inuit art making, as reflected in a variety of art works/productions;
- C3. Conventions and Responsible Practices:** demonstrate an understanding of conventions and responsible practices associated with various arts disciplines, and with art making within First Nations, Métis, and Inuit cultures, and apply these practices when experiencing, analysing, creating, and presenting art works/productions;
- C4. The Critical Analysis Process:*** demonstrate an understanding of the critical analysis process by applying it to the study of art works/productions from various arts disciplines, including their own works, the works of their peers, and works by First Nations, Métis, and Inuit artists.

SPECIFIC EXPECTATIONS

C1. Terminology

By the end of this course, students will:

- C1.1** use appropriate terminology related to elements, principles, and other key concepts when creating, analysing, or presenting various types of art works, including art works/productions exploring or reflecting First Nations, Métis, and Inuit perspectives (*e.g., use appropriate terminology when designing a flag that reflects their own cultural heritage, when describing their initial reaction to a multimedia work that incorporates Inuit throat singing, when analysing the use of music to enhance a digital display of Métis floral designs; design a word game using terms related to the art traditions of various First Nations, Métis, and Inuit cultures, such as “Métis rug hooking”, “peace tree”, and “thunderbird”*)
- C1.2** demonstrate an understanding of elements, principles, and other key concepts associated with various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms (*e.g., explain the difference between sacred and social dances in Haudenosaunee culture; describe the techniques of folding and biting used to create Ojibwe birch bark designs; describe the syncretic structure of Métis fiddle music and explain how the*

form differs from First Nations and non-Indigenous fiddle music; compare the aesthetic features and physical design of an Ojibwe tikinagan and an Inuit amauti; identify examples of how Inuit artists incorporate the natural contours, lines, and cracks of the bone or stone they are carving within their artistic compositions; explain how the selection of colour, shape, and space in Haida painted works illustrates a world perspective that reflects harmony with nature, among people, and within individuals), and identify those terms that are common to more than one arts discipline or cultural group (e.g., ceremonial dancing, dance regalia, cradleboard teachings, Woodland designs, beadwork, honour beats in drumming, thematic and iterative styles of storytelling)

- C1.3** compare approaches to the creative process within various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, using appropriate vocabulary (*e.g., with reference to inspiration in clothing or regalia design and oral storytelling, the exploration and manipulation of natural materials when planning the contours of sculptures and utilitarian art forms, experimentation in dance and visual arts, presentation in media arts and music*)

* For a description of the critical analysis process in the arts, see [The Ontario Curriculum, Grades 9 and 10: The Arts, 2010](#), page 16.

Sample questions: “What connections can you make between how a beadwork artist chooses motifs and patterns to adorn a piece of clothing and how a storyteller selects certain words and phrases to reiterate throughout a story?” “What do First Nations, Métis, and Inuit storytellers need to consider when developing their approach to a traditional storytelling?” “How do natural materials influence the type of sculptures produced by contemporary First Nations, Métis, and Inuit artists? What examples can you identify to support your explanation?”

C2. Themes and Influences

By the end of this course, students will:

C2.1 describe, on the basis of research, themes in the work of some past and/or present First Nations, Métis, and Inuit artists, including artists whose body of work incorporates more than one art form (e.g., *prepare and deliver a short presentation on themes explored by artists such as Rebecca Belmore, Buffy Sainte-Marie, Tomson Highway, Nadia Myre, Archer Pechawis, Teharihulen Michel Savard, Tanya Tagaq*)

Sample questions: “How has the artist’s choice of media changed over the course of his or her career? What connection can you make between the artist’s choice of media and the theme of the work?”

C2.2 describe, on the basis of research, some past and present political, socio-economic, and environmental influences on First Nations, Métis, and Inuit art making (e.g., *colonization and decolonization; assimilation; missionary evangelism; historical migration and settlement patterns; rural–urban migration; the forced relocation of Inuit communities; funding or lack of funding for community-based cultural and art programs; the commodification of Inuit art by the West Baffin Eskimo Co-operative; globalization; the depletion of natural resources; the European Union’s ban on the trade of all marine mammal products, including seal and whale products*)

Sample questions: “What information can you gather about the influence of colonization from Métis art works, dance, music, and clothing designs?” “What effect does lack of financial support for community-based arts programs have on First Nations communities?” “In what ways have First Nations, Métis, and Inuit entrepreneurs influenced how traditional art forms are introduced into the global marketplace?” “How has the market economy affect the development and growth of traditional Inuit art forms?”

C2.3 describe, on the basis of research, some past and present technological and cultural influences on First Nations, Métis, and Inuit art making (e.g., *printmaking technologies, photography, film and digital video, popular culture, shared and hybrid cultural contexts, the dissemination of European-designed goods, square dancing and accordion music introduced to the Arctic by Scottish whalers*)

Sample questions: “How have advances in technology affected the choice of forms, materials, and techniques used in First Nations, Métis, and Inuit art works/productions? How have they facilitated the dissemination of art?” “While media and mainstream art circles coined the name ‘the Indian Group of Seven’ to refer to a group of First Nations artists, the artists themselves referred to their group as the Professional Native Indian Artists Incorporation. What difference is expressed by the two names? What sociocultural influences can you identify in the works of these artists?”

C3. Conventions and Responsible Practices

By the end of this course, students will:

C3.1 identify and appropriately apply conventions associated with experiencing various types of art works/productions, including works from First Nations, Métis, and Inuit cultures (e.g., *outline a protocol for etiquette in a gallery, museum, concert hall, theatre, or gathering, and create a poster illustrating this protocol*)

Sample questions: “Is it appropriate to clap after viewing a ceremonial dance? Why, or why not?” “What types of behaviour can detract from other listeners’ experience of an oral storytelling?” “When listening to an oral story or song, what responsibility do you have to be part of the experience?”

C3.2 identify, on the basis of research, some legal, ethical, and culturally sensitive practices related to various arts disciplines, and apply these practices when analysing, creating, presenting, and/or promoting art works/productions (e.g., *seek permission before reproducing copyrighted material and provide appropriate credit; identify the differences between cultural appreciation and cultural exploitation, and avoid cultural appropriation in their own art works; conduct research on evolving Canadian copyright standards with respect to new media and implications for the arts; seek the views of local Elders, Métis Senators, knowledge keepers, and knowledge holders when exploring First Nations, Métis, and Inuit art forms; follow appropriate cultural protocols and practices*)

when sourcing, gathering, or handling traditional materials and artefacts; obtain permission when working with cultural designs, stories, and/or imagery; acknowledge the gifts of material from the natural environment; treat sacred/ceremonial objects and objects of cultural significance respectfully and responsibly)

Sample questions: “Why is it important to consider cultural sensitivity when analysing and/or promoting First Nations, Métis, and Inuit art works?” “Is it ethical for artists to borrow from the work of others? Why, or why not?” “What respectful practices and protocols should you follow when using this traditional art-making technique?” “What copyright considerations did you need to address in your art work?” “How can you appropriately acknowledge the gifts of natural materials used in your art?”

C3.3 demonstrate an understanding of safe and conscientious work practices associated with various arts disciplines, and apply these practices when engaged in the creative process (e.g., follow instruction manuals and/or the teacher’s instructions when using new tools and technologies; show consideration for other students sharing the same work space; develop classroom rules and expectations through small-group discussions; read warning labels on containers; wear appropriate protective equipment)

Sample questions: “Why should you avoid using spray paint in a classroom?” “What organizations or unions are concerned with the safety of artists in your chosen media? Do they have any specific safety guidelines that apply to your work?” “How do you respectfully dispose of traditional materials? How does this give back to Earth?”

C3.4 identify some environmental issues associated with the arts, and apply environmentally responsible practices when creating and presenting art works, including integrated art works/productions (e.g., dispose of paint containers in an environmentally responsible way; source environmentally friendly materials; recycle materials appropriately; use natural materials only in the amount needed and only if they have been sustainably and responsibly collected)

Sample questions: “How can art and art making affect the environment?” “How can you obtain environmentally responsible materials for your art work?” “What are some ways that an individual artist can contribute to environmental conservation or protection?” “Where does our waste water end up? What might be some consequences of pouring a toxic liquid down the drain?”

C4. The Critical Analysis Process

By the end of this course, students will:

C4.1 assess and communicate their initial reaction to art works/productions from a variety of First Nations, Métis, and Inuit cultures and arts disciplines (e.g., describe their initial response to Inuit throat singing; explain their interpretation of the body movements and hand gestures of Tsimshian dancers acting out a tale; identify an aspect of a Dene chant, a work by Nelson Tagoona or Tanya Tagaq, or a piece of Métis fiddle music that evoked an emotional response; discuss their reaction to an article of fashion that appropriates a First Nation, Métis, or Inuit design without consent), using various strategies and modes of communication (e.g., a small-group or class discussion, a placemat exercise, a blog, a journal)

Sample questions: “What cultural insights did you gain from the art forms demonstrated by the Métis presenter?” “In what ways does the floral beadwork or quillwork on traditional clothing remind you of contemporary clothing designs? How has this influenced your perception of the contributions of Métis women to art and art forms?” “The creative directors of the House of Valentino asked artist Christi Belcourt for permission to base a fashion line on her painting *Water Song*. What do you think the art work and the clothes express about the interconnectedness of all living things? How does the theme of interconnectedness make you feel? What do you think the process demonstrates about respectful collaboration?”

C4.2 describe various ways in which First Nations, Métis, and Inuit artists are incorporating new technologies into traditional art forms (e.g., Christi Belcourt’s *Water Song* uses raised paint dots to represent beadwork; *A Tribe Called Red*’s “Electric Pow Wow Drum” combines techno and traditional beats; Inuk artist Tanya Tagaq combines traditional throat singing and video projection in her performances; Ruben Anton Komangapik embeds QR codes into some of his art works in order to share stories), and analyse the impact of this innovation on how the work is experienced

Sample questions: “What are some issues involved in combining traditional art forms with contemporary technologies and tools?” “What are some innovative ways that contemporary artists are using interactive technologies to tell First Nations, Métis, and Inuit stories? How effective do you find these forms of presentation?”

C4.3 identify, on the basis of examination, the elements and principles used in various art works/productions by First Nations, Métis, and Inuit artists, and analyse their effects (e.g., *Allen Sapp uses the principle of balance to create an impression of equal importance between human figures and the landscape in his paintings; Elisapie Isaac incorporates folk and pop rhythms into songs designed to connect generations of Inuit; Susan Aglukark incorporates contemporary country and pop rhythms and tempo into melodies based on Inuit folk music to make songs based on her life that her listeners find relevant to their own experiences*)

Sample questions: “How does the artist use colour to convey a particular mood in this painting?” “How have the artists created an area of emphasis within this quilt?” “How does this artist embed Indigenous language and ancestry into the song lyrics to promote cultural understanding through music?”

C4.4 identify and reflect on the qualities of their own art works/productions and the works of others (e.g., *using a journal, a blog, discussions with peers and/or Elders, Métis Senators, knowledge keepers, or knowledge holders*), and evaluate the effectiveness of these works

Sample questions: “What aspects of this art work do you think appropriately reflect a First Nations, Métis, or Inuit perspective? Why?” “When you reflect on your own completed art work/production, would you do anything differently? Why, or why not?” “What technical, acoustic, or expressive aspects of this art work might you change to accentuate its message?”

D. ART AND SOCIETY

OVERALL EXPECTATIONS

By the end of this course, students will:

- D1. Art Forms and Society:** demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created;
- D2. Promoting Renewal, Healing, Reconciliation, and Dialogue:** demonstrate an understanding of how art making and art works can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities;
- D3. Connections beyond the Classroom:** describe the skills developed through creating, presenting, and analysing art works that explore First Nations, Métis, and Inuit perspectives, including integrated art works/productions, and identify various opportunities to pursue artistic endeavours beyond the classroom.

SPECIFIC EXPECTATIONS

D1. Art Forms and Society

By the end of this course, students will:

- D1.1** analyse various ways in which precontact First Nations and Inuit material culture and early Métis material culture reflected cultural, artistic, and/or spiritual expression, drawing on evidence from several different utilitarian art forms (*e.g., bannerstones, which were used as counterweights in spear-throwing devices called atlatls, held ceremonial significance; burial objects that were intended to reflect the social status of the deceased also had ornamental characteristics; Inuit carvings of animals were used in games and for storytelling and shamanic purposes; Inuit snow goggles made of bone or ivory were both functionally innovative and aesthetically sophisticated; horn rattles were used in Haudenosaunee ceremonies, social songs, and dances; paintings on animal hides were used to illustrate and record significant events and to promote healing*)

Sample questions: “What are some examples of utilitarian objects that demonstrate spirituality and/or a reverence for beauty?” “What do early buffalo hide paintings tell us about artistic and technological elements of Plains culture?” “Do you think that utilitarian objects can be considered artistic creations? Why, or why not? Can utilitarian objects be considered historical documentation? Why, or why not?”

- D1.2** reflect on and communicate how their experience of First Nations, Métis, and Inuit art works depicting social relationships (*e.g., intergenerational relationships, clans, kinship, ancestral connections*) has influenced their own beliefs and values with respect to family relationships and community in contemporary society (*e.g., with reference to the role of grandparents, extended family connections, child–parent relationships*)

- D1.3** analyse various social and/or political messages communicated by the work of emerging and established First Nations, Métis, and Inuit artists (*e.g., Carl Beam’s mixed-media work The North American Iceberg links the past and present by depicting the intersection of historical and contemporary resistance to colonialist policies; Alanis Obomsawin’s film Kanehsatake: 270 Years of Resistance gives voice to a First Nation perspective on the Oka land dispute; David Garneau’s painting series Cowboys and Indians (and Métis?) promotes the representation of Métis identity; Alethea Arnaquq-Baril’s documentary film Angry Inuk brings the voice of Inuit into the debate over seal product bans in Europe; the ballet Going Home Star – Truth and Reconciliation was commissioned by the Royal Winnipeg Ballet to convey the Indian residential school experience through dance and music*), drawing on their knowledge of the social context within which a specific art work was produced

Sample questions: “What kinds of social or political concerns drive an artist’s practice?” “What economic events or conditions prompted Inuk filmmaker Ruby Arngna’naaq’s video series *The Money Stories*? What do you think the artist wanted to communicate about the introduction of capitalism into her community?” “In what way is Sonny Assu’s 2015 work *Gone Copper! Giving It All Away* political? Why did the artist choose copper?” “What are some of the concerns that Lawrence Paul Yuxweluptun’s painting *The One Percent* alludes to?” “How does David Garneau’s series of paintings *Cowboys and Indians (and Métis?)* make use of satirical social and political messages to explore Métis identity?”

D1.4 identify various types of contemporary First Nations, Métis, and Inuit art performance (e.g., *storytelling, oration, dance*), explain how these works are connected to cultural tradition and to other theatrical forms (e.g., *drama, musical theatre, improvisation*), and analyse their contributions to society (e.g., *with reference to aesthetic experience; skills development; the exchange of cultural ideas; the promotion of First Nations, Métis, and Inuit cultures, values, traditions, and perspectives*)

Sample questions: “The Centre for Indigenous Theatre was founded as the Native Theatre School in Ontario in 1974. What was the motivation? How are the ideas expressed in contemporary First Nations, Métis, and Inuit theatre art and performance similar to, or different from, ideas expressed at that time?” “How does the Indigenous dance company Kaha:wi Dance Theatre integrate cultural elements into dance, theatrical performance, music, and design? What contribution do the performances make to contemporary society?” “What was the motivation for establishing the circus performance collective Artcirq? In what specific ways does its programming immerse youth performers in circus arts, Inuit traditions, and various performance styles?”

D1.5 identify various forums for developing and sharing contemporary First Nations, Métis, and Inuit art forms (e.g., *online music-sharing platforms, music podcasts, videos uploaded to the Internet, personal websites, sound clouds, film and media arts festivals, music contests and awards, exhibitions, collaborations between artists and professionals such as fashion designers, commissioned work for corporations and publicly owned institutions*), and explain how these forums can support the expression of aspirations for sovereignty and self-governance

Sample questions: “In what specific ways do the Ontario Arts Council and the Aboriginal Arts Office of the Canada Council for the Arts support First Nations, Métis, and Inuit artists?” “How did the 2011 exhibition *Decolonize Me* address the issue of colonization and First Nations, Métis, and Inuit aspirations for sovereignty or self-governance? Why do you think the choice of a mainstream, publicly funded gallery as a forum to share this work might be particularly effective?”

D2. Promoting Renewal, Healing, Reconciliation, and Dialogue

By the end of this course, students will:

D2.1 analyse the role of art in promoting renewal and healing within First Nations, Métis, and Inuit communities, drawing on evidence from several different art forms and arts disciplines (e.g., *graphic designs can express collective identity; song lyrics may articulate ideas about healing; public murals promote community pride; contemporary seamstresses use traditional sewing methods and designs to produce sealskin clothing that reasserts the value of Inuit culture; new and evolving art forms, such as hip hop, hair tattoos, and body art, offer modes of cultural self-expression to First Nations, Métis, and Inuit youth; redesigning public space to reflect the traditional territory and people of a particular location supports cultural renewal*)

Sample questions: “How does Jingle Dress dancing promote spiritual healing?” “How does storytelling at urban festivals encourage cultural renewal?” “Clothing that incorporates cultural references into contemporary style is often a popular sale item at powwows, gatherings, and rendezvous. How does this type of clothing promote cultural exchange and cultural pride? What types of cultural information does a clothing design reveal about the artist and the wearer?” “How does the revitalization of tattooing among Inuit women promote the exploration of history and sustain community connections?”

D2.2 analyse the role of art in supporting reconciliation and justice for First Nations, Métis, and Inuit communities within Canadian society, drawing on evidence from several different art forms and arts disciplines (e.g., *explain the connection between Inuit storytelling for children and the principle of reconciliation; analyse how art installations that preserve First Nation, Métis, or Inuit stories can support reconciliation, drawing on specific examples; evaluate how multimedia art works that focus on justice and reconciliation can*

bring communities together and raise awareness about the legacy of the residential school system in Canada; describe some specific ways in which First Nations, Métis, and Inuit art works challenge cultural stereotypes; compare a mainstream perspective on a particular Canadian historical event with the perspective expressed in a specific work by a First Nation, Métis, or Inuit artist, analysing how the work challenges conventional interpretations of the event)

Sample questions: “Why do you think First Nations, Métis, and Inuit artists refer to a need to ‘reclaim’ images of themselves?” “How might an artist, community, or nation challenge stereotypes through art? What examples can you give?” “How does Carey Newman’s large-scale art installation *Witness Blanket* demonstrate truth telling, the preservation of stories, and the promotion of reconciliation?”

D2.3 identify, on the basis of research, various legal, ethical, financial, and cultural implications of Canadian policies related to the repatriation of First Nations, Métis, and Inuit cultural articles, analysing the historical and social context of these policies (*e.g., with reference to museum inventories; public access to cultural objects with historical, ceremonial, and spiritual significance; the treatment of construction and excavation sites*)

Sample questions: “What are some copyright and ownership issues associated with the artistic expressions of First Nation, Métis, and Inuit cultures?” “How did museums amass large inventories of First Nation, Métis, and Inuit cultural objects? What actions are First Nation, Métis and Inuit groups, communities, and governments taking to retrieve and repatriate sacred and ceremonial articles and cultural objects from museums?”

D2.4 compare various community, regional, national, and global responses to First Nations, Métis, and Inuit art (*with reference to the inclusion or exclusion of First Nations, Métis, and Inuit art works in exhibitions and catalogues; the critical attention paid to First Nations, Métis, and Inuit art works/productions from different regions*), analysing the role of art in bridging divergent cultural perspectives and promoting dialogue

Sample questions: “What are some generational differences in the responses of art audiences to First Nations, Métis, and Inuit art works/productions? How do you explain these differences?” “In what ways can experiencing First Nations, Métis, and Inuit art build a bridge of understanding between Indigenous

and non-Indigenous audiences?” “How did the decision of a major web browser to feature a doodle honouring the work of Kenojuak Ashevak on her birthday provide a learning opportunity for both Indigenous and non-Indigenous individuals?” “What impact did the choice of an inukshuk as an emblem of the 2010 Winter Olympic Games in Vancouver have? What were some issues and consequences arising from the choice?”

D3. Connections beyond the Classroom

By the end of this course, students will:

D3.1 identify skills, character traits, and work habits that are developed through the processes of creating, analysing, presenting, promoting, and experiencing art works/productions that explore or reflect First Nations, Métis, and Inuit perspectives (*e.g., knowledge related to cultural proficiency and cultural safety, creative problem-solving skills, critical analysis skills, the ability to express themselves visually and orally, the ability to work collaboratively and independently*), and explain how they can be applied outside the classroom (*e.g., identify ways to apply their cooperative work habits in family contexts; describe how their understanding of cultural protocols can be applied in community settings; explain how they can use their analytical skills in a part-time job or volunteer position*)

Sample question: “What problem-solving skills have you learned in this course that you can apply in your part-time job or volunteer position?”

D3.2 identify and explore arts-related careers and secondary and postsecondary pathways that reflect their interests and skills (*e.g., create a list of postsecondary arts programs related to their interests; conduct online research to determine the skills and experience required for careers in advertising, animation, art therapy, fashion design, graphic design; create a personal skills inventory and compare it to the skills required in their field of interest; hold mock interviews for a position in the arts and culture industry*)

Sample questions: “Which local First Nations, Métis, or Inuit artists work in an area of interest to you? How might you approach them to request an information interview?” “What grants, loans, and apprenticeship programs are available to support artists in starting or expanding small business ventures?”

D3.3 identify, on the basis of research, careers that support the development and promotion of First Nations, Métis, and Inuit art locally, regionally, and nationally (*e.g., art auctioneer, artistic director, curator, educator, professor, graphic designer, website developer*), and compare the skills required in those careers

Sample questions: “What are some ways that the artistic director of a contemporary dance company could promote the work of emerging First Nations, Métis, and Inuit artists? What specific skills would he or she need to do so?” “What skills do curators and professors of First Nations, Métis, and Inuit art share? In what ways do their skills differ?”

D3.4 identify and evaluate opportunities to become engaged and gain experience in artistic and cultural endeavours beyond the classroom (*e.g., helping to design, create, and put up decorations for community plays, exhibitions, or festivals; designing posters for a variety of events; volunteering at a local arts-related organization; conducting research on arts-appreciation opportunities in their community and creating a list of the most relevant ones*)

Sample questions: “What are some activities that support and promote the work of local artists?” “What opportunities can you identify in the school or community to become involved in artistic endeavours?” “In what specific ways might you use an arts event as an opportunity to raise funds to help promote and present future events?”

First Nations, Métis, and Inuit in Canada, Grade 10

Open

NAC20

This course explores the histories of First Nations, Métis, and Inuit in Canada from precontact to the present day. Students will examine the continuing impact of past social, cultural, economic, political, and legal trends and developments on First Nations, Métis and Inuit individuals and communities. Students will apply the concepts of historical thinking and the historical inquiry process to investigate a range of issues, events, and interactions that have affected First Nations, Métis, and Inuit individuals and communities, including those that continue to affect relations between Indigenous and non-Indigenous peoples in Canada.

Prerequisite: None

A. HISTORICAL INQUIRY AND SKILL DEVELOPMENT

OVERALL EXPECTATIONS

Throughout this course, students will:

- A1. Historical Inquiry:** use the historical inquiry process and the concepts of historical thinking* when investigating aspects of the history of Indigenous peoples within the boundaries of contemporary Canada from precontact to the present day;
- A2. Developing Transferable Skills:** apply in everyday contexts skills developed through historical investigation, and identify some careers in which these skills might be useful.

SPECIFIC EXPECTATIONS

A1. Historical Inquiry

Throughout this course, students will:

- A1.1** use appropriate terminology in their investigations when referring to Indigenous peoples, nations, traditional territories, customs, traditions, and artefacts in Canada (*e.g., the terminology Indigenous peoples use to refer to Indigenous individuals, cultures, and identities; appropriate descriptors, depending on historical context*)

Sample questions: “What are the appropriate terms to use when referring to Indigenous peoples in Canada?” “What are the key distinctions between the terms ‘First Nations’, ‘Métis’, and ‘Inuit’?” “Why is it important to know which terms First Nations peoples use to refer to themselves? Why is it preferable to use these names rather than the ones given to the nations by European colonizers or later Canadian governments?” “Why don’t Inuit refer to themselves as a nation?” “To what does the term ‘Turtle Island’ refer? Who uses this term? Who does not? What other terms do Indigenous individuals use to refer to this territory?”

- A1.2** analyse how various factors have influenced changes over time in terminology used to identify/refer to Indigenous peoples and individuals in Canada (*e.g., colonization and decolonization, differing beliefs about the rights of Indigenous peoples and individuals, social/cultural interactions, stereotyping, government policy, the media, Indigenous organization and activism*),

including the terminology Indigenous peoples have used to refer to themselves, and assess the significance of this terminology

Sample questions: “Why has the term ‘Eskimo’ been replaced by ‘Inuit’?” “When is it appropriate to use the term ‘Indian’ in a Canadian context? How and why was this term used in Canadian law? Why is it still sometimes used in this context? Why might some communities challenge its use?” “What is the difference between the terms ‘Iroquois’ and ‘Haudenosaunee’? When would you use the latter? When might you use the former?”

- A1.3** formulate different types of questions to guide investigations into issues, events, and/or developments in the history of Indigenous peoples in Canada from precontact to the present day (*e.g., factual questions: What is the Nunavut Comprehensive Land Claims Agreement?; comparative questions: What were some similarities and differences in the spiritual beliefs/practices of various Indigenous peoples at the time of contact with Europeans?; causal questions: What events led to the Royal Proclamation of 1763?*)

- A1.4** select and organize relevant evidence and information on aspects of the history of Indigenous peoples in Canada from a variety of primary and secondary sources, including Indigenous knowledge sources (*e.g., primary sources: art works from the period, church records, fur-trade journals, government reports, oral tradition, photographs, songs from the period, treaties and*

* For a detailed discussion of the historical inquiry process and the “concepts of historical thinking”, see pages 13, 26, and 103–106 in the *The Ontario Curriculum, Grades 9 and 10: Canadian and World Studies, 2013*.

land claim agreements; secondary sources: books and/or articles from the library, current newspaper or magazine articles, documentaries and/or feature films or videos, information from websites, textbooks), ensuring that their sources reflect different perspectives

Sample questions: “If you wanted to study the history of a Métis Charter Community Council in Ontario, what sources could you use? Where would you locate photographs, news articles, and other records documenting Métis community affairs from various periods? What other sources might you consult to confirm the information presented in these records?” “When investigating a topic such as Louis Riel’s contribution to history, where might you find sources that reflect the points of view of peoples who lived in different regions of Canada at the time? Why should you consider later sources in addition to those from the period?” “What sources could you consult to learn more about how goods were exchanged in First Nations communities in the period you are investigating?” “What types of materials are available in the online archive and website of the National Centre for Truth and Reconciliation that could help you develop a timeline on the history of the residential school system in Canada?”

A1.5 assess the credibility of sources and information relevant to their investigations (*e.g., by considering the perspective, bias, accuracy, purpose, and/or context of the source and the values and expertise of its author(s)*), while respecting Indigenous world views and ways of knowing (*e.g., acknowledging that the perspectives expressed in diverse knowledge sources are shaped by world views that may challenge one another; questioning claims of exclusive authority*)

Sample questions: “Why is it important to be aware of the background of the author(s) or adviser(s) for a report or other resource related to Indigenous history?” “Why is it important to consult several sources that reflect a variety of Indigenous and non-Indigenous perspectives when investigating relations between First Nations communities and Jesuit missionaries in New France?” “Why were First Nations identified as ‘the Western Indians’ in historical accounts of the War of 1812? Why do you think the names of First Nations warriors who fought as allies and the names of the nations they represented were not included in military records? What impact did this lack of detail have on later investigations into the war and First Nations participation in it?”

A1.6 interpret and analyse evidence and information relevant to their investigations, using various tools, strategies, and approaches appropriate

for historical inquiry (*e.g., use a ranking ladder to help them determine the significance of factors contributing to the Ipperwash Provincial Park occupation; select, on the basis of critical analysis, significant events for a timeline on relations between Indigenous peoples and the federal government; compare the points of view in different primary sources relating to the same event*)

Sample questions: “What criteria might you use to assess the significance of the 1969 ‘White Paper’ (Statement of the Government of Canada on Indian Policy)?” “What type of tools might help you compare the impact of mining developments on a Cree and an Inuit community?” “After carefully reading section 87 of the Indian Act, what is your understanding of its taxation rules and exemptions? Is your understanding supported by your other sources? Do these sources provide sufficient background to enable you to understand and explain the historical context for these rules?”

A1.7 use the concepts of historical thinking (*i.e., historical significance, cause and consequence, continuity and change, historical perspective*) when analysing, evaluating evidence about, and formulating conclusions and/or judgements regarding historical issues, events, and/or developments relating to Indigenous peoples in Canada (*e.g., consider the concept of historical significance when assessing the impact of the residential school system; apply the concept of cause and consequence when ranking factors contributing to the recognition of the Métis as Aboriginal people in the Constitution Act, 1982; consider the concept of continuity and change when developing criteria for determining turning points in relations between Indigenous peoples and non-Indigenous people in Canada; take the concept of historical perspective into account when investigating the pass system from various points of view*)

Sample questions: “If you were conducting an investigation to determine which events in the twentieth century had the greatest impact on the lives of Inuit from various regions, which concept or concepts of historical thinking would be the most relevant to your analysis? Why?”

A1.8 evaluate and synthesize their findings to formulate conclusions and/or make informed judgements or predictions about the issues, events, and/or developments they are investigating

Sample questions: “What criteria can you use to judge the validity of the arguments made in these sources and reach your own conclusions about this event?” “Do your findings about this issue in the past enable you to make predictions about how it might develop in the future?”

A1.9 communicate their ideas, arguments, and conclusions using various formats and styles, as appropriate for the audience and purpose (e.g., a blog on actions taken by various First Nations, Métis, or Inuit individuals over time with respect to environmental stewardship; a photo essay on First Nations, Métis, and Inuit cultural production; a presentation on the impact of racism, prejudice, and discrimination on Indigenous individuals in Canada; a debate on strategies used by Indigenous organizations or individuals to address treaty rights or land claims; a seminar on the significance of the Indian Act; a graphic story on events leading to the extermination of the Beothuk)

Sample questions: “What format do you think is best suited to communicating your findings? Why?” “How might a readers’ theatre presentation help reveal the perspectives of chiefs involved in the signing of treaties in western Canada in the late nineteenth century? How could you use the dramatic qualities of the presentation to enrich your engagement – and that of your audience – with the subject matter?”

A1.10 use accepted forms of documentation (e.g., footnotes or endnotes, author/date citations, reference lists, bibliographies, credits) to reference different types of sources (e.g., archival sources, articles, blogs, books, court cases, films or videos, songs, websites)

A2. Developing Transferable Skills

Throughout this course, students will:

A2.1 describe several ways in which historical investigation can help them develop skills that can be transferred to postsecondary opportunities, the world of work, and everyday life (e.g., skills related to reading texts, writing, document use, computer use, oral communication, numeracy, finding information, data analysis)

A2.2 apply in everyday contexts skills and work habits developed through historical investigation (e.g., use skills to analyse statistics in a news report, assess the credibility of a source, scrutinize the

validity of statements of political commentators, listen to and weigh multiple perspectives on an issue before making a judgement, engage in informed discussions; apply work habits such as collaboration to cooperate with peers on a project, or initiative to take action on an issue that is important to them)

A2.3 apply the knowledge and skills developed in the study of the history of Indigenous peoples in Canada when analysing current social, economic, and/or political issues (e.g., to understand perspectives in media reports on a current environmental issue; to enhance their understanding of the significance of a new political policy addressing a social issue; to understand the implications of a current social trend for Indigenous families and their cultural practices), in order to enhance their own understanding of these issues and their role as informed citizens

Sample questions: “Why might it be useful to apply the concept of change and continuity and/or cause and consequence to help you to evaluate the promises being made by politicians during an election campaign?” “If you were asked to evaluate possible names for a new school in your community, which concepts of historical thinking might you apply? Why?” “What parallels are there between the issue you are analysing and a historical one you have studied?”

A2.4 identify some careers in which the skills learned in this course might be useful (e.g., conservationist, consultant, councillor, curator, educator, health care provider, policy adviser, public relations officer, social media manager)

B. PRIOR TO 1500

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. Social, Economic, and Political Context:** analyse some key political alliances as well as key aspects of social and economic life among some First Nations and Inuit societies prior to 1500 in different regions of what would be called North America, with a particular focus on societies in the territories that would become Canada (**FOCUS ON:** *Continuity and Change; Historical Perspective*)
- B2. Communities, Conflict, and Cooperation:** demonstrate an understanding of some key interactions and settlement patterns of major First Nations and Inuit societies prior to 1500 in different regions of what would be called North America, with a particular focus on societies in the territories that would become Canada (**FOCUS ON:** *Historical Significance; Cause and Consequence*)
- B3. Identities, Cultures, and Self-Determination:** analyse how various factors contributed to the identities, well-being, and heritage of some First Nations and Inuit societies prior to 1500 in different regions of what would be called North America, with a particular focus on societies in the territories that would become Canada (**FOCUS ON:** *Historical Significance; Historical Perspective*)

SPECIFIC EXPECTATIONS

B1. Social, Economic, and Political Context

FOCUS ON: *Continuity and Change; Historical Perspective**

By the end of this course, students will:

- B1.1** compare aspects of the way of life in some First Nations and Inuit societies prior to 1500 in different regions of what would be called North America (*e.g., with reference to hunting, gathering, and agricultural societies; seasonal rhythms; gender constructs and roles; family life and childrearing; housing; spiritual beliefs; health and medicine; law and justice; values relating to wealth/prosperity and/or land and land ownership; knowledge transfer and education; community life; craft skills and production; practices related to birth, marriage, and death*)

Sample questions: “What are some ways in which First Nations or Inuit in different regions differed from each other with respect to food production and diet? What factors account for these differences?” “What natural resources were available to peoples in these regions? How did these resources influence the types of material goods they produced?” “Why might the craft skills of various peoples differ?” “What were some differences in the housing of Plains,

Eastern Woodlands, and Northwest Coast First Nations?” “What are some ways in which geography and climate shaped the lives of First Nations and Inuit and their relationship to the environment?” “What is the Seventh Generation Principle? What are some ways in which First Nations tried to sustain natural resources for the benefit of these future generations?”

- B1.2** analyse key issues, trends, and/or developments in the economies of some First Nations and Inuit societies prior to 1500 in what would be called North America (*e.g., in relation to food sustainability and security; access to trade routes and types of items traded; gift giving to redistribute wealth; divisions of labour; implementation of peace and friendship protocols when war threatened trade relations; the economic impact of alliances and confederacies; the use of land and natural resources*)

Sample questions: “What types of materials/resources were traded among First Nations prior to sustained contact with Europeans? What nations were major trading partners? What were the most common trade routes? Why?” “What types of trade existed between peoples of the Arctic and the Subarctic?” “How do we know that Inuit traded with First Nations to the south in precontact times?” “What role did gift giving play in the economies of some First Nations?”

* Throughout this course, the “Focus on” element indicates the concepts of historical thinking that are most significant to the specific expectations in the given sub-strand.

B1.3 identify key political pacts, treaties, alliances, and confederacies among First Nations prior to 1500 in what would be called North America, and explain their purpose (e.g., *the Great Law of Peace solidified the Haudenosaunee Confederacy and served as a covenant with respect to representation and good governance; peace and friendship treaties represented in wampum belts among the Three Fires Confederacies helped members gain access to trade routes controlled by Haudenosaunee nations*)

Sample questions: “What conditions prompted First Nations to develop pacts, treaties, and alliances with each other during the precontact period?” “What role did the commodities trade play in the development of alliances between nations?”

B2. Communities, Conflict, and Cooperation

FOCUS ON: *Historical Significance; Cause and Consequence*

By the end of this course, students will:

B2.1 analyse historical statistics and other sources to identify populations, settlement patterns, and traditional territories of First Nations and Inuit societies at the time of contact in what would be called North America, with a particular focus on the territories that would become Canada (e.g., *the geographic and/or linguistic groups prior to contact in territories in and bordering on would become Canada; migration patterns of pre-Dorset and Thule peoples; overlapping territories; population estimates prior to sustained contact with Europeans*), and explain their significance

Sample questions: “What were the migration routes of various Arctic peoples?” “Why did so many precontact First Nations live in the Great Lakes–St. Lawrence Lowlands? Why were populations sparser on the plains and in the North?” “How is the concept that First Nations had lived on their lands since time immemorial relevant to modern-day land claims?” “What means did First Nations and Inuit use to avoid and/or address conflict with each other over their hunting, gathering, and/or settlement regions? What protocols/practices were used to recognize First Nations’ traditional territories?”

B2.2 analyse the key causes and consequences of the creation of the Haudenosaunee Confederacy (e.g., *with reference to trade and the economy, community well-being, internal cooperation between member nations, external conflict with other nations, the role of The Peacemaker and Hiawatha*)

Sample questions: “What do you think were the most significant short-term consequences of the Haudenosaunee Confederacy?” “What values and beliefs are expressed in the Great Law of Peace? What is their significance for the Six Nations? For other First Nations?”

B3. Identities, Cultures, and Self-Determination

FOCUS ON: *Historical Significance; Historical Perspective*

By the end of this course, students will:

B3.1 describe some First Nations and Inuit accounts of their origins and early history (e.g., *creation stories, migration stories, peace and friendship histories*), and analyse some ways in which these accounts have been treated in Canadian history as well as some factors that have contributed to this treatment (e.g., *the dominance of Western religious beliefs and political ideologies; power inequalities; imperialism/colonialism; federal/provincial governments’ interest in challenging the validity of land claims or Indigenous rights; scientific practices; conflicting beliefs about what constitutes historical evidence*)

Sample questions: “When you consult a source about the origins of Indigenous peoples in North America, are you more likely to find archaeologists’ perspectives or Indigenous creation stories? If both approaches are presented, is one characterized as more credible? If so, why do you think that is the case?” “How were historical accounts documented, maintained, and passed down by Indigenous communities?” “Why might a historical idea, account, or explanation accepted in the past not be accepted today?”

B3.2 analyse ways in which social and political structures, including roles and kinship systems, of some First Nations and Inuit societies prior to 1500 in what would be called North America contributed to the identities and well-being of these societies and interrelationships in them (e.g., *with respect to the roles of chiefs, council members, shamans, prophets, Elders, storytellers, sewers and garment makers, drum keepers, healers, warriors, hunters, gatherers, farmers; kinship systems such as clans; patrilineal and matrilineal societies*)

Sample questions: “What social roles were common to most First Nations? What roles were unique to specific nations?” “In what ways did the social and/or political structures of First Nations of the Northwest Coast tend to differ from those of nations in what is now

Ontario?" "What was the role of the Bear clan in Ojibwe societies or the Turtle clan in Haudenosaunee societies? How did the clan support an individual's place in society and the well-being of the community?"

B3.3 describe beliefs and values of some First Nations and Inuit societies prior to 1500 in what would be called North America, with a particular focus on the relationship between people, the land, the spiritual world, and the environment (e.g., *beliefs reflected in stories, including creation stories; animist beliefs and respect for the environment; a sense of reciprocity with the spirit world and the necessity to show gratitude for its gifts; the significance of animals in Indigenous stories and traditional practices; how new generations were taught about the natural world*), and analyse the significance of these beliefs/values for First Nations and Inuit identities

Sample questions: "What were 'the Three Sisters' in Haudenosaunee society? What did practices relating to the Three Sisters convey about environmental sustainability and stewardship among the Haudenosaunee and other First Nations? In what ways are these practices consistent with what we know today about sustainable agricultural practices?" "What are some ways in which traditional Inuit storytelling expresses values and beliefs of Inuit with respect to the environment? In what ways do the beliefs/values in these stories reflect scientific knowledge? How do the stories contribute to the environmental education of listeners?" "What are some ways in which the relationship of First Nations or Inuit with the environment was influenced by spiritual beliefs?"

B3.4 describe some artistic and technological developments in First Nations and Inuit societies prior to 1500 in what would be called North America (e.g., *pictographs, rock and wood carving, birch bark scrolls, traditional clothing, methods of storing/preserving food, bannerstones, snowshoes, snow goggles, sleds, including dog sleds, combs, canoes, umiaqs, kayaks, moccasins, medicines, weapons such as the bow and arrow, tools such as ulus and harpoons with toggle heads, agricultural developments*), and explain their long-term significance as well as what they tell us about the lives of people at this time

Sample questions: "What was the role of artistic expression in the transmission of culture for some First Nations and Inuit communities at this time?" "What does the integration of art and technology reveal about the values and beliefs of precontact Indigenous cultures?" "What was the short- and long-term significance of this technological development?"

C. 1500–1763: THE IMPOSITION OF COLONIALISM – CONTACT, CONFLICT, AND TREATIES

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Social, Economic, and Political Context:** analyse some key social, economic, and political developments that affected Indigenous peoples in different regions of Canada between 1500 and 1763, and some changes that resulted from these developments (**FOCUS ON:** *Cause and Consequence; Continuity and Change*)
- C2. Communities, Conflict, and Cooperation:** analyse interactions among Indigenous peoples and between Indigenous peoples and European colonists and governments in different regions of Canada between 1500 and 1763, as well as some factors that affected these interactions (**FOCUS ON:** *Historical Significance; Historical Perspective*)
- C3. Identities, Cultures, and Self-Determination:** analyse how attitudes, beliefs, and values of Indigenous and European peoples affected First Nations and Métis individuals and communities in different regions of Canada between 1500 and 1763 (**FOCUS ON:** *Cause and Consequence; Historical Perspective*)

SPECIFIC EXPECTATIONS

C1. Social, Economic, and Political Context

FOCUS ON: *Cause and Consequence; Continuity and Change*

By the end of this course, students will:

- C1.1** analyse some ways in which contact and exchange between Indigenous and European communities and individuals affected the material lives of First Nations, Métis, Inuit, French, and British individuals and communities in Canada during this period (*e.g., with reference to clothing, transportation, weapons, domestic animals, agricultural products and other food-stuffs, medicines, tools*)

Sample questions: “What imported materials came into regular use by various First Nations and Inuit during this period? How significant were these changes in the lives of First Nations and Inuit individuals? Did they alter traditional practices of First Nations communities?” “How important were Indigenous products and practices to the survival and welfare of early

European colonists?” “How did the change from a subsistence economy to a market economy affect the way of life of some First Nations during this period?”

- C1.2** explain the impact, including the main short- and long-term consequences, of the spread of European diseases on Indigenous peoples during this period, and comment on consequences in terms of colonial development as well (*e.g., with reference to the decimation of Indigenous populations; social, cultural, and economic disruption within Indigenous communities; mistrust and hatred of colonists suspected of intentionally spreading disease; the work of missionaries in caring for the sick; the use of “smallpox blankets”; colonial expansion on the heels of epidemics*)

Sample questions: “Why did European diseases spread so quickly among Indigenous populations?” “What was the historical context for British General J. Amherst’s delivering disease-infested blankets to First Nations communities in 1763? What social and political values were reflected in this decision?”

C1.3 describe some key economic trends and developments that affected Indigenous peoples during this period (e.g., *changing trade networks, fluctuations in prices for furs, loss of land to colonists, economic disruption and realignment caused by war, the impact of horses on the socio-economic life of Plains nations, the establishment of the Hudson’s Bay Company [HBC] and its outposts, the liquor trade, economic agreements between Indigenous peoples and imperial powers*), and analyse their impact on relations among Indigenous peoples and between Indigenous peoples and the French and the British

Sample questions: “How would you describe relations between the Haudenosaunee and the Wendat and/or Algonquin during this period? What economic factors affected their relations?” “Were the economic strategies of Indigenous participants in the fur trade similar to or different from those of French and British traders? How might you account for any differences?” “What economic factors led to the Halifax Treaty of 1752? What provisions were the British promised in the treaty? What provisions were the Mi’kmaq promised? In your opinion, how effective was the treaty-making process in improving the economic outlook of the Mi’kmaq and in restoring relations between the Mi’kmaq and the British?”

C1.4 identify some key First Nations leaders from this period (e.g., *Chief Membertou and Jean Baptiste Cope of the Mi’kmaq, Chief Ochasteguain of the Wendat, Chief Iroquet of the Algonquin, Chief Atironta of the Arendarhohon, Chief Minweweh [Le Grand Sauteux] of the Ojibwa, Chief Neolin of the Delaware, Chief Pontiac of the Odawa*), and explain how political relations between these leaders and colonial governments affected social and economic dynamics between settlers and First Nations peoples

Sample questions: “What social and economic changes occurred for First Nations communities when their leaders formed political alliances with colonial governments?” “How and why did the political relationships between some First Nations leaders and colonial governments shift during this period?”

C2. Communities, Conflict, and Cooperation

FOCUS ON: *Historical Significance; Historical Perspective*

By the end of this course, students will:

C2.1 describe how Indigenous peoples and European explorers/colonists perceived each other during this period (e.g., *with reference to*

culture, religious/spiritual practices, family life and childrearing, territorial rights, political leadership/laws), and analyse the impact of these views (e.g., *attempts by missionaries to convert Indigenous peoples to Christianity, the establishment of colonial settlements on Indigenous land and the consequent relocation of First Nations, the imposition of European names on Indigenous territories, the enslavement of some Indigenous individuals in New France, the adoption by some colonists of Indigenous tools and medical treatments*)

Sample questions: “What is the significance of an explorer’s description of the Beothuk as ‘inhuman and wild’? How could such perceptions be used to justify imperial policy towards the Beothuk and other Indigenous peoples?” “Why did some of the first encounters between Indigenous and European people result in hostility while others were peaceful?” “Did all Europeans view Indigenous peoples in the same way? How and why might the views of a coureur de bois be different from those of a settler?”

C2.2 identify key treaties of relevance to First Nations in Canada during this period, including wampum belts exchanged, and explain their significance for different nations (e.g., *with reference to the Two Row Wampum, 1613; the Covenant Chain of 1677–1755; the Great Peace of Montreal, 1701; the Treaty of Portsmouth, 1713; the Treaty of Utrecht, 1713; Mascarene’s Treaty [Treaty No. 239], 1725; the Treaty of Boston, 1725; the Halifax Treaty, 1752*)

Sample questions: “Why are the 1677 Covenant Chain and the Two Row Wampum important to the Haudenosaunee people? Why were they significant developments in the history of Canada? What is their significance to First Nations and non-Indigenous Canadians today?”

C2.3 analyse historical statistics and other sources to identify changing populations and settlement patterns of Indigenous communities and European colonists in Canada during this period, including colonists’ encroachments on traditional First Nations territories, and explain the significance of these patterns (e.g., *with reference to the decimation of Indigenous populations from European diseases; the development of French colonies along the St. Lawrence River and their impact on First Nations settlements in the region; the implications of changes in the population and settlement patterns of the Haudenosaunee between the early sixteenth and early seventeenth century; the location of fur-trade posts and the western expansion of the Cree and Assiniboine*)

Sample questions: “What are some factors that contributed to population growth or decline among various First Nations or Inuit societies

following sustained contact with settlers?" "What criteria did settler nations use to decide which tracts of land they took over for settlement? How were First Nations communities affected by the development of settler communities?" "What evidence is there that First Nations communities were often displaced from their traditional territories?" "What was the significance of new settlements related to the fur trade during this period for First Nations, Métis, and Europeans?"

C2.4 describe some major instances of conflict among First Nations and between Europeans and First Nations during this period, and analyse their impact (e.g., with reference to conflict between the Mi'kmaq and the British; the Beaver Wars; hostility of some First Nations towards Jesuit missionaries; conflict between the Haudenosaunee and the Algonquin and Wendat over control of English and Dutch trade routes; hostility and suspicion in the wake of epidemics; conflicts arising from French exploration and British and French settlement)

Sample questions: "How did conflicts between imperial powers in North America contribute to conflicts among First Nations?" "How were battles between colonial armies fought during this period? In this type of warfare, what advantages did First Nations warriors have over their opponents? What disadvantages did First Nations warriors have facing European armies?" "What impact did armed conflicts have on people in First Nations and settler communities, including people who engaged in these conflicts and those who remained at home in the community?"

C3. Identities, Cultures, and Self-Determination

FOCUS ON: Cause and Consequence; Historical Perspective

By the end of this course, students will:

C3.1 compare beliefs and values of some Indigenous and European peoples about the relationship between people, the land, the spiritual world, and the environment during this period, and analyse the impact of the differences (e.g., lack of respect among Europeans for Indigenous spiritual practices, resulting in attempts at conversion; conflicting ideas with respect to land ownership and stewardship; differences in the relationship between the environment and the spiritual world in Indigenous and Christian traditions)

Sample questions: "What impact did European colonialist/imperialist values with respect to land use have on Indigenous peoples during this period? In what ways did practices associated with these values change the relationship that Indigenous peoples had with the land and environment?" "How successful were colonial governments in changing the beliefs of various First Nations about land ownership?"

C3.2 analyse various factors that helped shape beliefs in Europe about Indigenous peoples in Canada during this period (e.g., fascination with the "New World" in the wake of voyages of exploration; visits by First Nations individuals, including some who had been kidnapped, to Europe; accounts about Indigenous societies/cultures in logs and other records of explorers, missionaries, and settlers; the popularization of products from the colonies; ideas about the "noble savage" in some cultural/philosophical works in Europe versus the idea of the obligation to "civilize" Indigenous peoples)

Sample questions: "Why did some explorers kidnap Indigenous individuals and take them back to Europe? What impact did the presence of these individuals have on European perceptions of Indigenous cultures?" "What impact did Jesuit records have on European interest in First Nations peoples? What patterns can you find in Jesuit descriptions of First Nations? How might Jesuit records have influenced the development of iconic images and portrayals of First Nations individuals?"

C3.3 explain the causes of the rise of the Métis Nation during this period, and analyse the development of the social, cultural, economic, and political lives of the Métis (e.g., with reference to marriage practices, including colonial opposition to "mixed" marriages and resulting changes to inheritance laws; gender constructs and roles; social order; economic life; language and cultural challenges; settlements)

Sample questions: "How did prevailing attitudes about intermarriage between First Nations women and European men at this time affect the development of the Métis Nation?" "What skills and resources did each partner bring to marriages between First Nations women and European men and to the families and communities that developed as a result?" "How did marriage affect the sharing and/or division of assets in Métis communities?"

D. 1763–1876: SETTLER AND STATE EXPANSION AND INDIGENOUS RESISTANCE

OVERALL EXPECTATIONS

By the end of this course, students will:

- D1. Social, Economic, and Political Context:** describe some key social, economic, and political issues, trends, and developments that affected Indigenous peoples in different regions of Canada between 1763 and 1876, and analyse their impact (**FOCUS ON:** *Historical Significance; Continuity and Change*)
- D2. Communities, Conflict, and Cooperation:** describe some key developments in relations between Indigenous peoples, settlers, and colonial/dominion governments in different regions of Canada between 1763 and 1876, and explain their significance (**FOCUS ON:** *Historical Significance; Cause and Consequence*)
- D3. Identities, Cultures, and Self-Determination:** analyse how beliefs, values, and the contributions of various individuals and groups helped shape the development of Indigenous rights, identities, and heritage in different regions of Canada between 1763 and 1876 (**FOCUS ON:** *Cause and Consequence; Historical Perspective*)

SPECIFIC EXPECTATIONS

D1. Social, Economic, and Political Context

FOCUS ON: *Historical Significance; Continuity and Change*

By the end of this course, students will:

- D1.1** analyse aspects of the daily lives of people in Indigenous communities in Canada during this period, and compare them to the lives of settlers (*e.g., with reference to urban and rural life, housing, clothing, transportation, size of families, gender roles, kinship ties, beliefs and values, celebrations, ceremonies, rituals and spiritual life*)

Sample questions: “How were children cared for and raised in First Nations, Métis, Inuit, and settler societies? Who played a significant role at each stage of a child’s development?”

- D1.2** describe some key economic trends and developments that affected Indigenous peoples in Canada during this period (*e.g., expansion of and competition between the HBC and the Northwest Company; the arrival of trading ships on the Northwest Coast; changes in British policy on annuity payments and gift giving to some First*

Nations peoples; the pemmican and buffalo hide trade; the decline of the fur trade as colonial settlement expanded in the West; colonial/Canadian government encouragement of agricultural economies on reserves), and analyse their impact on relations among Indigenous peoples and between Indigenous peoples and colonial/Canadian governments

Sample questions: “What impact did provisions for ‘reserve’ lands identified in land cession agreements have on the economic independence of First Nations?” “Why did colonial/Canadian governments disapprove of the Indigenous practice of gift giving? What impact did this attitude have?” “How did the use of land and natural resources by non-Indigenous settlers affect the living standards and traditional ways of some First Nations and Inuit communities?”

- D1.3** explain how various factors contributed to the Royal Proclamation of 1763, and analyse its significance for Aboriginal title, Indigenous rights, and treaty rights (*e.g., with reference to land occupation and ownership, sovereignty, Crown roles and responsibilities, ceded and unceded territories, First Nations–Crown relations*)

Sample questions: “In what ways did Pontiac’s War contribute to the enactment of the Royal Proclamation?” “What was the climate between the First Nations and British colonial authorities at the time the proclamation was signed? Did the proclamation improve relations between these groups?” “What was the short- and long-term impact of the proclamation with respect to Indigenous lands in Canada?”

- D1.4** explain the significance of the Treaty of Niagara of 1764, with particular reference to how it confirmed and extended a nation-to-nation relationship between the Crown and First Nations peoples (e.g., *how the treaty built on the Royal Proclamation of 1763; how it confirmed First Nations’ rights and sovereignty*)

Sample question: “Why is the Treaty of Niagara of 1764 considered to be one of the most fundamental agreements between First Nations and the Crown?”

D2. Communities, Conflict, and Cooperation

FOCUS ON: *Historical Significance; Cause and Consequence*

By the end of this course, students will:

- D2.1** describe some key developments relating to westward colonial/Canadian territorial expansion during this period, and analyse the impact on First Nations, Métis, and Inuit individuals and communities (e.g., *with reference to the establishment of the Red River colony; the issuance of Métis scrip; the increase in Métis political power in Manitoba; railway building; Métis hostilities with the HBC, British settlers, and the Sioux; the creation of the colony of British Columbia; the formation of the North West Mounted Police; assertion of federal control in the West; the European and American expansion of whaling operations in the Northwest; the influx of Chinese labourers in the West*)

Sample questions: “What role did First Nations and Métis men, women, and children play in western colonial expansion during this period?” “How did the transfer of Rupert’s Land from the HBC to the Crown affect Indigenous communities in this territory?”

- D2.2** describe some key Indigenous policies of British colonial and dominion governments during this period, and explain their significance for Indigenous peoples and non-Indigenous Canadians (e.g., *with reference to the British granting large tracts of land in Labrador to the Moravian Church; bounties for the killing of*

Beothuks; the Act for the Protection of the Indians in Upper Canada, 1839; the Gradual Civilization Act, 1857; the Constitution Act, 1867, section 91[24]; the Manitoba Act, 1870, sections 31 and 32, and Métis land grants; provisions promised and those actually provided for Plains First Nations)

Sample questions: “Why was the British colonial government unwilling to evict non-Indigenous settlers squatting in First Nations and Métis territories? How do you think government indifference to settler encroachment affected settler and Indigenous beliefs about who had a right to the land?” “What impact did the arrival of Christian missions at Nain have on the Labrador Inuit?” “What were the consequences of government regulation of food supplies for some Plains First Nations?”

- D2.3** identify key treaties of relevance to Indigenous peoples in Canada during this period, including wampum belts exchanged, and explain their significance for different peoples and communities in Canada (e.g., *with reference to the Niagara Treaty and the Covenant Chain wampum of 1764; the Treaty of Fort Stanwix, 1784; the Haldimand Tract Grant, 1784; the Treaty of Greenville, 1795; the Jay Treaty, 1794; the Huron Tract, 1827; the Mississaugas of New Credit Land Succession Agreements; the Manitoulin Island Treaties, 1836 and 1862; the Robinson Superior and Robinson Huron treaties, 1850; the numbered treaties dating from this period [Nos. 1–6]*)

Sample questions: “What was the significance of some international peace treaties, such as the 1783 Treaty of Paris or the 1814 Treaty of Ghent, for Indigenous peoples in colonial Canada?” “What was the purpose of the Longwoods Treaty of 1822? Why is this treaty still relevant to the Chippewa in Ontario today?” “Why might First Nations and non-Indigenous Canadians have different perspectives on the Treaty of Niagara and the exchange of the Covenant Chain belt in 1764?”

- D2.4** analyse historical statistics and other sources to identify changes to populations and settlement patterns in First Nations, Métis, and Inuit traditional territories during this period, and explain the significance of these patterns (e.g., *the impact on Cree and/or Métis settlement and migration patterns of the transfer of Rupert’s Land to the Crown; population changes on Vancouver Island before and after the signing of the Vancouver Island treaties; the impact of epidemics on the Blackfoot Confederacy and the Shoshoni; the consequences for Plains First Nations and Métis of the decimation of the buffalo*)

Sample questions: “Where did First Nations Loyalists settle after the American Revolution? What was the long-term significance of these settlements?” “What were Métis settlement patterns during the peak of the buffalo hide trade? How did these patterns change after the buffalo had been hunted to near extinction?”

D2.5 describe some major instances of conflict involving Indigenous peoples in Canada during this period, and analyse some of their main causes and consequences (e.g., *alliances between First Nations and colonists during the American Revolutionary War and the War of 1812; involvement of Indigenous peoples in military strategies; conflict at Red River, including the use of federal troops in 1870; conflict arising from Haudenosaunee, Anishinaabe, and other eastern nations encroaching on Blackfoot territories*)

Sample questions: “How and why were First Nations warriors involved in the War of 1812? Why did the colonial government fail to acknowledge the contributions of First Nations veterans? What were the consequences of that failure?” “In what ways did colonial expansion fuel conflict among Indigenous peoples and between Indigenous peoples and non-Indigenous settlers or colonial/dominion governments?” “What were the causes of the Red River Resistance? What were its consequences for the Métis?”

D3. Identities, Cultures, and Self-Determination

FOCUS ON: *Cause and Consequence; Historical Perspective*

By the end of this course, students will:

D3.1 explain how various individuals and groups contributed to the assertion of Indigenous rights, to efforts to gain sovereignty/self-governance, and to Indigenous identities and/or heritage during this period (e.g., *with reference to Shingwaukonse, Jean-Baptiste Assiginack, Nebenaigoching, Oshawanoo, Niibaakom, Itawashkash, Peguis, Poundmaker, Crowfoot, Tecumseh, Mohawk leaders Molly Brant and Joseph Brant, Sitting Bull, Louis Riel, Gabriel Dumont, the Haudenosaunee Confederacy, the Three Fires Confederacy, First Nations and Métis warriors and veterans, the Métis provisional government of 1870*)

Sample questions: “What motives would the Anishinaabe have had in siding with the British in the War of 1812, other than the traditional

idea that they fought on the command of the ‘Great Father’?” “What is the importance of Shawnadithit to First Nations heritage?”

D3.2 analyse how Indigenous beliefs about the environment, spirituality, and the land conflicted with the attitudes and/or policy of colonial/dominion governments, and explain how this conflict affected First Nations, Métis, and Inuit individuals and communities during this period (e.g., *with reference to government hostility to many Indigenous spiritual practices/traditions; colonial/dominion ideas about domination over the land versus Indigenous ideas about stewardship and the interconnectedness of humans and all other beings; colonial/dominion beliefs about land ownership versus Indigenous beliefs about occupation of traditional territories from time immemorial*)

Sample questions: “What do the speeches of some chiefs in the West at this time reveal about differences in how First Nations and colonial/Canadian authorities viewed the land and environment?” “What impact did differences in the spiritual beliefs of Indigenous cultures and colonial/Canadian authorities have on First Nations individuals and practices?”

D3.3 analyse factors that helped shape popular beliefs in Europe, British North America, and the Dominion of Canada about Indigenous peoples during this period (e.g., *pencil sketches by explorers; maps and the illustrations that decorated them; paintings; descriptions in settlers’ journals, diaries, or letters home; newspaper accounts of Indigenous uprisings or other conflicts*)

Sample questions: “How did European/colonial artists from this period depict Indigenous individuals and communities? What were the contexts for most of the portraits and drawings? Who was depicted? How were they depicted? What impact did these drawings have on the perceptions of people in Europe?” “How did non-Indigenous settlers in Canada tend to characterize Indigenous individuals or cultures in their letters to families back in Europe?” “How would accounts in eastern newspapers of the Red River Resistance have affected the way many non-Indigenous Canadians viewed First Nations and Métis in the West?”

E. 1876–1969: ASSIMILATION, ENCROACHMENT, AND LIFE IN THE INDUSTRIAL AGE

OVERALL EXPECTATIONS

By the end of this course, students will:

- E1. Social, Economic, and Political Context:** describe some key social, economic, and political issues, trends, and developments, including the Indian Act, that affected Indigenous peoples in Canada between 1876 and 1969, and analyse their impact (**FOCUS ON:** *Cause and Consequence; Historical Perspective*)
- E2. Communities, Conflict, and Cooperation:** analyse various factors that affected interactions between Indigenous and non-Indigenous people in Canada between 1876 and 1969 (**FOCUS ON:** *Historical Significance; Continuity and Change*)
- E3. Identities, Cultures, and Self-Determination:** analyse how various individuals, groups, and issues contributed to the development of Indigenous identities, cultures, and rights in Canada between 1876 and 1969 (**FOCUS ON:** *Cause and Consequence; Historical Perspective*)

SPECIFIC EXPECTATIONS

E1. Social, Economic, and Political Context

FOCUS ON: *Cause and Consequence; Historical Perspective*

By the end of this course, students will:

- E1.1** analyse the impact of the Indian Act on Indigenous communities and individuals during this period (*e.g., with reference to the status of “Indians” as wards of the state; the role of Indian agents in regulating the lives of people on reserves; the outlawing of ceremonies, including the potlatch and powwows; the expropriation of land from reserves for public works, roads, and railways; lack of voting rights; mandatory attendance at residential schools; the requirement for government approval before land claims could be made against the federal government; provisions related to status Indian women who married men who were not status Indians*)

Sample questions: “What attitudes towards First Nations were reflected in the original Indian Act? What are some ways in which the act attempted to restrict traditional practices of First Nations peoples? How did amendments to this act throughout this period reflect the

paternalistic attitude of the federal government towards Indigenous peoples?” “What was the impact on Inuit of not being entitled to register as status Indians under the Indian Act?”

- E1.2** describe some key economic trends and developments that affected Indigenous peoples in Canada during this period, and analyse the impact on their lives (*e.g., with reference to the Industrial Revolution, the Klondike gold rush, Métis farmstead projects in Alberta, railway and road expansion in the West and Northwest, displacement of communities for resource development, the power of the Indian Act and Indian agents to regulate the economic affairs of status Indians, the fox fur trade in the Arctic, the registration of traplines in British Columbia and the Far North*)

Sample questions: “What economic forces opened the North and the Northwest Coast for development? How did these forces affect the First Nations, Métis, and/or Inuit communities and individuals in these regions? What similarities do you see between economic development in the North and/or on the Northwest Coast during this period and earlier development in eastern and central Canada, with respect to the impact on the lives of Indigenous individuals and communities?” “How did industrialization

threaten traditional Indigenous values and lifestyles?" "What examples can you find of business innovation and entrepreneurship in First Nations, Métis, and Inuit communities during this period?"

E1.3 analyse some key government policies and practices affecting Indigenous peoples during this period, and explain their significance for Indigenous peoples and non-Indigenous Canadians (e.g., with reference to the *Indian Act and its amendments; the establishment of a provisional government by Louis Riel in 1885; the institution of the pass system in western territories; the creation of new provinces in the West and campaigns to recruit European immigrants to settle this region; the enforcement of the Criminal Code and game laws in the North; the Métis Population Betterment Act, 1938; the Ewing Commission, 1934–36; forced relocation of Inuit to the High Arctic in the 1950s; the Hawthorn Report, 1966–67; Indian education policy; the extension of the franchise in 1960; the “Sixties Scoop”*)

Sample questions: “What issues prompted the Alberta government to establish an inquiry into the lives of the Métis in the 1930s? Why is it significant that the report of this inquiry (the Ewing Commission) did not refer to the Métis as ‘half-breeds’? What impact did the Ewing Commission have on the perceptions of some Canadians regarding the Métis?” “How did amendments to the Indian Act regarding enfranchisement affect the treaty rights of former status Indians and their descendants? What was the purpose of the federal government’s policy regarding the enfranchisement of status Indians?” “What attitudes underpinned the federal government’s residential school policy? How did these attitudes and this policy affect the lives of First Nations, Métis, and Inuit individuals and communities during this period?” “What motivated the federal government to relocate Inuit families to the High Arctic in the 1950s? What were the consequences of relocation for Inuit communities?”

E1.4 analyse how some key social, cultural, economic, and political events, issues, and developments affected Inuit communities during this period (e.g., the *Klondike gold rush; expansion of northern trading posts in the early twentieth century; the expansion of Christian missions in the North; the federal policy of numbered identity discs; the movement of Inuit to permanent settlements; resource development in the Far North; new technologies such as the snowmobile; the increasing popularity of Inuit print making and sculpture; the enforcement of*

provincial game laws; the Cold War and the DEW [Distant Early Warning] Line; the introduction of telecommunications in communities in the Far North; the introduction of government-run hospitals and sanatoriums to treat tuberculosis and for other health interventions)

Sample questions: “What impact did the 1939 Supreme Court ruling that Inuit were under federal jurisdiction have on the lives of Inuit?” “Why were Inuit sled dogs slaughtered on a mass scale in the Far North during this period? What were the consequences of this development for the lives of Inuit?” “What impact did the introduction of community radio stations have on Inuit communities?”

E2. Communities, Conflict, and Cooperation

FOCUS ON: *Historical Significance; Continuity and Change*

By the end of this course, students will:

E2.1 identify some key treaties and land agreements signed during this period, and explain their significance for different Indigenous peoples in Canada (e.g., with reference to the *Blackfoot Treaty, 1877; the Saint-Paul-des-Métis land grant, 1896; Treaty No. 7, 1877; Treaty 8, 1899; Treaty 9 [the James Bay Treaty], 1905; Treaty 10, 1906; Treaty 11, 1921*)

Sample questions: “Why were the Lubicon Cree not signatories to Treaty 8? What were the immediate, short-term, and long-term consequences of their not being included in that treaty?” “In what ways was the economic impact of Treaty 9 on the Cree and Ojibwe in Ontario similar to the impact of Treaty 7 on Plains First Nations? In what ways was it different?”

E2.2 analyse historical statistics and other sources to identify key demographic changes and changes in settlement patterns among First Nation, Métis, and Inuit populations during this period, and explain the significance of these patterns (e.g., with reference to *employment, education, population size, life expectancy, populations on and off reserves*)

Sample questions: “Why did some Indigenous individuals leave their home communities during this period? How did different Indigenous communities view individuals who went to live in urban settings? How did these differing perspectives affect Indigenous families and their connection to their homeland? What

impact did the definition of individuals as ‘on-reserve’ or ‘off-reserve’ have on Indigenous communities?” “What was the demographic and cultural impact of the government’s removal of children from First Nations, Métis, and Inuit communities?”

E2.3 analyse how attitudes towards Indigenous peoples in Canada during this period contributed to conflict and other challenges (*e.g., with reference to the North-West Resistance; the hanging of Louis Riel; Indigenous protests leading to Treaty 8; the arrest of Chief Dan Cranmer and others for holding a potlatch; forced relocation of Inuit, Innu, and Mi’kmaq communities; expropriation of reserve lands; challenges presented by racism and discrimination and/or assimilationist attitudes*)

Sample questions: “What attitudes underpinned the persecution of Indigenous individuals for holding traditional ceremonies?” “Why was Louis Riel vilified by many English Canadians at the time? How did this response affect their perceptions of and relations with Indigenous communities and individuals?” “What government policies arose from assimilationist attitudes towards Indigenous peoples at this time?”

E2.4 assess the significance of Indigenous contributions to wars in which Canada participated during this period (*e.g., with reference to Indigenous participation rates in World War I, World War II, and the Korean War compared to those of non-Indigenous populations; contributions as “code talkers”, who transmitted sensitive information by communicating in Indigenous languages; the contributions of individuals such as Francis Pegahmagabow or Tommy Prince*)

Sample questions: “Do you think that the wartime contributions of First Nations, Métis, and Inuit individuals were fairly recognized by the Canadian government? Why, or why not?”

E3. Identities, Cultures, and Self-Determination

FOCUS ON: *Cause and Consequence; Historical Perspective*

By the end of this course, students will:

E3.1 analyse various short- and long-term consequences of Indian residential school policy and the practices associated with it (*e.g., short-term: disregard for parental rights, disruption of families, loss of knowledge of language and traditional culture, human experimentation, missing children, unrecorded burials in unmarked graves, sexual and*

physical abuse; long-term: trauma across generations, cultural assimilation and loss of identity, isolation from mainstream society and home communities, mental and physical health issues, the impact on the development of parenting skills and family bonding)

Sample questions: “What motives were behind the policies and operations of residential schools in Canada? What did these motives reveal about attitudes towards Indigenous peoples?” “In your opinion, what are the most significant lasting consequences of the residential school system? Why?” “What lessons, if any, do you think we as a society have learned from the history of residential schools?”

E3.2 analyse strategies used by some individuals and groups during this period to secure the recognition of Aboriginal title, Indigenous rights, and treaty rights, and/or respect for Indigenous identities, and assess the impact of these strategies (*e.g., with reference to individuals such as Louis Riel, Gabriel Dumont, F. O. Loft [Onondayoh], Deskaheh; court challenges such as Regina v. Simon, 1958, or Francis v. the Queen, 1969; the Six Nations petition to the League of Nations, 1923, for recognition of their sovereignty; the creation of Haudenosaunee passports; Kahnawake lawsuits against the federal government over land disputes; the creation of the League of Indians of Canada and/or the Association des Métis d’Alberta et des Territoires du Nord Ouest*)

E3.3 describe some environmental issues that had an impact on Indigenous communities during this period, and explain their significance for Indigenous individuals and communities and some non-Indigenous groups in Canada (*e.g., with respect to the near extermination of the buffalo; Indigenous hunting, trapping, and fishing rights versus government control of natural resources; mercury pollution from pulp mills in northern Ontario; contamination of Arctic lands along the DEW line*)

Sample questions: “What were some environmental issues of particular concern to Indigenous communities during this period? Why were these issues important? Did non-Indigenous Canadians tend to share their concerns? If not, how would you account for the difference in perspectives?”

E3.4 analyse the impact that technological advancements had on First Nations, Métis, and Inuit cultures during this period (*e.g., acculturation through exposure to radio, movies, television; changes in lifestyles as a result of developments in transportation such as railway*

expansion, cars, airplanes, snowmobiles; disruption to traditional lifestyles associated with resource development)

Sample questions: “What impact did new transportation technologies have on previously isolated Indigenous communities? How did such developments affect the cultures of these communities?” “What are some ways in which technology contributed to both the loss and the preservation of aspects of traditional lifestyles in First Nations, Métis, and/or Inuit communities?”

E3.5 analyse some issues, trends, and developments in the arts and popular culture that are relevant to Indigenous peoples during this period, including the cultural contributions of some Indigenous individuals in Canada (*e.g., the popularity of Wild West shows in the late nineteenth century; the depiction of Indigenous cultures and/or individuals in Hollywood movies and on television; the increasing influence of American culture; the appropriation of Indigenous symbols in advertising and/or art by non-Indigenous artists; the contributions of Indigenous artists, craftspeople, and/or writers such as Charles Edenshaw [Tahayghen], Pauline Johnson, or Mungo Martin [Nakapankam]; the Indigenous pavilion at Expo 67*)

Sample questions: “What are some examples of Indigenous images being used by sports clubs during this period? What type of responses do the mascots and logos evoke from the audience? Do you think sports team logos containing Indigenous imagery perpetuate stereotypes? Why, or why not?” “How did the creation of the Western Baffin Eskimo Co-operative contribute to interest in Inuit culture?”

F. 1969 TO THE PRESENT: RESILIENCE, DETERMINATION, AND RECONCILIATION

OVERALL EXPECTATIONS

By the end of this course, students will:

- F1. Social, Economic, and Political Context:** describe some key social, economic, and political issues, trends, and developments that have affected Indigenous peoples in Canada from 1969 to the present, and analyse their impact (**FOCUS ON:** *Historical Significance; Continuity and Change*)
- F2. Communities, Conflict and Cooperation:** analyse various legal and demographic developments involving Indigenous peoples in Canada, as well as responses to them, from 1969 to the present (**FOCUS ON:** *Cause and Consequence; Continuity and Change*)
- F3. Identities, Cultures, and Self-Determination:** analyse how various individuals, groups, and issues have contributed to the development of Indigenous identities, cultures, and rights in Canada since 1969 (**FOCUS ON:** *Historical Significance; Historical Perspective*)

SPECIFIC EXPECTATIONS

F1. Social, Economic, and Political Context

FOCUS ON: *Historical Significance; Continuity and Change*

By the end of this course, students will:

- F1.1** explain how some social trends, movements, and developments have affected Indigenous individuals and communities in Canada during this period, including in interactions with non-Indigenous Canadians (*e.g., with reference to Indigenous rights, civil rights, women's rights, environmental, and/or animal rights movements; the protection of species and natural habitats; efforts related to the revitalization of Indigenous cultures and languages; the development of standard Inuit Cultural Institute [ICI] orthography and the unification of the Inuit language writing system; the adoption by groups and institutions of practices and strategies that are more culturally appropriate for Indigenous individuals; the expansion of Indigenous media; the Internet and social media*)

Sample questions: “What are some social movements from this time that have cooperated with or had an impact on Indigenous advocacy groups? Are there some that have clashed with Indigenous peoples? If so, why?”

- F1.2** describe some key economic trends and developments that have affected Indigenous individuals and communities in Canada during this period, and analyse the impact on their lives (*e.g., with reference to developments associated with economic globalization, exploitation of natural resources, the growing power of multinational corporations, poverty and unemployment on and off reserves, provincial and federal economic development initiatives and programs for Indigenous communities, the European Union's ban on the trade of all marine mammal products*)

Sample questions: “What impact has the land claims process in Canada had on economic development in First Nations and Inuit communities? What have been some unforeseen consequences of land claims agreements?” “Why have some First Nations, Métis, and Inuit individuals and advocacy groups been working to limit the power of multinational agribusiness corporations?” “How have government decisions with respect to funding for the maintenance of and improvements to reserves affected the quality of life for residents?”

- F1.3** describe some key political trends and developments that have affected Indigenous individuals and communities in Canada during this period, and analyse the impact on their

lives (e.g., with reference to the *Statement of the Government of Canada on Indian Policy, 1969 [the 1969 White Paper]*; the inclusion of Aboriginal title, Indigenous rights, and treaty rights in the *Constitution Act, 1982* and the *Canadian Charter of Rights and Freedoms [the Charter]*; the recognition in the constitution of the Métis as Aboriginal people; the development of a special process to address disputes over land claims; the creation of Nunavut; the establishment of the Berger Commission, the Royal Commission on Aboriginal Peoples, and/or the Special Parliamentary Committee on Indian Self-Government; Bill C-31 to address gender discrimination in the Indian Act, 1985; Bill C-3, the Gender Equity in Indian Registration Act, 2010; the Truth and Reconciliation Commission of Canada)

Sample questions: “What impact have the Indian Act and the Charter had on gender equality in First Nations communities?” “Has the inclusion of Aboriginal title, Indigenous rights, and treaty rights in the Constitution Act, 1982 affected First Nations, Métis, and Inuit in the same ways? If not, who has faced the greatest challenges in asserting their rights?” “What factors led to the creation of Nunavut? How significant was the agreement to create this territory?” “What impact has the Final Report of the Truth and Reconciliation Commission had with respect to increasing awareness of the scope of systematic oppression faced by First Nations, Métis, and Inuit communities in Canada? What are some of the steps that the report outlines for reconciliation in areas such as justice, health, and/or education?”

- F1.4** analyse the federal government’s 1969 White Paper with respect to its basic ideas and underlying attitudes, and assess the responses of Indigenous individuals and organizations to it, including the long-term impact of these responses (e.g., with reference to the “Red Paper”, the development and/or increasing activism of Indigenous political advocacy organizations, an increased focus on the protection of treaty rights, the determination to protect inherent rights for future generations, the documentation of cultural genocide)

Sample questions: “What did the White Paper reveal about attitudes towards Indigenous peoples in Canada at the time?” “What actions did Harold Cardinal take following the release of the White Paper? How were his actions similar to or different from the responses of other First Nations individuals? How effective were these responses?” “Do you think the White Paper was a turning point for Indigenous peoples in Canada? Why, or why not?”

- F1.5** explain the significance of the Truth and Reconciliation Commission of Canada for residential school survivors as well as the impact of the commission’s calls to action (e.g., the commission provided residential school survivors and their families with the opportunity to share their individual experiences, which may enable them to achieve a sense of closure; various governments in Canada have set out policies to act on some of the commission’s calls to action)

Sample questions: “What is the Indian Residential Schools Settlement Agreement (IRSSA)? What is its connection to the Truth and Reconciliation Commission? What are some ways in which the IRSSA has recognized the damage inflicted by the residential schools system?” “What is meant by the statement by Murray Sinclair, the chair of the Truth and Reconciliation Commission, that ‘Reconciliation is not an Aboriginal problem – it is a Canadian problem. It involves all of us’? How do we individually and collectively engage in the process of reconciliation?”

F2. Communities, Conflict, and Cooperation

FOCUS ON: Cause and Consequence; Continuity and Change

By the end of this course, students will:

- F2.1** identify some major trends and developments that have affected Indigenous individuals living off reserve in both rural and urban communities during this period, and assess their impact (e.g., with reference to the creation of the Congress of Aboriginal Peoples to represent the interests of Indigenous individuals living off reserve; the development of a variety of Indigenous family and child centres and other social services; employment issues on reserves and the availability of high-paying jobs off reserve for skilled workers; racism and discrimination; the challenges of and successes associated with maintaining Indigenous languages, cultural practices, and beliefs outside home communities; changes in relationships between Indigenous individuals living in urban settings and those in home communities)

Sample questions: “Why has the number of Indigenous individuals moving to urban settings increased during this period? What are some challenges these people have faced? What are some ways in which Indigenous leaders and advocacy groups have addressed the need of urban dwellers to be connected to the land and/or to preserve their languages?” “What are some programs that have addressed issues

relating to increasing Indigenous populations in urban centres? How successful have these programs been?"

F2.2 analyse some key court cases related to Aboriginal title, Indigenous rights, and/or treaty rights during this period, and assess their impact on Indigenous communities (e.g., with reference to *Calder v. British Columbia, 1973*; *the Baker Lake case, 1980*; *Guerin v. The Queen, 1984*; *Sparrow v. R., 1987*; *R. v. Adams, 1996*; *Delgamuukw v. British Columbia, 1997*; *Corbiere v. Canada, 1999*; *Manitoba Métis Federation Inc. v. Canada, 2013*)

Sample questions: "What do you think has been the most important legal challenge for Indigenous peoples in this period? Why?"

F2.3 describe some key treaties and land agreements between Canadian governments and Indigenous peoples during this period (e.g., *the James Bay and Northern Quebec Agreement, 1975*; *the Inuvialuit Final Agreement, 1984*; *the Nunavut Land Claims Agreement, 1993*; *the Labrador Inuit Land Claims Agreement, 2005, which led to the creation of Nunatsiavut*; *the Nisga'a Final Agreement Act, 2000*), and explain how they are similar to and/or different from earlier treaties

Sample questions: "How does the Nunavut Land Claims Agreement differ from previous land claim agreements? In your opinion, does this agreement give Inuit more autonomy over their lives than previous agreements did for other Indigenous peoples?"

F2.4 analyse historical and contemporary statistics and other sources to identify key demographic trends among First Nations, Métis, and Inuit populations during this period (e.g., with reference to *education, employment, Indigenous language use, population increase, growing urban Indigenous populations, incarceration rates, living conditions on reserves, substance abuse and suicide among youth in remote communities, violence against Indigenous women*), and explain the significance of these trends and their implications for future action

Sample questions: "What do data on First Nations, Métis, and Inuit learners in Ontario tell us about student achievement and graduation rates for Indigenous peoples in the province? How have federal and provincial governments responded to these trends?" "What trends are evident during this period with respect to crimes against Indigenous women? How have advocacy groups responded to these trends? How has the federal government responded? What further action, if any, do you think should be taken?"

F2.5 describe some major instances of conflict involving Indigenous peoples in Canada during this period, and analyse some of their causes and consequences (e.g., *Dene and Inuit protests over the Mackenzie Valley Pipeline Project*; *Innu protests over low-level flights in Labrador*; *protests and legal challenges against seismic testing by the community of Clyde River, Nunavut*; *the efforts of the Lubicon Cree to secure the recognition of their land rights*; *protests and blockades at Oka, Ipperwash, Burnt Church, and/or Caledonia*)

Sample questions: "What were the underlying causes of the confrontation at Ipperwash in 1995? What were the findings of the public inquiry into the events at Ipperwash?"

F3. Identities, Cultures, and Self-Determination

FOCUS ON: *Historical Significance; Historical Perspective*

By the end of this course, students will:

F3.1 describe some trends, issues, and/or developments that have affected Indigenous peoples globally during this period, and explain their impact on Indigenous peoples and non-Indigenous groups in Canada (e.g., with reference to *globalization; environmental degradation; climate change; food patents; increasing concern about human rights abuses and recognition of and/or redress for historical abuses; the United Nations Declaration on the Rights of Indigenous Peoples, 2007; the creation of the Inuit Circumpolar Council*)

Sample questions: "What international considerations prompted Canada to allow low-flying military flight training out of Goose Bay, Labrador? What impact did these flights have on the lives of Innu in the region?" "Why have international human rights groups called attention to the disappearance and murder of Indigenous women in Canada?" "How has climate change been affecting the lives of Inuit in the Canadian Arctic?"

F3.2 analyse the contributions of some individuals and groups to efforts to gain sovereignty/self-governance and recognition of Aboriginal title, Indigenous rights, and/or treaty rights during this period (e.g., with reference to *John Amagoalik, Ta'Kaiya Blaney, Harold Cardinal, Sheila Watt-Cloutier, Tagak Curley, Elijah Harper, Shannen Koostachin, Jeannette Corbière Lavell, Ovide Mercredi, Mary Simon; the Assembly of First Nations [AFN], the Native Women's Association of Canada, Inuit Tapiriit Kanatami, the Métis National Council, Idle No More*)

Sample questions: “What factors led to the creation of the AFN in 1982?” “What trends do you see with regard to activism among Indigenous women and youth during this period? What factors do you think have contributed to the increased involvement of these groups in advocating for Indigenous peoples?”

F3.3 analyse actions taken by Indigenous individuals, communities, and/or organizations during this period in response to some developments that have had or could have a negative effect on the environment (e.g., the response to the Mackenzie Valley and/or Northern Gateway pipelines; logging at Grassy Narrows; a golf course development at Sun Peaks; fracking at Elsipogtog; the Alberta oil sands projects; Bill C-45, 2012; pollutants in the Aamjiwaang First Nation community), and explain how these responses are related to Indigenous identities and self-determination

Sample questions: “What actions have some Indigenous individuals and groups taken to draw attention to activities that may be causing environmental damage? How effective have these strategies been in drawing widespread attention to environmental issues in Canada?” “Why are First Nations, Métis, and Inuit in the North particularly concerned about developments that will result in higher greenhouse gas emissions?”

F3.4 describe some significant issues, trends, and developments in the arts and popular culture in Canada that are relevant to Indigenous peoples during this period, including the cultural contributions of some Indigenous individuals, and explain how these developments/contributions reflect and enhance First Nations, Métis, and Inuit identities (e.g., with reference to individuals such as Shirley Cheechoo, Norval Morrisseau, Alanis Obomsawin, Daphne Odjig, Kellypalik Qimirpik, Rita Joe, Richard Wagamese; developments such as the creation of the imagiNATIVE Film and Media Arts Festival, the Canadian Aboriginal Music Awards, the Aboriginal Peoples Television Network, Arnaik Video Productions, Qaggiavuut Arts Society; more diverse roles for Indigenous actors; increased access to Canadian and global markets for Indigenous artists; increased attention to and respect for Indigenous cultural contributions in Canadian society)

Sample questions: “Do you think that the inclusion of Indigenous award categories in national award ceremonies has changed perceptions of Indigenous contributions to Canadian culture?” “Why do you think the first solo exhibition featuring a First Nation artist at the National Gallery of Canada took place over 120 years after the gallery was founded? How would you assess its significance?” “What support is available to Indigenous entrepreneurs looking to start a new venture in the arts and entertainment sector?”

English: Understanding Contemporary First Nations, Métis, and Inuit Voices, Grade 11

University Preparation

NBE3U

This course explores the themes, forms, and stylistic elements of a variety of literary, informational, graphic, oral, cultural, and media text forms emerging from First Nations, Métis, and Inuit cultures in Canada, and also examines the perspectives and influence of texts that relate to those cultures. In order to fully understand contemporary text forms and their themes of identity, relationship, and self-determination, sovereignty, or self-governance, students will analyse the changing use of text forms by Indigenous authors/creators from various periods and cultures in expressing ideas related to these themes. Students will also create oral, written, and media texts to explore their own ideas and understanding, focusing on the development of literacy, communication, and critical and creative thinking skills necessary for success in academic and daily life. The course is intended to prepare students for the compulsory Grade 12 English university or college preparation course.

Prerequisite: English, Grade 10, Academic

A. FIRST NATIONS, MÉTIS, AND INUIT PERSPECTIVES AND TEXT FORMS IN CANADA

OVERALL EXPECTATIONS

Throughout this course, students will:

- A1. Exploring:** explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;
- A2. Deconstructing:** demonstrate an understanding of how representations of First Nations, Métis, and Inuit individuals, communities, and cultures in text forms created in Canada are influenced by perspectives related to or shaped by historical period, cultural background, and social and political conditions and events, including perspectives related to gender and the role of women;
- A3. Reconstructing:** demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.

SPECIFIC EXPECTATIONS

A1. Exploring

Throughout this course, students will:

Identifying Text Forms

- A1.1** identify various cultural text forms¹ and associated customs from First Nations, Métis, and Inuit cultures, and explain how they support the communication of meaning within the society (*e.g., birch bark scrolls used by Anishinaabe communities to record events, stories, migration patterns, and cultural teachings form a collective history of a people; a buffalo-hide robe painted with symbols representing life events is an autobiographical text form that conveys family history; Northwest Coast Tsimshian button blankets are decorated with patterns made from mother-of-pearl buttons to represent an individual's clan; Inuit women engage in katajjaq, or throat singing, producing rhythmic patterns of voiced and*

unvoiced sounds through inhalation or exhalation, as an entertainment or in some cases to soothe babies; ceremonial and traditional clothing incorporates nation-affiliated symbols and/or traditional designs to allow wearers to express their cultural identity)

Sample questions: “Why is it important to have a record of the spirit and intent of an agreement between two parties? What barriers can get in the way of interpreting a written contractual agreement? How does the use of a wampum belt as the text of a contractual agreement change your view of agreements? How does it change your definition of text?”

Formulating Questions

- A1.2** formulate increasingly effective questions to guide their explorations of themes, ideas, and issues related to First Nations, Métis, and Inuit

1. The term “cultural text form” is used in this document to refer to forms and means of communication – including, for example, elements of material culture, such as clothing and regalia; stories; songs, music, dances; and cultural practices – that have developed over time on the basis of the beliefs and values of the culture and that are respected, honoured, and passed on from generation to generation to express and communicate those shared beliefs and values. These forms employ various symbols, practices, images, sounds, and/or concrete forms to convey information and ideas. See [page 117](#) for background information and a chart identifying various types of cultural text forms.

identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (e.g., factual question: “*What are some issues related to the legal status of the Two Row Wampum Treaty?*”; comparative question: “*What are some similarities and differences between First Nations, Métis, or Inuit accounts of the creation of the world and those of other cultures?*”; causal question: “*What are some consequences of the ways in which First Nations, Métis, and Inuit cultures have been represented in history, science, and geography texts written for Canadian schools?*”)

Sample questions: “What is an inquiry stance? How can you apply an inquiry stance to support your learning about First Nations, Métis, and Inuit perspectives in an English course?”

Exploring Identities

A1.3 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit identities, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (e.g., with reference to *cultural identities, legal identification in Canada, self-identification and related terminology, the link between identity and traditional territories, individual roles and responsibilities within clan family structures*)

Sample questions: “Why do you think the theme of the extended family often occurs in Inuit text forms and literature related to Inuit culture? What does that reflect about Inuit concepts of individual versus collective identity?” “In what ways have Métis individuals and communities been affected by being dispossessed of their homelands? How are these effects reflected in Métis text forms? What do you think some consequences might be of feeling the need both to hide and to reclaim Métis identity?”

Exploring Relationships

A1.4 identify and explain diverse themes, ideas, and issues associated with relationships in First Nations, Métis, and Inuit cultures, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (e.g., with reference to *the interconnectedness of all living things, the rights and responsibilities derived from natural law that shape the relationship between humankind and nature, ancestral relations between the spirit world and families, the relationship between Aboriginal title and treaty rights and human rights and freedoms, the connection between familial ties and community ties*)

Sample questions: “What specifically Inuit perspective on the relationship between the natural and human worlds does this song convey?” “In the novel you are studying, what aspects of the narrator’s perspective on the interconnectedness of all living things reflect an authentic First Nation world view?” “How does this poem convey the uniqueness of Métis culture while illustrating its relationship to First Nations and European cultures and to the fur trader way of life?”

Exploring Self-Determination, Sovereignty, and Self-Governance

A1.5 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (e.g., with reference to *nation-to-nation relations, land claim disputes and resolutions, traditional territories, linguistic and cultural revitalization, citizenship, colonialist policies, the principles of the Two Row Wampum*)

Sample questions: “Do the various informational narratives and reports you have read express an equitable relationship between First Nations, Métis, or Inuit governments and non-Indigenous governments with respect to Indigenous rights? Why, or why not?”

Comparing Perspectives

A1.6 compare multiple perspectives on themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various texts from both Indigenous and non-Indigenous sources (e.g., compare *perspectives on the role of society in family affairs presented in the Two Row Times, Nunatsiaq News, or Métis Voyageur and in one or more mainstream newspapers; identify how the perspectives on the commoditization or protection of natural resources such as seeds, water, soil, and air presented in a variety of texts contradict or confirm one another*)

Sample questions: “How might the perspective of a research report on the history and contemporary context of the Métis Nation vary depending on the sources it is drawn from?” “How would you characterize the perspectives of these two magazine articles on treaty processes and treaty relationships in Canada? Do they contradict or confirm one another?” “What are some similarities and differences between the way these two novels approach the theme of a First Nation family’s spiritual ties to its ancestors?”

A2. Deconstructing

Throughout this course, students will:

Viewpoint

A2.1 determine how the messages relating to First Nations, Métis, and Inuit cultures conveyed in various contemporary and historical Indigenous text forms, and, as appropriate, in non-Indigenous texts, might change if they were presented from a range of different perspectives (e.g., *the perspectives of contemporary federal politicians, Métis community leaders, First Nations women affected by gender discrimination in the Indian Act, children in residential school, women whose lives are depicted in the text, settlers, priests*), and make appropriate inferences about how the viewpoint of the creator/author is shaped by factors related to historical period, gender, culture, sexual orientation, ability, and/or politics

Sample questions: “What viewpoint did the author want to express about the topic? Who benefits from the perspectives expressed in this text?” “How might this text have been different if First Nations, Métis, and Inuit women’s voices had been included or better represented?” “Why is it important to interpret text forms related to First Nations, Métis, and Inuit cultures from various perspectives, using a range of analytical approaches?”

Contradictions

A2.2 identify contradictions in how First Nations, Métis, and Inuit cultures have been depicted in various contemporary and historical Indigenous text forms, and non-Indigenous texts (e.g., *“noble” and “philosophical” versus “uncivilized” “savages”, sovereign nations versus wards of the government, economically diverse versus impoverished, spiritually rich versus irreligious*), and analyse the reasons for the divergence of views

Sample questions: “Do you think this editorial response in a mainstream newspaper to an issue of importance to First Nations, Métis, or Inuit communities is accurate, fair, and complete? Why, or why not? How might it contradict an authentic First Nations, Métis, or Inuit response to the issue? How do you explain these differences in perspective?” “What contradiction underlies the concept of the ‘noble savage’ as depicted in some mid-twentieth-century movies?” “What are some factors that have helped change depictions of First Nations, Métis, and Inuit individuals in text forms in Canada over time?”

Positioning

A2.3 make inferences of increasing subtlety about attitudes towards First Nations, Métis, and Inuit content in various contemporary and historical text forms, providing explanations that draw on a range of appropriate evidence to support their opinions (e.g., *relative amount and prominence of material; placement of First Nations, Métis, or Inuit content in relation to other content; integration of First Nations, Métis, or Inuit content into, and/or degree of relevance to, the main theme or argument of the text; reliance on primary or secondary sources of information*)

Accessibility

A2.4 describe a range of contemporary and historical factors affecting public access to First Nations, Métis, and Inuit text forms, including cultural text forms (e.g., *the role and reasoning of the courts in regulating First Nations, Métis, and Inuit self-expression in the nineteenth and first half of the twentieth century; the number of people with knowledge of writing systems, such as the Inuktitut syllabic system, that are used in various First Nations, Métis, and Inuit text forms; the number of speakers of Indigenous languages used in various oral text forms; the role and reasoning of Elders, Métis Senators, knowledge keepers, and/or knowledge holders in protecting traditional and/or sacred knowledge*)

Asymmetries

A2.5 describe a range of issues related to attempts to apply Western cultural criteria to First Nations, Métis, and Inuit text forms, including cultural text forms (e.g., *issues arising from copyright law and notions of individual ownership of cultural products; the privileging of Western text forms, such as print, over other forms, such as oral expression; non-Indigenous appropriation of First Nations, Métis, and Inuit traditional knowledge*)

Sample questions: “What do non-Indigenous writers and publishers need to consider in relation to truth, sensitivity, and respect when they collect and publish stories that draw on First Nations, Métis, and Inuit knowledge, oral stories, and cultures? In what specific ways can applying Western cultural criteria to artistic and cultural expression lead to the appropriation of Indigenous knowledge?”

A3. Reconstructing

Throughout this course, students will:

Acknowledging

A3.1 demonstrate an understanding of the challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course (*e.g., identify, in nineteenth- and early-twentieth-century text forms, representations of First Nations, Métis, and Inuit individuals and cultures that reflect unquestioning acceptance and perpetuation of negative stereotypes; explain how contemporary graphic novels by some First Nations, Métis, and Inuit authors demonstrate cultural resistance to colonialist views*)

Sample questions: “How can identifying misrepresentations in historical or contemporary text forms encourage more accurate representations of First Nations, Métis, and Inuit individuals and communities?” “In what ways does this narrative attempt to reassert a Métis perspective on subject matter related to Métis communities?” “How does this text question a colonialist view of Inuit life?”

Naming

A3.2 identify appropriate ways to refer to Indigenous peoples in diverse contexts (*e.g., judicial and legislative terminology, treaty language, global forums, historical narratives, personal communications that reflect individual naming preferences, texts relating to contemporary local communities*), and locate examples of inappropriate terminology in contemporary and historical text forms from both Indigenous and non-Indigenous sources and explaining the significance of naming choices

Sample questions: “In what ways is naming particularly problematic for First Nations, Métis, and Inuit communities in Canada?” “How does knowledge of First Nations, Métis, and Inuit history help you appreciate the need to use appropriate terms in your own writing?” “As you read the terms used in contemporary written texts to describe various First Nations, Métis, and Inuit world views, how do you think they affect your comprehension of the message?” “What is your reaction to the use of the words ‘Indian’, ‘half-breed’, or ‘Eskimo’ instead of ‘First Nation’, ‘Métis’, or ‘Inuit’ to refer to Indigenous peoples in Canada? What contexts can you think of in which such usage

might be justified or even required (for example, direct quotations from historical documents or dialogue consistent with the speaker’s character and the period in historical novels)?”

Diversity

A3.3 analyse and compare the ways in which the diversity of First Nations, Métis, and Inuit lives, knowledge, cultures, and world views is represented or under-represented in various contemporary and historical text forms (*e.g., compare depictions of a specific First Nation, Métis, or Inuit culture in a contemporary documentary and a mid-twentieth-century documentary to determine how accurately the culture is differentiated from other cultures in each case; describe some ways in which contemporary Indigenous authors such as Richard Wagamese and Eden Robinson have shaped literary representations of First Nations, Métis, and Inuit diversity; describe how the use of words such as ‘Aboriginal’, ‘Indian’, and ‘Indigenous’ in historical text forms might undermine the concept of First Nation, Métis, and Inuit diversity, and explain the challenge this represents for contemporary historians*)

Sample questions: “Given the widespread use of the word ‘Indian’ in earlier centuries to refer to diverse groups of Indigenous people in North America, what strategies can contemporary historians and writers use to differentiate each nation’s contribution to Canadian history?” “How does this text written in the mid-twentieth century about First Nations, Métis, and Inuit art forms compare to one written in the early twenty-first century? In your opinion, how does the change in the way that the art forms and their origins are described affect the reader’s understanding of the diversity of First Nations, Métis, and Inuit cultures?”

Relevance

A3.4 evaluate a variety of contemporary text forms to determine how accurately they represent the lives and activities of First Nations, Métis, and Inuit individuals and communities, past and present (*e.g., compare how the political interests of First Nations, Métis, and Inuit voters are depicted in the media by Indigenous and non-Indigenous media sources; assess the currency of information about First Nations, Métis, and Inuit communities in various history textbooks; compare various literary portrayals of First Nations, Métis, and Inuit individuals and cultures by Indigenous and non-Indigenous writers*), and explain, with increasing insight, how updated representations can influence society (*e.g., television programs representing First Nations, Métis, and Inuit*

individuals engaged in a wide range of activities and careers broaden awareness of contemporary lifestyles; new textbook editions reflecting current perspectives on historical events involving First Nations, Métis, and Inuit communities ensure that misconceptions are not perpetuated; short stories and poetry by First Nations, Métis, and Inuit authors raise awareness of continued injustices and inequalities, and of the significance of cultural revitalization)

Sample questions: “In your opinion, how well do Indigenous and non-Indigenous media sources reflect the political interests of contemporary First Nations, Métis, and Inuit individuals and communities? In what ways do Indigenous and non-Indigenous media representations differ from one another? How might these differences affect the way non-Indigenous Canadians view First Nations, Métis, and Inuit aspirations?”

Affirmation

A3.5 describe various contemporary efforts to affirm the value and counteract the under-valuation of First Nations, Métis, and Inuit cultural text forms (e.g., as texts of foundational importance with respect to world views rather than artefacts or crafts; as historical records rather than legends; as affirmations of the interconnectedness of humans and the natural world rather than myths), and analyse the influence of these efforts on society

Sample questions: “How do labels such as ‘legend’, ‘myth’, and ‘artefact’ attached to First Nations, Métis, and Inuit text forms make it more difficult for individuals to understand and value First Nations, Métis, and Inuit belief systems appropriately?” “What can you learn about First Nations, Métis, and Inuit beliefs from campaigns for the return of medicine bundles and other culturally sensitive materials currently stored in Canadian museums to the communities that produced them? What consequences might such repatriation have?” “How do the sacred spaces being created in some urban school environments, such as medicine wheel gardens, traditional food and plant gardens, and mural gardens, respectfully support and reflect First Nations, Métis, and Inuit spirituality, teachings, and symbols?”

B. ORAL COMMUNICATION

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Oral Tradition:** demonstrate an understanding of text forms, figures, and practices associated with the oral traditions of First Nations, Métis, and Inuit cultures, explaining how these traditions communicate meaning and how they are used in contemporary communities, and demonstrate the use of culturally appropriate listening practices;
- B2. Listening to Understand:** listen to oral texts from and/or related to First Nations, Métis, and Inuit cultures in order to understand and respond appropriately in a variety of situations for a variety of purposes;
- B3. Speaking to Communicate:** use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures;
- B4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication contexts related to First Nations, Métis, and Inuit cultures.

SPECIFIC EXPECTATIONS

B1. The Oral Tradition

By the end of this course, students will:

Oral Text Forms and Their Use

- B1.1** identify various text forms associated with the oral traditions of First Nations, Métis, and Inuit cultures; explain their purpose and symbolic meaning (*e.g., reiterative storytelling affirms the spirit and intent of the teaching through repetition and variation; creation stories offer a spiritual foundation for human life and explain the relationship between humanity and the natural world; acknowledgements are simple greetings that are exchanged in recognition of the speakers' family and clan connections; spiritual or traditional names offered by speakers when they introduce themselves affirm the connection between the person, his or her community, and the spiritual realm*); and describe various customs governing their use (*e.g., protocols determined by the time of year or the age of the listener govern the sharing of stories about seasonal change or the transition from one life stage to the next; cultural norms assign the task of oral teaching to Elders, Métis Senators, knowledge keepers, and knowledge holders; storytellers have specific roles and responsibilities within a particular culture;*

metaphor is used to develop listeners' deeper thinking; culturally specific practices ensure the preservation, maintenance, and accuracy of stories; humour is used to engage listeners)

Sample questions: "Why are Elders, Métis Senators, knowledge keepers, and knowledge holders assigned the task of oral teaching? In what specific ways do they protect and preserve traditional teachings?" "Do you think the protection of oral tradition and special status for knowledge holders such as Elders remain relevant in contemporary society? Why, or why not?"

Figures and Their Function

- B1.2** describe a variety of significant figures from First Nations, Métis, and Inuit oral stories (*e.g., Chikapash, Nulijuk or Sedna, Kiviug, Waynaboozhoo or Nanabush, Great Spirit or Creator, Mother Earth, clan animals, Windigo*), including their origins, roles, characteristics, and behaviour, and explain, with increasing insight, how they reflect a particular culture's world view (*e.g., Sedna's vengeful character defines the relationship between Inuit and the sea; Coyote's use of humour and trickery provokes thoughtful contemplation of how various aspects of the natural world have come to be;*

Waynaboozhoo's shape-shifting spirit demonstrates to the Anishinaabe people how to live in harmony with nature)

Sample questions: “What are tricksters? How do trickster figures interact with humans in oral stories? What is the purpose of their trickery?” “What aspects of [the culture’s] world view are explained by the behaviour of the figures in this story?” “What traits does Coyote share with Raven? What does that suggest about [the culture’s] world view?” “Which figures can you identify who mediate between life and death?”

Societal Influences

B1.3 explain, with increasing insight, the influence of a range of social, economic, and/or political forces (e.g., colonization, forced relocation, cultural and political oppression, decolonization, cultural revitalization, territorial disputes and resulting court decisions regarding oral history, the erosion of social structures that support oral knowledge transmission as a result of changing lifestyles, the evolving legal definition of intellectual property) on the disruption or continuation of oral traditions in contemporary First Nations, Métis, and Inuit communities

Sample questions: “In what ways do you think laws governing intellectual property rights, digital media, and the writing process have affected the role of oral traditions in contemporary First Nations and Métis sharing circles?” “What role has oral history played in court decisions regarding territorial disputes? What is the current legal status of oral history in the courts?” “What are some cultural revitalization efforts aimed specifically at supporting the continuation of oral traditions?”

Culturally Appropriate Listening Practices

B1.4 select and use culturally appropriate listening practices during oral teachings by First Nations, Métis, and Inuit speakers (e.g., refrain from interrupting to clarify a point unless invited to do so by the Elder, Métis Senator, knowledge keeper, or knowledge holder who is giving the teaching; make a mental note of key points while listening to deduce the lesson of the teaching; make personal connections to the content of a story to develop meaning from a traditional teaching; refrain from taking notes, making a recording, or reproducing a teaching without explicit permission from the traditional knowledge holder and/or community)

Sample questions: “Why might it be inappropriate to make an audio or video recording of an oral teaching or to take notes while an Elder, Métis Senator, knowledge keeper, or knowledge holder is talking? How do the members of a

culture ensure that such protocols are understood by all? How do these restrictions affect the transmission of traditional knowledge and skills from one generation to the next?”

B2. Listening to Understand

By the end of this course, students will:

Purpose

B2.1 identify the purpose of a range of listening tasks, with a focus on listening to oral texts from and/or related to First Nations, Métis, and Inuit cultures, and set goals for specific tasks (e.g., to note the cultural terminology used by a presenter; to determine the merits of a viewpoint before providing a response in a discussion; to gather suggestions for improvement during a student-teacher conference; to identify a life lesson from the oral teaching of an Elder, Métis Senator, knowledge keeper, or knowledge holder; to take effective notes while listening to a lecture; to develop patience, trust, and empathy through repeated listening to oral stories)

Sample questions: “What are you expecting to learn from this speaker?” “How do you determine which points in the presentation represent the speaker’s perspective rather than describe substantive facts?” “Why is it important to pay attention to your emotions while listening to an Elder, Métis Senator, knowledge keeper, or knowledge holder speak?”

Using Active Listening Strategies

B2.2 select and use the most appropriate active listening strategies when interacting in a range of oral communication contexts related to First Nations, Métis, and Inuit cultures (e.g., formulate questions to help them understand the viewpoint of a speaker; ask a speaker to clarify historical details, such as a reference to non-interference and the Two Row Wampum Treaty; respond to a speaker’s viewpoint while showing respect for diverse ideas and cultural perspectives; affirm and build on the contributions of others in a small-group discussion)

Sample questions: “What does it mean to disagree respectfully?” “What beliefs or attitudes do you hold that could hinder your willingness to consider the speaker’s viewpoint? What are some listening strategies that might help you listen with an open mind?”

Using Listening Comprehension Strategies

B2.3 select and use the most appropriate listening comprehension strategies before, during, and after listening to understand oral texts from and/or related to First Nations, Métis, and Inuit

cultures, including increasingly complex or difficult texts (e.g., review background materials that present a First Nation, Métis, or Inuit perspective before listening to a debate on a related topic; refer to their own research to facilitate or confirm their understanding of an oral teaching by an Elder, Métis Senator, knowledge keeper, or knowledge holder)

Sample questions: “How did your research on the world view of this cultural group help you understand the debaters’ viewpoints?” “What questions could you prepare before listening to a news report about an event within a First Nation, Métis, or Inuit community? How is it helpful to identify key verbs in the report that are used to describe the actions the community is taking?”

Demonstrating Understanding of Content

B2.4 identify, in a variety of ways, important information and ideas in oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts (e.g., identify recurring themes in a variety of presentations on an issue related to First Nations, Métis, and Inuit cultures; identify evidence in an oral text that substantiates the text’s central claim; create a musical compilation that supports the message and tone of a dramatic reading about the history of a First Nation community)

Sample questions: “What similar important ideas did the presentations make? What ideas did they disagree on?” “What theme(s) emerged from the presentations?”

Interpreting Texts

B2.5 develop and explain interpretations of oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, using evidence from the text, including oral and visual cues, to support their interpretations effectively (e.g., explain how the speaker’s selection of supporting details in a seminar on contemporary Inuit communities affected their interpretation of the message; explain the challenges to Métis identity outlined and solutions proposed by a guest speaker, identifying how the speaker’s use of anecdotes, repetition, and tone of voice helped them to interpret the message; describe similarities and differences between two singers’ interpretations of the same song lyrics, identifying non-verbal cues that support those interpretations)

Sample questions: “What information did the speaker’s tone of voice convey about his or her attitude to the topic? How did that affect your interpretation of the message?”

Extending Understanding of Texts

B2.6 extend their understanding of oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, by making effective connections between the ideas in them and in other texts and to their own knowledge, experience, and insights (e.g., compare and contrast the values expressed in a traditional oral teaching with their own beliefs; connect the issues discussed in a public forum about on-reserve First Nations youth to their own and their peers’ experience)

Sample questions: “In what ways did your experience of learning another language or your heritage language help you understand the Elder’s oral report on the challenges of promoting the use of Indigenous languages in First Nations communities? What questions do you still have about the Elder’s main points that other oral texts might help you answer?”

Analysing Texts

B2.7 analyse oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, focusing on the ways in which they communicate information, themes, ideas, and issues and influence the listener’s/viewer’s response (e.g., describe how a speaker’s use of non-verbal cues in a presentation about Canada’s shared history with Indigenous peoples influenced their response to the message; explain how the Indigenous and Northern Affairs critic used particular figures of speech during Question Period in the House of Commons to influence his or her audience; analyse the use of “expert opinions” to establish authority in a news broadcast about an issue of importance to First Nations, Métis, or Inuit communities)

Sample questions: “What figures of speech did the Official Opposition’s Indigenous and Northern Affairs critic use during Question Period? What do you think was the intended effect? Do you think the language was chosen primarily to persuade the minister and other MPs, visitors in the public gallery, the press, or the television audience? What reasons can you give for your opinion?”

Critical Literacy

B2.8 identify and analyse the perspectives and/or biases evident in oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, and comment with growing understanding on any questions they may raise about beliefs, values, identity, and power (e.g., identify the perspective of a speaker discussing the impact of proposed government legislation on Indigenous

sovereignty or self-governance and predict how people with different perspectives might react; identify any omission of relevant information in an oral report on missing and murdered Indigenous women in Canada and explain how the inclusion of those facts might affect the viewpoint being presented)

Sample questions: “What viewpoint is represented in this oral text? Is any important information omitted in order to sustain the viewpoint? Whose interests are served by this perspective?” “Whose voice is left out of this presentation? How can you find out about other perspectives?”

Understanding Presentation Strategies

B2.9 evaluate the effectiveness of a variety of presentation strategies used in oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, and suggest other strategies that could be used effectively (e.g., describe a First Nation leader’s change of tone when addressing a provincial premier and explain what makes it effective; identify and assess the effectiveness of the strategies a politician used to establish respect in a speech to an Inuit community; evaluate how effectively and respectfully a group used costumes and props to engage the audience during a presentation)

Sample questions: “How well did the organizational structure of the presentation support the group’s argument? What could the presenters have done differently to improve the presentation?” “Which visual aid was the most effective at reinforcing the subject matter? How did it do so?” “What are some types of presentation that might benefit from using audience participation?”

B3. Speaking to Communicate

By the end of this course, students will:

Purpose

B3.1 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives for a range of purposes, using language and following social codes appropriate for the intended purpose and audience (e.g., deliver a presentation about local history, beginning by acknowledging the Indigenous peoples of the territory under discussion; participate in a sharing circle, providing examples of their life experiences when introducing themselves; tell a traditional story to an audience of young children, using simple, vivid language; participate in a panel discussion on First Nations, Métis,

and Inuit educational initiatives; host a seminar analysing a play by a contemporary First Nation, Métis, or Inuk playwright; stage a mock trial of Louis Riel, presenting arguments from both sides of the case)

Sample questions: “How could you adapt a traditional oral text to present it to an audience of young children?” “How can you effectively incorporate terms used in literary analysis into your seminar?”

Interpersonal Speaking Strategies

B3.2 demonstrate an understanding of a variety of interpersonal speaking strategies, and adapt them effectively to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences (e.g., contribute to and lead productive group discussions; allow sufficient time for differences of opinion to be expressed in the audience-response portion of a presentation; use language that all participants in a seminar will understand)

Sample questions: “What speaking strategies can you use to encourage other participants in a group to think about contentious issues in new ways?” “What strategies can you use to encourage other speakers to express their opinions openly?”

Clarity and Coherence

B3.3 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives in a clear, coherent manner, using a structure and style effective for the purpose, subject matter, and intended audience (e.g., select and use relevant information from research to support key points in a presentation; use a variety of examples to support an oral argument; refer to First Nations, Métis, or Inuit text forms to support and clarify the information in an oral presentation about the traditional knowledge and world view associated with a particular culture; select and use appropriate strategies to respond to audience needs)

Sample questions: “What is the most effective order of key points in your group presentation to ensure that your audience follows the argument?” “What examples can you incorporate into your presentation to make your argument more effective?”

Diction and Devices

B3.4 use appropriate words, phrases, and terminology, and a variety of stylistic devices, to communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives effectively and to engage their intended audience (e.g., select words that

are relevant to their topic, such as the names of First Nations, Métis, and Inuit communities and significant individuals, and pronounce them correctly when delivering a presentation; use metaphors and analogies to enhance the message of a speech; use rhetorical questions to engage their audience and to spark small- or large-group discussions)

Sample questions: “How will this metaphor engage your listeners?” “How could you change your diction to evoke the character in the role play more effectively?” “How might you effectively embed humour into your oral presentation?”

Vocal Strategies

B3.5 identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them effectively and with sensitivity to audience needs and cultural differences (e.g., use a calm tone in a debate to maintain a non-adversarial atmosphere when expressing an opposing view; adjust pitch and volume to ensure that their audience can hear clearly; clearly enunciate words to communicate the nuances of their message)

Sample questions: “How can you use context clues such as audience, subject matter, and intention to determine the appropriate volume for speaking? What examples can you give?” “How might you use silences to communicate meaning in an oral presentation?”

Non-Verbal Cues

B3.6 identify a variety of non-verbal cues, including facial expressions, gestures, and eye contact, and use them effectively and with sensitivity to audience needs and cultural differences to help convey their meaning (e.g., use body language, physical proximity, and gestures that are culturally appropriate to their audience; identify an interviewer’s use of non-verbal cues to determine their effectiveness and applicability, and use them when conducting their own interviews; use facial expressions that convey impartiality when presenting information that their audience may find controversial or surprising)

Sample question: “What background knowledge enables you to determine the types of non-verbal communication that are appropriate for you to use in a discussion with peers?”

Audio-Visual Aids

B3.7 use a variety of audio-visual aids effectively to support and enhance oral presentations on subject matter related to First Nations, Métis, and Inuit cultures, and to engage their intended audience (e.g., incorporate interactive elements into a presentation to encourage audience involvement; use visual materials such as photographs

and video clips to illustrate key points; use sound recordings of First Nations, Métis, or Inuit speakers to support a presentation on Indigenous oral traditions)

Sample question: “How can you ensure that your audio-visual materials are a support rather than a distraction?”

B4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

B4.1 explain which of a variety of strategies they found most helpful before, during, and after listening to and speaking about texts from and/or related to First Nations, Métis, and Inuit cultures, then evaluate their areas of greater and lesser strength in oral communication and identify the steps they can take to improve their skills (e.g., explain how they adapt their participation strategies to the context in culturally diverse groups; set specific goals for raising their current oral communication knowledge and skills, and keep a personal journal to monitor their progress; plan to improve their presentation skills by identifying effective strategies and skills used by other presenters)

Sample questions: “How does rehearsing the pronunciation of unfamiliar words help both you and your intended audience?” “What strategies do you see others using that you could adapt to strengthen your oral presentation skills?”

Interconnected Skills

B4.2 identify a variety of skills they have in reading, writing, viewing, and representing, and explain, with increasing insight, how these skills help them interpret and discuss oral texts from and/or related to First Nations, Métis, and Inuit cultures more effectively (e.g., describe various ways in which viewing muted videos of debates and interviews helps them improve their use of body language and facial expressions when speaking; explain how reading background material about First Nations, Métis, and Inuit cultural protocols helps them select and use appropriate listening skills during oral teachings)

Sample question: “How has the knowledge of cultural diversity you have gained from reading texts related to First Nations, Métis, and Inuit cultures made you a better listener?”

C. READING AND LITERATURE STUDIES

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Reading for Meaning:** read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;
- C2. Understanding Form and Style:** identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning;
- C3. Reading with Fluency:** use knowledge of words and cueing systems to read fluently;
- C4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources;
- C5. First Nations, Métis, and Inuit Voices in Contemporary Literature:** identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit literature, and analyse the social and cultural influence of those contributions.

SPECIFIC EXPECTATIONS

C1. Reading for Meaning

By the end of this course, students will:

Variety of Texts

- C1.1** read a variety of student- and teacher-selected contemporary texts from diverse First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources and historical texts, identifying specific purposes for reading (*e.g., to compare their own perspective on a topic with the perspective of the main character in a First Nation, Métis, or Inuit work of fiction; to identify ways in which elements such as the thesis statement, structure, and stylistic features of an essay on an issue of importance to First Nations, Métis, or Inuit communities can serve as a model for their own writing; to compare treatments of similar themes in texts from diverse First Nations, Métis, and Inuit cultures*)

Sample questions: “What stylistic elements of the essay did you find effective? Why? How might you incorporate similar features into your own writing?” “What do you hope to learn by comparing various creation stories?”

Using Reading Comprehension Strategies

- C1.2** select and use the most appropriate reading comprehension strategies before, during, and after reading to understand texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts (*e.g., compare two or more accounts of an historical event, written from different perspectives, to identify information gaps and inaccurate assumptions about First Nations, Métis, or Inuit individuals and communities in a novel set in the past; use a graphic organizer to record and clarify the messages in an essay on an issue of importance to a First Nation, Métis, or Inuit community*)

Sample questions: “How has your research on Métis life in the nineteenth century prepared you for reading the novel? What further information do you need in order to visualize the setting?”

Demonstrating Understanding of Content

C1.3 identify the most important ideas and supporting details in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, including increasingly complex or difficult texts (*e.g., outline various definitions of sovereignty or self-governance explored in a poem; explain what the subheadings in an essay reveal about the writer’s attitude to the events described; create a mind map to illustrate character relationships in a short story or novel with a First Nation, Métis, or Inuit setting*)

Sample question: “What key facts in the story support the author’s interpretation of events?”

Making Inferences

C1.4 make and explain inferences of increasing subtlety about texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts (*e.g., explain how the narrative voice supports the text’s message about the nature of social and spiritual relationships; explain what the table of contents of a magazine suggests about the target audience; explain how the introduction to a novel foreshadows certain events in the plot*)

Sample questions: “What does the layout and typography of this poem contribute to its meaning?” “What details in the introduction to this historical novel about the Métis Nation convey the austerity of life in the nineteenth century?”

Extending Understanding of Texts

C1.5 extend their understanding of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, by making rich connections between the ideas in them and in other texts and to their own knowledge, experience, and insights (*e.g., compare the ways in which the beliefs and values of a fictional character shape his or her response to a crisis with their own probable reactions in similar circumstances; apply their knowledge of First Nations, Métis, or Inuit traditions to identify and explain symbolic elements of a novel; identify similarities and differences between the ideas expressed in an editorial on a current issue related to First Nations, Métis, and Inuit communities and the ideas on the same topic expressed in at least two other texts*)

Sample questions: “How does your knowledge of First Nations, Métis, or Inuit spirituality help you understand the narrative?” “How is the thesis of this essay supported by Elders’

teachings, academic storywork, and/or First Nations, Métis, and Inuit world views?”

Analysing Texts

C1.6 analyse texts, including increasingly complex or difficult texts, in terms of the information, themes, ideas, and issues they explore in relation to First Nations, Métis, and Inuit cultures, explaining with increasing insight how various aspects of the texts contribute to the presentation or development of these elements (*e.g., explain how the poem’s theme of spirit as a life force is reinforced through repetition, diction, and choice of images; trace the evolving moral or spiritual values of a character through the development of a story; explain why internal conflict frequently appears in novels with central First Nations, Métis, and Inuit characters, and identify aspects of the characterization in a particular novel that heighten the expression of this theme*)

Sample questions: “How do the metaphors in this poem reinforce the ideas about identity the poem expresses?” “How does the structure of the story reflect the character’s spiritual journey?”

Evaluating Texts

C1.7 evaluate the effectiveness of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, using evidence from the text to support their opinions (*e.g., evaluate the effectiveness of a text on the basis of specific criteria, such as authenticity of setting, psychological depth of portrayals of First Nations, Métis, or Inuit characters, and accuracy of cultural information; evaluate how effectively the visual elements of a graphic novel featuring a First Nation protagonist contribute to the satirical intent; evaluate the historical accuracy of a biography of a prominent First Nation, Métis, or Inuk figure by researching reliable sources; compare the relationship between humans and the natural world expressed in a selection of short stories, and explain why they consider one treatment of the theme to be more effective than the others*)

Sample questions: “In what ways does the author’s use of dialogue reveal character more effectively than a third-person description could? What kinds of information can dialogue give that could not be readily conveyed through a third-person description? What kinds of information could a third-person description give that is not communicated through the dialogue?” “Was the use of flashback an effective way to explain the factors that influenced the central character’s choices? What other techniques could the author have used? Do you think they would have been as effective? Why, or why not?”

Critical Literacy

C1.8 identify and analyse the perspectives and/or biases evident in texts dealing with themes, ideas, and issues related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, commenting with growing understanding on any questions they may raise about beliefs, values, identity, and power (e.g., *explain, on the basis of research, how the historical and/or cultural context of a novel accounts for the social values expressed by its characters; compare the perspectives on an issue of importance to First Nations, Métis, and Inuit communities expressed in editorials or feature articles of different newspapers and magazines; identify the perspective implied in a historical treaty and explain how it supports or undermines the power of the signatory parties*)

Sample questions: “What groups are most prominent in this historical account of colonization? What groups are marginalized or ignored? Why do you think this is?” “What social and legal conditions of this period might help explain the actions, attitudes, and treatment of women represented in this text?” “How do the political perspectives expressed in these newspapers differ?” “What social perspective on First Nations, Métis, or Inuit identities is expressed in the text? What does that suggest about the author’s beliefs and values?”

C2. Understanding Form and Style

By the end of this course, students will:

Text Forms

C2.1 identify a variety of characteristics of literary, informational, and graphic text forms, and explain, with increasing insight, how they help communicate meaning or reflect a world view (e.g., *the choice of narrator affects the tone and content of a historical narrative; a parody achieves a satirical effect by using a serious tone to describe an absurd situation; the structure of an epic poem or a narrative text can reflect the stages of the archetypal heroic quest; the organization of a persuasive essay can be used to build an argument*)

Sample questions: “How might the ideas and themes expressed by the various design elements of a wampum belt be conveyed in an informational text? What might be lost – or gained – by using a written form of expression?” “How does the choice of narrator in this story affect the reader’s perception of Métis perspectives on the subject matter?”

Text Features

C2.2 identify a variety of features of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and explain, with increasing insight, how they help communicate meaning or reflect a world view (e.g., *describe the type of information that captioned photographs add to a report on Inuit communities; explain how the layout or punctuation of a poem on the theme of First Nations, Métis, or Inuit spirituality adds to its meaning or emotional impact; identify how fonts are used to reflect the different characters in a graphic novel*)

Sample questions: “How do the illustrations in this report on Inuit communities enhance the information supplied by the text? What new ideas do they add?” “How does this infographic support the Métis perspectives expressed in this newspaper article? Is it effective? Why, or why not?” “How does the layout of this poem add to its emotional impact?”

Elements of Style

C2.3 identify a variety of elements of style in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, and explain, with increasing insight, how they help communicate meaning or reflect a world view and enhance the effectiveness of the text (e.g., *explain how the use of first-person narrative in a novel enhances its theme about relationships with ancestral spirits; analyse how the diction used to describe First Nations, Métis, or Inuit individuals in a news report or characters in a story affects the message; explain the function of hyperbole in a satirical essay or play script about life in a First Nation, Métis, or Inuit community*)

Sample questions: “How does the use of alliteration help convey the main character’s feelings about the challenges he or she faces?” “How does the diction the author uses to describe nature and the weather reflect or enhance the theme of the story?” “How does the playwright infuse the play script with humour and philosophy to engage the audience on a topic of concern to First Nations, Métis, and Inuit communities?” “Why do you think the author uses hyperbole in the essay? How does it affect your response as a reader?”

C3. Reading with Fluency

By the end of this course, students will:

Reading Familiar Words

C3.1 demonstrate an automatic understanding of most words in a variety of reading contexts related to First Nations, Métis, and Inuit cultures (e.g., *read with understanding vocabulary used in grade-level texts on topics of importance to First Nations, Métis, and Inuit cultures, words used figuratively in literary texts, and slang words used in fiction and non-fiction texts; identify the origin of a word commonly used in the context of First Nations, Métis, or Inuit cultures and trace the evolution of its meaning*)

Sample questions: “How are the words ‘decolonization’ and ‘settler Canadian’ defined in the texts you are reading in class?” “The words ‘Indian’, ‘Indigenous’, and ‘Aboriginal’ are familiar but their meaning can be ambiguous. What are some concerns they raise in various reading contexts?”

Reading Unfamiliar Words

C3.2 use decoding strategies effectively to read and understand unfamiliar words, including words of increasing difficulty, in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources (e.g., *use an etymological dictionary to identify the original and evolving meanings of new words; use a glossary of literary terms to decode unfamiliar words encountered in literary criticism*)

Sample question: “The dictionary provides several different meanings for this word. How can you use context to determine which meaning applies in this poem?”

Developing Vocabulary

C3.3 use a variety of strategies, with increasing regularity, to explore and expand vocabulary (e.g., *refer to specialized resources such as dictionaries; identify various ways to refer to the same cultural group and determine the most appropriate in contemporary contexts*), focusing on words and phrases that have particular significance for First Nations, Métis, and Inuit communities (e.g., *nation, self-governance, sovereignty, identity/identities, non-status, band, Indian, Aboriginal, Indigenous, Haudenosaunee, Cree, Métis, minority group, special interest group, Elder, treaty, residential school*) and evaluating the precision with which these words are used in the texts they are reading

Sample questions: “Why might the word ‘adopted’ be difficult for Inuit families to interpret? What aspects of Inuit tradition

make the concepts of step-children and adopted children foreign to the culture?”

C4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

C4.1 explain which of a variety of strategies they found most helpful before, during, and after reading texts from and/or related to First Nations, Métis, and Inuit cultures, then evaluate their areas of greater and lesser strength as readers and identify the steps they can take to improve their skills (e.g., *record their reflections about how often and how proficiently they use various reading strategies, and set targets for improving their use of strategies that have been less effective; confer with the teacher to develop new strategies for understanding more challenging texts*)

Sample questions: “What pre-reading strategy did you use before starting your independent reading of the novel? Did it help you to make sense of the introduction? Why, or why not?” “How did small-group discussions influence the predictions you made about the story? How might you improve your use of small-group discussions?”

Interconnected Skills

C4.2 identify a variety of skills they have in listening, speaking, writing, viewing, and representing, and explain, with increasing insight, how these skills help them read texts from and/or related to First Nations, Métis, and Inuit cultures more effectively (e.g., *explain specific ways in which their knowledge of how to structure a piece of writing can help them analyse the structure of a text they are reading; identify the listening skills they drew on when reading a play script to interpret the tone of a character’s dialogue*)

Sample question: “How did staging a debate about the central argument of the text you read in class help you understand the issues raised in it?”

C5. First Nations, Métis, and Inuit Voices in Contemporary Literature

By the end of this course, students will:

Development of Contemporary Literature

C5.1 describe the contributions of a variety of individuals, organizations, and initiatives to the development of contemporary First Nations, Métis, and Inuit literature (e.g., individuals: *Thomas King, Rachel Attituq Qitsualik-Tinsley,*

Lee Maracle, Kateri Akiwenzie-Damm, Taqralik Partridge; organizations: the Ontario Native Literacy Coalition RIEL Centre, Indigenous- and non-Indigenous-owned publishing companies and booksellers, library associations; initiatives: Kimiwan zine, the Ânskohk Aboriginal Literature Festival, various book awards, book clubs that focus on works by Indigenous writers)

Sample questions: “How have Indigenous and non-Indigenous publishing houses supported the emergence of new First Nations, Métis, and Inuit writers?” “What awards can you name that have helped raise public awareness of First Nations, Métis, and Inuit literature? Who are some recipients and what were their contributions?”

Influence of Contemporary Literature

C5.2 analyse the influence of contemporary First Nations, Métis, and Inuit literary works on identities and heritage in Canada (e.g., in terms of offering alternative perspectives on historical events in Canada; of incorporating First Nations, Métis, and Inuit voices, world views, and identities into Canadian literary heritage; of shaping the content and delivery of postsecondary history and literature courses), commenting with increasing insight on the role of literature as a social and cultural force in First Nations, Métis, and Inuit communities

Sample questions: “What are some specific ways in which Basil Johnston’s works have contributed to linguistic and cultural revitalization in First Nations, Métis, and Inuit communities?” “What major themes are represented in the collective works gathered in *Honouring Indigenous Women: Hearts of Nations, vol. 2*? What event made the Toronto launch of the book especially significant?” “What are some specific benefits that contemporary Canadian society receives from First Nations, Métis, and Inuit literature?”

Influence of Technology

C5.3 analyse the role of technology in helping promote the work of contemporary First Nations, Métis, and Inuit writers and publishers, drawing on evidence from a variety of initiatives to support their conclusions (e.g., *Atlantic Canada’s First Nation Help Desk offers video-conferencing and other technologies to help writers co-create community narratives and co-write publications; the Historica Canada Indigenous Arts & Stories competition for First Nations, Métis, and Inuit youth gives a start to emerging writers by sharing their work online; social media influencers use online chats and blog posts to review and promote new Indigenous literature*)

D. WRITING

OVERALL EXPECTATIONS

By the end of this course, students will:

- D1. Developing and Organizing Content:** generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures;
- D2. Using Knowledge of Form and Style:** draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;
- D3. Applying Knowledge of Conventions:** use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;
- D4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages of writing texts on subject matter related to First Nations, Métis, and Inuit cultures.

SPECIFIC EXPECTATIONS

D1. Developing and Organizing Content

By the end of this course, students will:

Identifying Topic, Purpose, and Audience

- D1.1** identify the topic, purpose, and audience for a variety of writing tasks on subject matter related to First Nations, Métis, and Inuit cultures (e.g., an expository essay comparing the themes of two short stories or poems about family relationships in an Inuit community; a letter to the editor to rebut or endorse a news story about urban life as experienced by First Nations teens; an adaptation of a children’s story to better reflect Métis life; a blog post about privilege and oppression, their effect on individuals and groups, and ways to address the consequences; a statement of personal commitment to reconciliation between Indigenous and non-Indigenous peoples)

Sample questions: “Before you begin your letter to the editor, think about your audience. Are you writing for teens like those in the news story you are responding to, or for a more general audience? Do you want to persuade your readers to accept a new viewpoint, or to endorse the perspective of the original article?” “How would you dramatize an event in a story to appeal to an audience of children?”

Generating and Developing Ideas

- D1.2** generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate and with increasing effectiveness (e.g., use a graphic organizer to group ideas and to help them determine the focus of an essay on symbolism in First Nations, Métis, and Inuit children’s stories; after obtaining permission, make jot notes of ideas and questions arising during an oral teaching by an Elder, Métis Senator, knowledge keeper, or knowledge holder for later reference in preparing in a written report; create a mind map or a Venn diagram to explore connections between the concepts they wish to express in a poem on the theme of First Nations, Métis, and Inuit sovereignty or self-governance; consult bibliographies and reference lists in books and periodicals, including e-books and e-journals, to identify potential sources of new information and ideas)

Sample questions: “What questions would you like to investigate in preparing to write this essay?” “What have you identified as a possible thesis?”

Research

- D1.3** locate and select information to effectively support ideas for writing, using a variety of strategies and print, electronic, and other

resources, as appropriate (e.g., create a research plan and track their progress; identify a range of sources that contain material related to First Nations, Métis, and Inuit customs and concerns; use keyword searches to locate online information relevant to their topic; create a detailed template to evaluate sources for relevance, reliability, viewpoint, and inclusive perspectives; record all sources of information, observing conventions for proper documentation, to ensure that all sources and extracts are fully acknowledged in their final piece of work)

Sample question: “What steps have you taken to ensure that you will be able to credit all research sources fully and accurately?”

Organizing Ideas

D1.4 identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies and selecting the organizational pattern best suited to the content and the purpose for writing (e.g., reorganize the plot outline for a story to include a series of flashbacks; identify a pattern to guide their use of imagery in writing a poem; work in groups to sort and organize their ideas for writing a spoken-word story or poem, focusing on categories such as voice, power, and the depiction and/or exclusion of certain groups; use a graphic organizer to refine their ideas about a thesis or topic in preparation for writing a literary essay; determine the organizational pattern, such as chronological order, climactic order, or cause and effect, best suited to presenting ideas and information in an essay on a specific topic)

Sample questions: “How will you determine the best pattern of imagery to use in your poem?” “How will you organize the information you have gathered for your essay to best develop your thesis?”

Reviewing Content

D1.5 determine whether the ideas and information gathered are accurate and complete, interesting, and effectively meet the requirements of the writing task (e.g., draft a variety of opening statements and read them aloud for peer group feedback about which one will engage readers most effectively; review the information gathered for a persuasive essay and, after eliminating irrelevant material, assess the remaining details to ensure that they meet the information requirements of the writing task)

Sample questions: “Which of the quotations you have collected are the most relevant to your analysis of this short story?” “Would including a First Nation, Métis, or Inuit perspective on your topic make your argument more complete and persuasive? Why, or why not?”

D2. Using Knowledge of Form and Style

By the end of this course, students will:

Form

D2.1 write for different purposes and audiences using a variety of literary, informational, and graphic text forms (e.g., a report comparing the responses of classmates to a graphic novel studied in class; a narrative poem for peers, based on a short story about cultural identity; a film critique for a First Nation community newspaper; descriptive paragraphs that will form part of a public relations campaign to raise the profile of First Nations, Métis, and Inuit course offerings; the text of a speech for a peer running for student trustee; an opinion piece about the effect of stereotypes, racism, sexism, or culturally inappropriate language on readers)

Sample question: “What text form have you chosen to present the findings of your survey comparing the political priorities of urban and on-reserve First Nations individuals?”

Voice

D2.2 establish a distinctive voice in their writing, modifying language and tone skilfully and effectively to suit the form, audience, and purpose for writing (e.g., use an authoritative tone in a persuasive essay on the necessity of bilateral negotiations between First Nations, Métis, or Inuit governments and various levels of government in Canada; use repeated sentence patterns in the dialogue of a specific character in their script of a skit or short play to establish a distinct personality)

Sample questions: “How can you convey the emotions of a character who has been confronted by a false accusation? What words might this character use?” “How can you project an authoritative tone in this persuasive essay on nation-to-nation negotiations?”

Diction

D2.3 use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience (e.g., vary the use of concrete and abstract words appropriately in a poem; use evocative words and phrases accurately and effectively in describing their response to a text, object, or person; use precise words and clear, straightforward sentences to present information and to answer questions in informational texts)

Sample questions: “Where in your essay could you state an idea more clearly or precisely? Where might you add descriptive details?” “Have you used a sufficient variety of concrete words to give your poem energy?”

Sentence Craft and Fluency

D2.4 write complete sentences that communicate their meaning clearly and effectively, skilfully varying sentence type, structure, and length to suit different purposes and making smooth and logical transitions between ideas (*e.g., use coordination and subordination, as appropriate, to emphasize ideas and enhance the readability of sentences; repeat sentences of the same structure to provide rhetorical emphasis*)

Sample questions: “Where in your text might you vary the length of the sentences? What effect would that have on the reader?” “How have you ensured that the transition from one idea to the next is logical?”

Critical Literacy

D2.5 explain, with increasing insight, how their own beliefs, values, and experiences are revealed in their writing, and how these may either reflect or conflict with a First Nation, Métis, or Inuit world view (*e.g., determine whether the ideas in their writing and the language they use to express them are inclusive and non-discriminatory, and explain how they checked for bias; explain how their description of a specific event reveals their values, even if they are not stated explicitly, and make connections between these values and a First Nation, Métis, or Inuit world view*)

Sample questions: “Does your description of this character present her in a positive light or a negative one? How well does that reflect your intention?” “What attitudes and values have you conveyed in this piece of informational writing, even though you have not expressed them explicitly?”

Revision

D2.6 revise drafts to improve the content, organization, clarity, and style of their written work, using a variety of teacher-modelled strategies with increasing effectiveness (*e.g., add precise and appropriate transitional words and phrases to show more clearly the logical relationship between ideas in an argument or position paper; change the order in which types of imagery occur in a poem to heighten the emotional impact*)

Sample questions: “What details in your essay might detract from the overall impression you are trying to achieve?” “How could you reorganize the elements of your poem so that it will appeal more strongly to your readers’ emotions?” “How might you restate the ideas in your opening paragraph to ensure that the core message about First Nations, Métis, or Inuit perspectives is clearly and energetically expressed?”

Producing Drafts

D2.7 produce revised drafts of a variety of texts, including increasingly complex texts, written to meet criteria identified by the teacher, based on the curriculum expectations and respecting First Nations, Métis, and Inuit communication styles (*e.g., adequate development of information and ideas, logical organization, appropriate use of form and style, appropriate use of conventions*)

Sample questions: “If you were to cut your essay into its separate paragraphs and mix the paragraphs up, would you be able to determine the original order? What does that reveal about the development of your argument?” “What other organizational pattern could you have used in this essay to prove your thesis?”

D3. Applying Knowledge of Conventions

By the end of this course, students will:

Spelling

D3.1 consistently use knowledge of spelling rules and patterns, a variety of resources, and appropriate strategies to identify and correct their own and others’ spelling errors (*e.g., select and use print and electronic spelling resources judiciously, demonstrating awareness of variant spellings, such as U.S. spellings; distinguish between homonyms when editing a peer’s writing; use irregular spellings for effect in an advertisement aimed at a teenaged audience; use electronic dictionaries to check spelling regularly and without prompting; identify words that they regularly misspell and implement appropriate strategies to avoid repeating the errors*)

Sample questions: “What steps can you take to remember the correct spelling of that word and avoid repeating the error in the future?” “Where have you seen irregular spellings used on purpose? Why do you suppose they were used in those cases?”

Vocabulary

D3.2 build vocabulary for writing by confirming word meaning(s) and reviewing and refining word choice, using a variety of resources and strategies, as appropriate for the purpose and with increasing effectiveness (*e.g., consult specialized dictionaries and relevant websites to identify appropriate, current terminology to use in referring to various cultural groups in Canada; incorporate specialized terminology appropriate to the topic in an essay on an issue related to First Nations, Métis, or Inuit cultures or communities; use an etymological dictionary to identify the original meaning of a word and meanings it has acquired over time*)

Sample questions: “How could you explore other ways of wording this idea? What Indigenous and non-Indigenous resources could you consult?” “What other texts could you read to expand the vocabulary you use to write about this topic?” “Are the words you have used in this description likely to be familiar to your audience? If not, what other words might you select?”

Punctuation

D3.3 use punctuation correctly and effectively to communicate their intended meaning (e.g., use commas correctly to separate words, phrases, and clauses; correctly introduce and punctuate both short and long quotations in the body of an essay, properly setting off block quotations; use semicolons where appropriate to create balance and parallelism in sentences with two or more clauses)

Sample questions: “How do you know when to run a quotation into the text and when to set it off as a block? What is the accepted way to set off a quotation?”

Grammar

D3.4 use grammar conventions correctly and appropriately to communicate their intended meaning clearly and effectively (e.g., use a variety of sentence structures correctly to communicate complex ideas; use coordination and subordination correctly and appropriately; use parallelism and balance to aid clarity; use pronoun case, number, and person correctly; use verb tenses correctly in reported dialogue; use active and passive voice appropriately for the purpose and audience)

Sample questions: “How would you rewrite this series of sentences to create parallelism?” “In general, your consistent use of the active voice to persuade readers of your point of view is appropriate, but where in your essay might you use the passive voice effectively?”

Proofreading

D3.5 regularly proofread and correct their writing (e.g., ask peers to check their drafts for errors in spelling, vocabulary, punctuation, and grammar, then consult print and electronic resources to confirm the accuracy of the feedback they receive and make corrections where necessary; use the Track Changes function in their word-processing program when entering proofreading changes, and keep a file of these corrections for future reference)

Sample questions: “What steps can you take to confirm that peer feedback is accurate and appropriate?” “How can the Track Changes tool be of help in the writing process?”

Publishing

D3.6 use a variety of presentation features, including print and script, fonts, graphics, and layout, to improve the clarity and coherence of their written work and to heighten its appeal and effectiveness for their audience (e.g., select an appropriate format for a letter they are writing to the editor of a specific newspaper; choose design features that will appeal to their peers when creating a blog for that audience)

Sample questions: “Who is the audience for your blog? How does your choice of design features and layout reflect that audience?”

Producing Finished Works

D3.7 produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations and respecting First Nations, Métis, and Inuit communication styles (e.g., adequate development of information and ideas, logical organization, appropriate use of form and style, appropriate use of conventions)

Sample questions: “How might incorporating some quotations into your poetry critique help your readers understand your point of view? Where would they be most effective?”

D4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

D4.1 explain which of a variety of strategies they found most helpful before, during, and after writing texts on subject matter related to First Nations, Métis, and Inuit cultures, then evaluate their areas of greater and lesser strength as writers and identify the steps they can take to improve their skills (e.g., identify different ways of organizing research prior to writing, and explain the most appropriate use for each; share with peers a strategy or technique that they have found helpful in writing effective introductions and conclusions; assess their approach to editing and proofreading their work, and plan to make changes where necessary)

Sample questions: “How did peer editing improve the quality of a recent piece of your writing? How might you incorporate what you learned into other pieces of written work?” “What have you observed about similarities and differences in your writing process for different text forms?” “Name one aspect of your writing that you have strengthened recently and one aspect that needs more attention. How did you improve in the first area? What will you do to improve in the other area?”

Interconnected Skills

D4.2 identify a variety of skills they have in listening, speaking, reading, viewing, and representing, and explain, with increasing insight, how these skills help them write texts on subject matter related to First Nations, Métis, and Inuit cultures more effectively (*e.g., describe some ways in which reading widely has helped them discover new models for their own writing; explain how listening to speeches and oral teachings can help them improve their essay writing and narrative writing*)

Sample question: “How has listening to teachings by Elders, Métis Senators, knowledge keepers, and/or knowledge holders helped you improve your ability to write persuasive essays?”

Portfolio

D4.3 select examples of a variety of types of writing that express themes, ideas, and perspectives explored in this course and that they think most clearly reflect their growth and competence as writers, and explain the reasons for their choice (*e.g., select a finished piece of writing for a class anthology of creative writing, and explain why they think it is a good example of their work; select a finished piece of writing that caused them frustration to produce, and explain the problems they encountered and how they attempted to resolve them, and select another finished piece that shows their growth as a writer, and explain how and where it shows improvement*)

Sample questions: “What pieces of your writing represent the style of writing you prefer or the text form you feel most comfortable writing? How can you explain your choice?” “Do you see yourself as a stronger creative writer or technical writer? To what do you attribute this strength?”

E. MEDIA STUDIES

OVERALL EXPECTATIONS

By the end of this course, students will:

- E1. Understanding Media Texts:** demonstrate an understanding of a variety of media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources;
- E2. Understanding Media Forms, Conventions, and Techniques:** identify some media forms and explain how the conventions and techniques associated with them are used to create meaning in the context of First Nations, Métis, and Inuit cultures;
- E3. Creating Media Texts:** create a variety of media texts on subject matter related to First Nations, Métis, and Inuit cultures, for different purposes and audiences, using appropriate forms, conventions, and techniques;
- E4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as interpreters and creators of media texts, areas for improvement, and the strategies they found most helpful in understanding and creating media texts on subject matter related to First Nations, Métis, and Inuit cultures;
- E5. First Nations, Métis, and Inuit Voices in Contemporary Media:** identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit media production, analysing the social and cultural influence of those contributions and the role of media literacy.

SPECIFIC EXPECTATIONS

E1. Understanding Media Texts

By the end of this course, students will:

Purpose and Audience

- E1.1** explain how media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, are created to suit particular purposes and audiences (*e.g., describe how a news broadcast by the Aboriginal Peoples Television Network reflects the priorities and interests of its target audience; identify the primary audience for a video game featuring a First Nation character and explain their reasoning; explain the purpose of selecting certain images over others in a documentary about remote Inuit communities*)

Sample questions: “In your opinion, why do some news items about First Nations, Metis, or Inuit individuals fuel misconceptions while others do not? How might the intended audience of the piece affect the journalist’s accuracy?”
“Whose interests are served by this news item?”

In your opinion, why was this text produced?
“What is the likely purpose of a museum website showing mainly historical images of First Nations, Métis, and Inuit cultures rather than contemporary images? Who is the primary audience?”

Interpreting Messages

- E1.2** interpret media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey (*e.g., identify some underlying social and/or political messages in a documentary on First Nations, Métis, or Inuit housing, access to clean drinking water, or mental health services, and explain how statistics are used to support those messages; identify the implied message about government legislation and Indigenous peoples in an online broadcast by a major Canadian news network and suggest possible reasons why the message is not openly expressed*)

Sample questions: “What societal values or beliefs do you think are revealed by online news coverage of recent legislation affecting First Nations, Métis, and Inuit cultures?” “What is the overt message of this documentary about missing and murdered Indigenous women in Canada? What message or messages are implied? How are the implied messages conveyed? On what facts are they based?”

Evaluating Texts

E1.3 evaluate how effectively information, themes, ideas, issues, and opinions are communicated in media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose (e.g., *determine whether a televised press conference about an initiative to improve health services to First Nations, Métis, and Inuit communities effectively communicated all the information needed by the target audience; assess the relative effectiveness of interviews with filmmakers and actors and interviews with film historians in the documentary Reel Injun*)

Sample questions: “In what ways might a virtual museum exhibition focused on traditional customs and past achievements both help and hinder First Nations, Métis, and Inuit efforts to realize contemporary aspirations?” “In your opinion, what Aboriginal Peoples Television Network programming has changed Canadian attitudes about First Nations, Métis, or Inuit individuals the most? In what ways has it altered these perspectives? Does that reflect the goals of the network? Why, or why not?”

Audience Responses

E1.4 explain why the same media text might prompt a variety of different responses from different audiences (e.g., *provide historical reasons why a First Nation, Métis, or Inuk war veteran and a youth from the same community might have different reactions to the Canadian flag and/or the nation flag representing their home community; identify various possible responses to background information provided by an Indigenous women’s organization in a statement about a government policy position on an issue concerning First Nations, Métis, and Inuit women*)

Sample questions: “Why might some people be offended by a news broadcast suggesting wrongdoing by the Crown in its dealings with Indigenous peoples? Why might a First Nation, Métis, or Inuk activist find such a broadcast refreshing?”

Critical Literacy

E1.5 identify the perspectives and/or biases evident in media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, and comment on any questions they may raise about beliefs, values, identity, and power (e.g., *identify First Nations, Métis, or Inuit archetypes and/or stereotypes portrayed in a film, and explain how they are used to confirm or contradict the audience’s expectations about plot or character; assess the realism or lack of realism in the depiction of a First Nation, Métis, or Inuk character in a mainstream television sitcom or drama*)

Sample questions: “Were you expecting this character to be depicted as ‘good’ or ‘bad’? Why? What prior experiences informed your predictions about the character?” “How does the depiction of family structures on mainstream television sitcoms represent or fail to represent First Nations, Métis, and Inuit perspectives on family life and relationships? What issues does that raise about Canadian social values?” “What power imbalance is implied between the characters in this Western? How is this typical of mid-twentieth-century films in this genre?”

Production Perspectives

E1.6 explain how production, marketing, financing, distribution, and legal/regulatory factors influence the First Nations, Métis, and Inuit media industry (e.g., *describe some ways in which the concentration of media ownership affects First Nations, Métis, and Inuit media creators; determine whether the Canadian-content regulations of the Canadian Radio-television and Telecommunications Commission [CRTC] contain any provisions for Indigenous content, and explain how that affects First Nations, Métis, and Inuit communities; identify some challenges that First Nations, Métis, and Inuit media creators face in financing projects, and describe some recent attempts to address those challenges*)

Sample questions: “What considerations drove the decision to establish the Aboriginal Peoples Television Network?” “What are some marketing factors that hinder the distribution of media texts intended for First Nations, Métis, and Inuit audiences? How is technology being used to address this challenge?”

E2. Understanding Media Forms, Conventions, and Techniques

By the end of this course, students will:

Form

E2.1 identify general and specific characteristics of a variety of media forms and explain, with increasing insight, how they shape content and create meaning in the context of First Nations, Métis, and Inuit cultures (*e.g., digital learning platforms use sound, video, and interactivity to make an Indigenous language accessible and meaningful to learners in communities where there are no speakers of the language; First Nations, Métis, and Inuit websites use links to similar or related content to invite and facilitate further exploration of cultural themes*)

Sample questions: “What characteristics of the Internet make it a good vehicle to promote and support the revitalization of Indigenous languages in First Nations, Métis, and Inuit communities?” “How has clothing been used in historical and contemporary contexts to convey messages about First Nations, Métis, and Inuit cultural perspectives?”

Conventions and Techniques

E2.2 identify conventions and/or techniques used in a variety of media forms and explain, with increasing insight, how they convey meaning and influence their audience in the context of First Nations, Métis, and Inuit cultures (*e.g., the inclusion of regional news feeds on the Aboriginal Peoples Television Network website fosters awareness of both the diversity and the shared perspectives of First Nations, Métis, and Inuit communities across Canada; the integration of elements of traditional music into songs by contemporary First Nations, Métis, and Inuit musicians expresses both pride in culture and heritage and resistance to colonialist views*)

Sample questions: “What elements of traditional music did you hear in the *Mother Earth* music recording by Eagle & Hawk? What message do you think those elements were intended to convey, and what was your emotional response?”

E3. Creating Media Texts

By the end of this course, students will:

Purpose and Audience

E3.1 describe the topic, purpose, and audience for media texts they plan to create on subject matter related to First Nations, Métis, and Inuit cultures (*e.g., a documentary about First Nations, Métis, and Inuit artists who are using new technologies, with the purpose of encouraging a teenaged*

audience to explore media forms), and identify significant challenges they may face in achieving their purpose (*e.g., gaining permission from artists to incorporate their work in new media texts; learning how to use the technology needed to create their media texts; finding ways to engage their intended audience on a serious topic*)

Sample questions: “Who is the audience for your radio program about First Nations, Métis, and Inuit musicians? What is the purpose of broadcasting these contributions to the music industry? What copyright issues will you need to address before choosing the music examples to include in your program? How might it be helpful to approach some of the musicians you want to showcase?” “What challenges might you face in creating an advertisement to be broadcast during a sporting event? How might you overcome these challenges?”

Form

E3.2 select a media form to suit the topic, purpose, and audience for a media text they plan to create on subject matter related to First Nations, Métis, and Inuit cultures, and explain why it is the most appropriate choice (*e.g., explain why interviewing a cultural resource person from the local community is an appropriate way to promote an upcoming school event focusing on Métis culture; explain why an editorial cartoon is an effective way to communicate a political viewpoint about an issue of importance to First Nations, Métis, and Inuit communities*)

Sample questions: “Why might you find a social media advertisement more effective than other forms of communication to promote clothing designs that reflect First Nations, Métis, or Inuit influences?” “Why might a photo-sharing site be a good way to celebrate the diversity of art forms produced in a local Ojibwe community?”

Conventions and Techniques

E3.3 identify a variety of conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help communicate a specific aspect of their intended meaning effectively (*e.g., a ticker tape banner on a website they plan to create will include features such as local news, weather, and sports updates to promote and engage their community; a soundtrack featuring music from the same period as the images in their digital photographic essay will establish the tone and convey the historical context*)

Sample questions: “Which visual and audio techniques will you select in the presentation software to make the transition from one image to the next in your digital photographic essay? How will that help convey your message?”

Producing Media Texts

E3.4 produce media texts, including increasingly complex texts, on subject matter related to First Nations, Métis, and Inuit cultures, for a variety of purposes and audiences, using appropriate forms, conventions, and techniques (*e.g., a blog to share views about First Nations, Métis, and Inuit art works; a video to document the evolution of the Indigenous music industry in Canada*)

E4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

E4.1 explain which of a variety of strategies they found most helpful in interpreting and creating media texts on subject matter related to First Nations, Métis, and Inuit cultures, then evaluate their areas of greater and lesser strength as media interpreters and producers and identify the steps they can take to improve their skills (*e.g., identify successful and less successful examples of interpretive and creative tasks they carried out, describe the strategies they used, and explain which strategies worked well and what they would do differently another time*)

Sample questions: “How has your strategy of recording First Nations, Métis, and Inuit content on different media outlets to determine frequency and type of coverage influenced your approach to interpreting media productions? What similar strategy might you use in other contexts?” “How helpful did you find peer feedback when you were making a shortlist of photos to use in your collage? When, or in what way, might the strategy of seeking feedback be counterproductive?”

Interconnected Skills

E4.2 identify a variety of skills they have in listening, speaking, reading, and writing, and explain, with increasing insight, how these skills help them interpret and create media texts on subject matter related to First Nations, Métis, and Inuit cultures more effectively (*e.g., explain how analysing newspaper articles can help them develop the structure and content of an online petition about the federal government’s response to an Inuit concern; describe the listening skills they drew on to create an effective video interview*)

Sample question: “How did your listening and speaking skills help you develop a short video about Métis families in urban settings?”

E5. First Nations, Métis, and Inuit Voices in Contemporary Media

By the end of this course, students will:

Media Development

E5.1 describe the contributions of a variety of individuals, organizations, and initiatives to the development and production of contemporary First Nations, Métis, and Inuit media texts (*e.g., individuals: Jeff Barnaby, Carla Robinson, Lisa Meeches, Nina Wilson, Sylvia McAdam, Chief Dan George, Alanis Obomsawin; organizations: the National Film Board of Canada, TVOntario, the Aboriginal Peoples Television Network, the Inuit Broadcasting Corporation, Unikkaar Studios Inc., IsumaTV, CBC Indigenous; initiatives: the Idle No More movement; college programs in Indigenous visual and media arts; Indigenous-focused television programs, films, and documentaries; the partnership of SAY Magazine and NationTalk newswire to provide access to First Nations, Métis, and Inuit content across media platforms*)

Sample questions: “What recent videos and films have been made by First Nations, Métis, or Inuit directors and producers? What types of support do Indigenous-owned distribution and production companies provide to them? What are some examples of such companies?”

Influence of Media Production

E5.2 analyse the influence of contemporary First Nations, Métis, and Inuit media texts on identities and heritage in Canada (*e.g., in terms of offering alternative perspectives on contemporary events in Canada; of incorporating First Nations, Métis, and Inuit voices, world views, and identities into Canadian media productions; of shaping the content and delivery of representations of First Nations, Métis, and Inuit individuals or communities offered through contemporary mainstream media channels*), commenting with increasing insight on the role of media production as a social and cultural force in First Nations, Métis, and Inuit communities

Sample questions: “What are some examples of media texts that have changed Canadian perceptions of the lives of contemporary First Nations, Métis, and Inuit individuals? What are some specific changes that have resulted from their production?”

Media Literacy and Media Access

E5.3 analyse the role of media literacy and media access in promoting the work of contemporary First Nations, Métis, and Inuit media creators, drawing on evidence from a variety of technological initiatives to support their conclusions (*e.g., the use of social media to disseminate media texts reflecting Indigenous perspectives on issues that affect First Nations, Métis, and Inuit communities and individuals; the introduction of accessible and affordable technology and media platforms; the expansion of broadband systems to deliver public service to remote and rural First Nations, Métis, and Inuit communities; initiatives to support local decision making about specific community technology needs*)

Sample questions: “Do you think contemporary First Nations, Métis, and Inuit media texts have become more accessible through the use of contemporary social media platforms? Why, or why not? What barriers might remote and rural media creators face in using these social media?” “How does the First Nations Innovation project support First Nations ownership and control of, and access to, information and communication technologies and infrastructure?”

English: Understanding Contemporary First Nations, Métis, and Inuit Voices, Grade 11

College Preparation

NBE3C

This course explores the themes, forms, and stylistic elements of literary, informational, graphic, oral, cultural, and media text forms emerging from First Nations, Métis, and Inuit cultures in Canada, and also looks at the perspectives and influences of texts that relate to those cultures. In order to understand contemporary text forms and their themes of identity, relationship, and self-determination, sovereignty, or self-governance, students will study the use of text forms by Indigenous authors/creators from other periods in expressing ideas related to these themes. Students will also create oral, written, and media texts to explore their own ideas and understanding, focusing on the development of literacy, communication, and critical and creative thinking skills necessary for success in academic and daily life. The course is intended to prepare students for the compulsory Grade 12 English college preparation course.

Prerequisite: English, Grade 10, Academic or Applied

A. FIRST NATIONS, MÉTIS, AND INUIT PERSPECTIVES AND TEXT FORMS IN CANADA

OVERALL EXPECTATIONS

Throughout this course, students will:

- A1. Exploring:** explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;
- A2. Deconstructing:** demonstrate an understanding of how representations of First Nations, Métis, and Inuit individuals, communities, and cultures in text forms created in Canada are influenced by perspectives related to or shaped by historical period, cultural background, and social and political conditions and events, including perspectives related to gender and the role of women;
- A3. Reconstructing:** demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.

SPECIFIC EXPECTATIONS

A1. Exploring

Throughout this course, students will:

Identifying Text Forms

- A1.1** identify various cultural text forms¹ and associated customs from First Nations, Métis, and Inuit cultures, and explain how they support the communication of meaning within the society (*e.g., Anishinaabe pictographs painted on rocks communicate visions and messages through images of humans and animals; a traditional talking stick is a means to facilitate discussion at various circles, ceremonies, and cultural events through the use of symbolism and honoured protocols; clothing or regalia created to be worn at First Nations powwows and other cultural gatherings reflects identity and collective values; the Haudenosaunee Thanksgiving Address is said before all else at ceremonies and significant meetings to give thanks for the natural world*)

Sample questions: “How does the Hiawatha Belt record the development of the Five Nations Confederacy? What are the teachings behind its symbolism? How do the oral stories that accompany the belt help the beneficiary understand the Great Law of Peace?”

Formulating Questions

- A1.2** formulate appropriate questions to guide their explorations of themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (*e.g.,* factual question: “How are the designations ‘status’ and ‘non-status’ determined?”; comparative question: “What are some similarities and differences in the expression of cultural identity by Métis and Inuit individuals?”; causal question: “What are some consequences of presenting a

1. The term “cultural text form” is used in this document to refer to forms and means of communication – including, for example, elements of material culture, such as clothing and regalia; stories; songs, music, dances; and cultural practices – that have developed over time on the basis of the beliefs and values of the culture and that are respected, honoured, and passed on from generation to generation to express and communicate those shared beliefs and values. These forms employ various symbols, practices, images, sounds, and/or concrete forms to convey information and ideas. See [page 117](#) for background information and a chart identifying various types of cultural text forms.

decolonizing perspective in contemporary informational narratives about Canada?”)

Sample questions: “What is an inquiry stance? How does using an inquiry stance help you understand the divergence of views presented in these two texts?”

Exploring Identities

A1.3 identify and describe several different themes, ideas, and issues related to First Nations, Métis, and Inuit identities, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (*e.g., with reference to the challenge of reconciling multiple cultural identities, self-identification and naming, a sense of isolation and marginalization*)

Sample questions: “As you reflect on a local First Nation gathering that you attended, what aspects of the experience did you find personally meaningful? What did you learn about individual or cultural identity? How did you make meaning of the cultural text forms that were present?”

Exploring Relationships

A1.4 identify and describe several different themes, ideas, and issues associated with relationships in First Nations, Métis, and Inuit cultures, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (*e.g., with reference to the ways in which natural law shapes the relationship between humanity and nature in many Indigenous cultures, the relationship between community aspirations and individual aspirations*)

Sample questions: “How is the concept of relationships expressed in various treaties? Why is it important to explore how nation-to-nation relationships are reflected not only in written text forms such as treaties but also in cultural text forms such as wampum belts?”

Exploring Self-Determination, Sovereignty, and Self-Governance

A1.5 identify and describe several different themes, ideas, and issues related to First Nations, Métis, and Inuit self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (*e.g., with reference to traditional territories; international, national, and provincial political leadership; Métis governance structures and community charter membership; grassroots civic action*)

Sample question: “Why do you think the author of this article took time to tell the story of the geography of this territory and

its importance to the first peoples before making his or her main point about sovereignty or self-governance?”

Comparing Perspectives

A1.6 compare several different perspectives on themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various texts from both Indigenous and non-Indigenous sources (*e.g., compare the perspectives on the role of humanity within the natural environment expressed in a text by a First Nation, Métis, or Inuk writer and one by a non-Indigenous Canadian writer; after reviewing several different texts, define the concept of community from a First Nations, Métis, or Inuit perspective and identify various similarities and differences with a non-Indigenous perspective*)

Sample questions: “How might the perspective of a magazine article on the history and contemporary context of Inuit in Canada vary depending on the sources it is drawn from?” “How would you outline the perspectives of these two news articles about the role of Indigenous men and fathers today?” “What are some of the similarities and differences between the way these two short stories approach the theme of a family’s connection to the urban Indigenous community?”

A2. Deconstructing

Throughout this course, students will:

Viewpoint

A2.1 determine how the messages relating to First Nations, Métis, and Inuit cultures conveyed in various contemporary and historical Indigenous text forms, and, as appropriate, in non-Indigenous texts, might change if they were presented from different perspectives (*e.g., the perspectives of veterans, landowners, non-Indigenous immigrants, elderly community members, First Nations women, individuals who live off the land*), and make inferences about how the viewpoint of the creator/author is shaped by factors related to historical period, gender, culture, sexual orientation, ability, and/or politics

Sample questions: “What cultural factors do you think are shaping the perspective presented in this news article? On what evidence do you base your opinion?” “From whose perspective is this article about fishing, hunting, and gathering written? How might the article differ if it

had been written from the perspective of a First Nation hunter or fisher?" "Whose perspective is reflected in this non-Indigenous historical account of the fur trade? How might the account change if it were written from the perspective of a First Nation, Métis, or Inuk woman?"

Contradictions

A2.2 identify contradictions in how First Nations, Métis, and Inuit cultures have been depicted in various contemporary and historical Indigenous text forms, and non-Indigenous texts (e.g., *militant versus peaceful, stewards of the land versus territorially acquisitive*), and analyse possible reasons for the divergence of views

Sample questions: "What are some different perspectives on current treaty relations presented in contemporary texts? What reason can you offer for any contradictions in those perspectives?" "How did listening to a First Nation treaty researcher talk about treaty relations and nationhood change your view of treaties in Ontario? What elements of the talk contradicted your earlier understanding of treaties?" "In some European historical accounts of encounters between First Nations peoples and European settlers, First Nations individuals are depicted as inherently gentle and in other accounts as inherently violent. How can you explain this contradiction?"

Positioning

A2.3 make inferences about attitudes towards First Nations, Métis, and Inuit content in various contemporary and historical text forms, providing explanations that draw on appropriate evidence to support their opinions (e.g., *the juxtaposition of ideas; the context within which traditional knowledge is presented; the application of Western academic criteria to First Nations, Métis, or Inuit knowledge sources*)

Sample question: "How might your interpretation of the Anishinaabe Ojibwe creation story have changed if the story had been presented in the context of diverse belief systems, rather than as a myth?"

Accessibility

A2.4 describe various contemporary and historical factors affecting public access to First Nations, Métis, and Inuit text forms, including cultural text forms (e.g., *the ability of publishers in Canada to widen or restrict the audience for texts by First Nations, Métis, and Inuit creators/authors; the development of Indigenous publishers and book-sellers with a commitment to promote, preserve, and publish First Nations, Métis, and Inuit stories and knowledge; the protection of cultural text forms by First Nations, Métis, and Inuit societies*)

Sample questions: "Why do certain First Nations, Métis, and Inuit societies protect the publication of cultural text forms containing traditional knowledge? What is the significance of this protection to the represented cultures? What are some similar practices in your own culture or others around the world?"

Asymmetries

A2.5 describe various issues related to attempts to apply Western cultural criteria to First Nations, Métis, and Inuit text forms, including cultural text forms (e.g., *the privileging of finite knowledge over evolving and contextual knowledge, the undervaluation of communal knowledge banks in favour of individual intellectual property*)

Sample question: "How do copyright requirements challenge First Nations, Métis, and Inuit beliefs about knowledge and knowledge transfer?"

A3. Reconstructing

Throughout this course, students will:

Acknowledging

A3.1 demonstrate an understanding of several different challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course (e.g., *describe various factors that impeded the ability of First Nations, Métis, and Inuit creators/authors to find mainstream audiences for their work during the movement towards self-determination in the mid-twentieth century; identify some examples of appropriation of First Nations, Métis, and Inuit cultural production*)

Sample questions: "What are some themes that contemporary First Nations, Métis, and Inuit authors are exploring as a way to challenge and change the legacy of colonialism through new narratives?" "Who is the target audience for contemporary First Nations, Métis, and Inuit literature? Has that audience changed since the mid-twentieth century? In what ways?"

Naming

A3.2 identify appropriate ways to refer to Indigenous peoples in various contexts (e.g., *in the text of treaties, in land claim agreements, in descriptions of courses within a First Nations, Métis, and Inuit studies program*), and locate examples of inappropriate terminology in contemporary and historical text forms from both Indigenous and non-Indigenous sources

Sample questions: “Why might the terms ‘First Nations’, ‘Métis’, and ‘Inuit,’ or ‘Indigenous’ be more appropriate than ‘Native’ or ‘Aboriginal’ in a Canadian context?” “Why might the term ‘band’ be inappropriate to use in reference to Métis communities?” “What are some of the connotations of terms used in historical novels to refer to First Nations, Métis, or Inuit individuals?”

Diversity

A3.3 describe several different ways in which the diversity of First Nations, Métis, and Inuit lives, knowledge, cultures, and world views is represented or under-represented in contemporary and historical text forms (*e.g., compare texts from different historical periods to determine how the imagery in each text either romanticizes Indigenous peoples or accurately reflects the diversity of First Nations, Métis, and Inuit cultures, and construct a timeline to show the changing use of images and symbols; locate an example of First Nations, Métis, and Inuit world views being depicted as a single world view in a contemporary film or a book they are reading in class; describe various different world views represented in written descriptions of courses offered in a First Nations, Métis, and Inuit studies program*)

Sample questions: “What are some ways in which First Nations, Métis, and Inuit individuals and communities are referred to in historical informational texts such as newspapers and treaties? What does that reflect about colonial views of Indigenous diversity?” “How does the author of this municipal history represent the role of diverse First Nations in the development of the town? In your opinion, is this representation accurate? Why, or why not?”

Relevance

A3.4 evaluate a variety of contemporary text forms to determine how accurately they represent the lives and activities of First Nations, Métis, and Inuit individuals and communities, past and present (*e.g., explain how the images in a multimedia text reinforce or undermine the message that First Nations, Métis, and Inuit communities are contemporary and vibrant*), and describe several different ways in which updated representations can influence society (*e.g., contemporary text forms such as video blogs enable First Nations, Métis, and Inuit youth to express personal perspectives and find common ground with non-Indigenous youth; increasing the presence of First Nations, Métis, and Inuit journalists helps national news programs to better represent contemporary life in Canada*)

Sample questions: “Which type of text has most affected your ideas about First Nations, Métis, and Inuit cultures: literature, informational texts, or media texts? Why?” “What images in the text reinforced or dispelled the notion that Indigenous peoples are peoples of the past?” “In what ways does the use of a contemporary text form, such as a video blog, to express First Nations, Métis, and Inuit perspectives encourage intercultural connections and understanding?”

Affirmation

A3.5 describe several different contemporary efforts to affirm the value and counteract the undervaluation of First Nations, Métis, and Inuit cultural text forms (*e.g., as reflections of the interconnectedness of cultural and spiritual identity rather than distinct and separate expressions of culture or spirituality*), and analyse some of the ways in which these efforts have influenced society

Sample questions: “What are some cultural text forms that contemporary First Nations, Métis, and Inuit writers draw on to change non-Indigenous perceptions of the contemporary lives of Indigenous peoples?” “What are some ways in which Indigenous scholars are using cultural text forms to share First Nations, Métis, and Inuit perspectives on child care and custody in Canada?” “How has the use of talking circles changed the approach of courts of law to family mediation?”

B. ORAL COMMUNICATION

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Oral Tradition:** demonstrate an understanding of text forms, figures, and practices associated with the oral traditions of First Nations, Métis, and Inuit cultures, explaining how these traditions communicate meaning and how they are used in contemporary communities, and demonstrate the use of culturally appropriate listening practices;
- B2. Listening to Understand:** listen to oral texts from and/or related to First Nations, Métis, and Inuit cultures in order to understand and respond appropriately in a variety of situations for a variety of purposes;
- B3. Speaking to Communicate:** use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures;
- B4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication contexts related to First Nations, Métis, and Inuit cultures.

SPECIFIC EXPECTATIONS

B1. The Oral Tradition

By the end of this course, students will:

Oral Text Forms and Their Use

- B1.1** identify various text forms associated with the oral traditions of First Nations, Métis, and Inuit cultures; explain their purpose and symbolic meaning (*e.g., welcoming addresses, oral stories, affirmations, and songs acknowledge past, present, and future creation and provide the context for various gatherings; the Haudenosaunee Great Law connects the past to current and future ways of life by providing an in-depth reiteration of history*); and describe several different customs governing their use (*e.g., youth are encouraged to participate in ceremonies and offer welcoming addresses to ensure that cultural protocols and Indigenous languages are sustained; welcoming songs are sung as women give birth to accept the baby into the community*)

Sample questions: “What important information do the Tlingit people convey through song? Why do you think it might be challenging in contemporary society to settle a dispute by gifting a song? What conditions must be present for such a peace-making strategy to work?”
 “What does the relationship between pipe and pipe carrier in many First Nations cultures

imply about the beliefs and perspectives of the culture with respect to communicating something of importance? How is the pipe carrier role connected to oral tradition? What might be an equivalent relationship and/or oral cultural text form in contemporary society?”

Figures and Their Function

- B1.2** describe a variety of significant figures from First Nations, Métis, and Inuit oral stories (*e.g., Grandfather Sun, Kuikuhâchâu or Wolverine, Great Spirit or Creator, Mother Earth, Weesageechak, Coyote, the Three Sisters*), including their origins, roles, characteristics, and behaviour, and explain how they reflect a particular culture’s world view (*e.g., spirit helpers known by the Métis as Ma-ma-kwa-se-sak or the “Little People” come to the aid of those in need, demonstrating the close connection between the human and spiritual worlds*)

Sample questions: “How does the trickster in Cree oral stories compare to the trickster in Mi’kmaq stories? In what ways do the teachings of the characters from these two traditions differ? In what ways are they the same? How do their actions explain elements of nature?”
 “What differences or similarities can you identify in the Raven of Inuit and West Coast Salish oral traditions?”

Societal Influences

B1.3 explain the influence of a variety of social, economic, and/or political forces (*e.g., political oppression as a result of colonialist policies, rapid technological change, the movement of First Nations and Inuit youth away from their communities*) on the disruption or continuation of oral traditions in contemporary First Nations, Métis, and Inuit communities

Sample questions: “How does transcribing an oral text into writing affect its interpretation? What are the social implications for the transmission of knowledge?”

Culturally Appropriate Listening Practices

B1.4 select and use culturally appropriate listening practices during oral teachings by First Nations, Métis, and Inuit speakers (*e.g., demonstrate respect for the length of time a speaker needs to convey ideas; refrain from writing notes during a telling unless specifically permitted to do so; make personal connections to a teaching by an Elder, Métis Senator, knowledge keeper, or knowledge holder for the purpose of applying the learning to their own circumstances*)

Sample questions: “Why might it be important to hear an oral teaching repeatedly?” “What strategies can you use to remember oral information without taking notes or using recording devices?”

B2. Listening to Understand

By the end of this course, students will:

Purpose

B2.1 identify the purpose of a variety of listening tasks, with a focus on listening to oral texts from and/or related to First Nations, Métis, and Inuit cultures, and set goals for specific tasks (*e.g., to take note of terminology specific to a Métis context in a lecture by a guest speaker; to offer classmates constructive advice as they rehearse their oral presentations; to make a personal connection to a teaching by an Elder, Métis Senator, knowledge keeper, or knowledge holder*)

Sample questions: “What do you hope to learn by listening to this text? How can you ensure that you achieve that goal?”

Using Active Listening Strategies

B2.2 select and use appropriate active listening strategies when interacting in a variety of oral communication contexts related to First Nations, Métis, and Inuit cultures (*e.g., pause*

before responding to diverse opinions to moderate reflexive internal reactions during discussions about controversial topics; choose a seating position close to a presenter to remove the possibility of any distractions while listening)

Sample questions: “What stereotypes or biases might be preventing you from listening with an open mind? What are some listening strategies that might help you consider the speaker’s perspective?”

Using Listening Comprehension Strategies

B2.3 select and use appropriate listening comprehension strategies before, during, and after listening to understand oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex texts (*e.g., make connections between the ideas presented and previous knowledge to facilitate their understanding of an Elder’s or Métis Senator’s sharing; note a First Nation, Métis, or Inuk speaker’s preferences about terminology and prepare questions about the appropriate use of these terms; restate key points in a peer conference to confirm their understanding of the information; read the lyrics of a song before listening to it*)

Sample questions: “What listening strategies can you use when the subject matter is unfamiliar?” “How did knowing the expected order of introductory information about name, clan, and nation for speakers from a particular First Nation help you prepare to listen to the presenter’s opening remarks? How might researching cultural expectations about making introductions help you prepare to receive such information more effectively in future?” “How does having some background information about the speaker help you ask appropriately focused questions during a presentation?”

Demonstrating Understanding of Content

B2.4 identify, in a variety of ways, important information and ideas in oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex texts (*e.g., identify recurring themes and structures in two or more oral stories from the same culture; write a summary of the key points in an oral presentation about a current initiative affecting a local First Nation community; cite examples from an oral text to support their personal opinions in a small-group discussion*)

Sample question: “What were some key points the Inuk artist made in his presentation about his career path?”

Interpreting Texts

B2.5 develop and explain interpretations of oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex texts, using evidence from the text, including oral and visual cues, to support their interpretations appropriately (e.g., *identify the specific comedic techniques used by a First Nation stand-up performer and explain how they affect the message of the comedy routine; compare how an Indigenous filmmaker and a non-Indigenous filmmaker use visual cues or visual aids to convey messages, and offer reasons for the differences and similarities*)

Sample questions: “What world view is the actor representing when she speaks with spirit beings in the play? What visual elements influenced your interpretation of this moment in the play?”

Extending Understanding of Texts

B2.6 extend their understanding of oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex texts, by making connections between the ideas in them and in other texts and to their own knowledge, experience, and insights (e.g., *make connections between the themes highlighted in oral accounts of creation from two or more First Nations, Métis, or Inuit groups; explain how personal testimony by residential school survivors and/or intergenerational survivors enriched their understanding of the legacy of the Indian residential school system in Canada and the meaning of reconciliation beyond what they learned from a documentary on the same topic*)

Sample questions: “What insights did you gain from listening to a Cree Elder speak about life in his community that helped you prepare to interview a residential school survivor or intergenerational survivor from the same community effectively? What kinds of connections might you make between the interviewee’s responses and your own knowledge to solidify your understanding of the issue while respecting his or her experience?”

Analysing Texts

B2.7 analyse oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex texts, focusing on the ways in which they communicate information, themes, ideas, and issues and influence the listener’s/viewer’s response (e.g., *compare the conclusions of two speeches to determine how the final message might influence the listener’s response to the whole speech in each case; analyse how a speaker uses statistics to persuade an audience;*

explain how figurative language establishes a particular tone and mood in a television or online commentary on an issue of importance to First Nations, Métis, and Inuit communities; explain the techniques used in a radio commercial for a First Nations festival to spark listeners’ interest in the event)

Sample questions: “Why do you think the speaker ended with a particular message? How did that influence your response to the whole speech? What other message might the speaker have ended with, and how would that have changed your response to the topic?”

Critical Literacy

B2.8 identify and analyse the perspectives and/or biases evident in oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex texts, and comment on any questions they may raise about beliefs, values, identity, and power (e.g., *compare the perspectives expressed by two or more First Nations leaders in public addresses on nation-to-nation relations and identify the beliefs and values that shape these perspectives; after listening to a radio panel about an issue of importance to Inuit communities and conducting research on the backgrounds of the commentators, suggest reasons for their differences of opinion; identify points that were relevant to a speaker’s argument but were not included in the presentation and suggest reasons for the omission*)

Sample questions: “What personal values did the commentator convey in the current affairs program on environmental protests by First Nations, Métis, and Inuit communities?” “In your opinion, what influence does a national news commentator have on the beliefs of Canadians with respect to issues of importance to First Nations, Métis, and Inuit individuals and communities?”

Understanding Presentation Strategies

B2.9 evaluate the effectiveness of a variety of presentation strategies used in oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex texts, and suggest other strategies that could be used effectively (e.g., *compare an audio recording and a video recording of a comic monologue and explain how the performer adjusts the material to suit the format; explain how an Indigenous storyteller uses tone of voice, pauses, and facial expressions to heighten the effect of an oral teaching; evaluate the areas of greater and lesser strength in a peer’s presentation on an aspect of Inuit cultural practice and offer constructive feedback about alternative strategies to use*)

Sample questions: “How did the speaker establish credibility early on in the presentation about the impact of climate change on Inuit cultural practices? Why was it important for the speaker to establish a personal connection to Arctic communities at the beginning of the presentation?”

B3. Speaking to Communicate

By the end of this course, students will:

Purpose

B3.1 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives for a variety of purposes, using language and following social codes appropriate for the intended purpose and audience (e.g., *acknowledge a gift or offering and the context in which it was given before proceeding to speak about an issue they are familiar with; deliver a presentation on art forms produced by a local First Nation, using appropriate terminology; present a dramatic monologue in the character of a historically significant First Nation, Métis, or Inuk individual, using language appropriate to the period*)

Sample questions: “As you prepare to present a monologue from the perspective of this historical Métis figure, what elements of the social, political, and economic context must you keep in mind?” “Who is the intended audience for your presentation on First Nations contemporary art? How might that affect the language you use?”

Interpersonal Speaking Strategies

B3.2 demonstrate an understanding of a variety of interpersonal speaking strategies, and adapt them appropriately to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences (e.g., *prepare a flexible seminar agenda to facilitate the free flow of ideas; ensure that all participants in a small-group discussion have the opportunity to voice their opinions*)

Sample questions: “How can you acknowledge dissenting voices in a conversation?” “How can you effectively demonstrate respect for diversity during a group discussion about First Nations, Métis, and Inuit stereotypes?”

Clarity and Coherence

B3.3 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives in a clear, coherent manner, using a structure and style appropriate for the purpose, subject matter, and intended audience (e.g., *anticipate gaps in the knowledge of their audience and prepare speaking points to address them; use a logical structure for an informational*

presentation that includes an opening statement, a point-by-point argument, and a conclusion; tailor a speech to make an emotional appeal to a particular audience)

Sample questions: “How can you incorporate a variety of examples to make your oral arguments more effective?” “What data can you use to support the arguments in your presentation?”

Diction and Devices

B3.4 use appropriate words, phrases, and terminology, and a variety of stylistic devices, to communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives and to engage their intended audience (e.g., *use analogies to enhance their spoken messages; choose diction to effectively communicate the ideas they wish to emphasize in a spoken-word performance about reconciliation or Indigenous children’s rights in Canada; repeat key points at appropriate moments in an oral presentation to keep their audience focused; use personal anecdotes to engage their audience*)

Sample question: “How might you change your diction to communicate the message of your spoken-word performance more effectively?”

Vocal Strategies

B3.5 identify a variety of vocal strategies, including tone, pace, pitch, and volume, and use them appropriately and with sensitivity to audience needs and cultural differences (e.g., *incorporate deliberate pauses into a speech to enhance the impact of the message and to allow their audience sufficient time to process information; increase their speaking volume to emphasize important points; enunciate technical and unfamiliar words and phrases to ensure that their audience hears them clearly*)

Sample question: “How might you use silence to communicate meaning in an oral presentation?”

Non-Verbal Cues

B3.6 identify a variety of non-verbal cues, including facial expressions, gestures, and eye contact, and use them appropriately and with sensitivity to audience needs and cultural differences to help convey their meaning (e.g., *use culturally acceptable body language and gestures when addressing a diverse audience; use a range of facial expressions to convey different emotions during a presentation*)

Sample question: “What contextual clues might you look for to determine the types of non-verbal communication your audience will consider appropriate?”

Audio-Visual Aids

B3.7 use a variety of audio-visual aids appropriately to support and enhance oral presentations on subject matter related to First Nations, Métis, and Inuit cultures, and to engage their intended audience (*e.g., use presentation software to highlight the key points of a seminar; create a brochure that summarizes key points in an oral presentation on a First Nation poet to enable their audience to focus on the presentation without taking notes*)

Sample questions: “What can a presenter do to ensure that audio-visual material is a support rather than a distraction?” “What culturally specific images might you include in your slideshow? How would they support your message?” “How might links to First Nations, Métis, or Inuit websites enhance your presentation?” “How might the use of graphs help the audience understand your argument?”

B4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

B4.1 describe a variety of strategies they used before, during, and after listening to and speaking about texts from and/or related to First Nations, Métis, and Inuit cultures, then explain which ones they found most helpful and identify appropriate steps they can take to improve their oral communication skills (*e.g., plan to monitor audience response during an oral presentation in order to adjust their delivery; plan to*

include visual prompts in their presentations to elicit audience participation that will develop a deeper understanding of the content being presented)

Sample questions: “How does rehearsing a presentation help you respond to questions from the teacher and your peers during the actual presentation?” “What note-taking strategy do you find most effective while you are listening? What makes it effective?”

Interconnected Skills

B4.2 identify a variety of skills they have in reading, writing, viewing, and representing, and explain how these skills help them interpret and discuss oral texts from and/or related to First Nations, Métis, and Inuit cultures more effectively (*e.g., describe how viewing television and online video interviews of First Nations, Métis, and Inuit leaders can help them improve the speaking and listening skills they use in debates; explain how a specific writing skill can be used to create an effective audio-visual presentation; explain how understanding their own needs as listeners can help them improve their speaking skills*)

Sample question: “How does observing communication protocols at a community gathering or event prior to speaking help you to address that audience respectfully?”

C. READING AND LITERATURE STUDIES

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Reading for Meaning:** read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;
- C2. Understanding Form and Style:** identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning;
- C3. Reading with Fluency:** use knowledge of words and cueing systems to read fluently;
- C4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading texts from First Nations, Métis, and Inuit cultures, and, as appropriate, texts from non-Indigenous sources;
- C5. First Nations, Métis, and Inuit Voices in Contemporary Literature:** identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit literature, and analyse the social and cultural influence of those contributions.

SPECIFIC EXPECTATIONS

C1. Reading for Meaning

By the end of this course, students will:

Variety of Texts

- C1.1** read a variety of short, contemporary student- and teacher-selected texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, identifying specific purposes for reading (*e.g., to prepare for a debate by reading newspaper articles about events that demonstrate the importance of self-determination, sovereignty, and/or self-governance to contemporary First Nations, Métis, and Inuit individuals and communities; to gather information from several First Nations websites in order to create a chart illustrating the connections between diverse cultures*)

Sample questions: “In what ways do you approach a text differently when reading for pleasure and when reading to gather information for a research project?” “What specific reading tasks might support your preparation for a debate?”

Using Reading Comprehension Strategies

- C1.2** select and use appropriate reading comprehension strategies before, during, and after reading to understand texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex texts (*e.g., plot events in a novel on a timeline and add significant historical events to help them understand the context within which a First Nations, Métis, or Inuit storyline occurs; use a graphic organizer to record details about the characters in a short story and their relationships to one another; preview terminology, particularly as it relates to First Nations, Métis, and Inuit communities and cultural identity, before reading an informational text about a specific cultural group*)

Sample question: “What historical knowledge can you draw on to develop your understanding of the setting of this story?”

Demonstrating Understanding of Content

- C1.3** identify the most important ideas and supporting details in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources,

including increasingly complex texts (e.g., explain how a scatter graph enhances the reader's understanding of an article about urban and rural Inuit populations; create a concept map illustrating the challenges related to identity that the main character faces in a short story with a Métis protagonist)

Sample question: “What supporting details make the writer’s thesis compelling?”

Making Inferences

C1.4 make and explain inferences about texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex texts, supporting their explanations with well-chosen stated and implied ideas from the texts (e.g., based on its cover, make inferences about the content of an Indigenous print or digital magazine; make inferences about the political values reflected in editorial cartoons about a current issue of importance to First Nations, Métis, or Inuit communities, using a graphic organizer to compare the stated and implied ideas in the cartoons; explain what motivates a character in a short story on the basis of his or her actions)

Sample questions: “What inferences can you make about the cultural identities of the characters in the opening scene of this play? In what specific ways did their conversation convey ideas about First Nations, Métis, or Inuit identity?”

Extending Understanding of Texts

C1.5 extend their understanding of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex texts, by making appropriate connections between the ideas in them and in other texts and to their own knowledge, experience, and insights (e.g., compare the trickster figure in two or more texts, explain the effect of the trickster’s actions on the moral development of the main character in each case, and identify a “trickster” who has influenced their own behaviour; compare a fictional protagonist’s struggles to conform to social expectations in a short story with similar struggles depicted in a recent film and with their own experience or the experience of their peers; relate Statistics Canada data on employment rates in First Nations communities to what they know about unemployment in their own community)

Sample questions: “How did your experience of your own community affect your understanding of the social context of the play?” “Which of the various traditional stories you recently read in class did you find the greatest personal connection to? Why?”

Analysing Texts

C1.6 analyse texts, including increasingly complex texts, in terms of the information, themes, ideas, and issues they explore in relation to First Nations, Métis, and Inuit cultures, explaining how various aspects of the texts contribute to the presentation or development of these elements (e.g., outline the role of the trickster figure in the play and explain the effect of his dual nature on the intended message; analyse how graphs are used to present information in a report about First Nations, Métis, and Inuit small businesses; compare the use of landscape imagery to illustrate the theme of coming of age in two or more First Nations, Métis, or Inuit traditional stories)

Sample questions: “How do the metaphors in this poem help the reader understand the ideas, emotions, and connection to the spirit that it describes?” “What elements of the story emphasize the theme of the interconnectedness of all things?” “What recurring themes emerge in your study of creation stories from various nations?” “In what specific ways does Sophie Pierre née Eustace’s ‘The Little Girl Who Would Be Chief’, a chapter in *Speaking My Truth: Reflections on Reconciliation and Residential School*, promote deeper understanding of the role of women in First Nations, Métis, and Inuit leadership and governance? How does the author use perspective and voice to help explain the context for the truth and reconciliation movement in Canada today?”

Evaluating Texts

C1.7 evaluate the effectiveness of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex texts, using evidence from the text to support their opinions (e.g., after reading a selection of short stories, explain why the exploration of the theme of identity is more culturally authentic in one particular story than in others; explain how a biography of a well-known Métis figure has deepened their understanding of its subject; compare two reviews of a new release by an Inuk musician and explain what makes one seem more or less reliable than the other)

Sample questions: “How authentically has the author captured the connection between humankind and the natural world?” “What aspects of this poem make it an effective expression of individual and cultural identity? How are these two forms of identity connected?”

Critical Literacy

C1.8 identify and analyse the perspectives and/or biases evident in texts dealing with themes, ideas, and issues related to First Nations, Métis, and Inuit cultures, including increasingly complex texts, commenting on any questions they may raise about beliefs, values, identity, and power (e.g., explain how the perspective of a news columnist is revealed in the selection of facts in an article; analyse several issues of a popular print or digital magazine to identify which ethno-cultural groups are under-represented; identify messages about power relations in the lyrics of a popular song; explain how the organization of a letter can imply a power imbalance when the introductory remarks do not contextualize the writer and his or her base of knowledge)

Sample questions: “What social and legal conditions of the historical period in which this story is set might help you understand the actions and attitudes of the First Nations characters?” “What different political perspectives do the editorials in these two publications present? In your opinion, do the texts represent First Nations, Métis, and Inuit individuals fairly? Why, or why not?”

C2. Understanding Form and Style

By the end of this course, students will:

Text Forms

C2.1 identify a variety of characteristics of literary, informational, and graphic text forms, and explain how they help communicate meaning or reflect a world view (e.g., conflict and characterization are used in a short story to convey the world views of the characters; the introductory sentence of a movie review often signals whether the review is positive or negative; information can be organized in a question-and-answer, problem-solution, or cause-and-effect pattern in an article, brochure, or other informational text form)

Sample questions: “How might the ideas about identity expressed through dialogue in this play be conveyed in a short story? What aspects of meaning would be gained or lost by using the narrative form?” “Why are safety instructions usually presented in a list of steps rather than in prose paragraphs? Why is the order in which the steps are listed important?”

Text Features

C2.2 identify a variety of features of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and explain how they help communicate

meaning or reflect a world view (e.g., explain how the subheadings in a magazine article on a First Nations, Métis, or Inuit theme help the reader make connections to the content; identify the non-narrative features of a report on housing in First Nations or Inuit communities and explain how they support the text; explain how the layout of the front page of a First Nation community newspaper draws the reader’s attention to main features)

Sample questions: “Which features of this magazine article made complex ideas about an issue of importance to Inuit communities more accessible to non-Inuit readers?” “Why did the poet use a different font at this point in the poem? How did that alter the meaning?” “What textual features does the author use to reveal the First Nations, Métis, or Inuit identity of the characters?”

Elements of Style

C2.3 identify a variety of elements of style in texts related First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, and explain how they help communicate meaning or reflect a world view and enhance the effectiveness of the text (e.g., explain how the use of personification to define what a living being is reflects a particular world view in works by First Nations, Métis, and Inuit writers; identify how the use of dialect affects the reader’s interpretation of a character; identify the purpose of rhetorical questions in a report)

Sample questions: “What information about setting does the dialect of the character in this story convey?” “What is the effect of the rhetorical questions in this section of the report?”

C3. Reading with Fluency

By the end of this course, students will:

Reading Familiar Words

C3.1 demonstrate an automatic understanding of most words in a variety of reading contexts related to First Nations, Métis, and Inuit cultures (e.g., correctly identify terms used in newspapers to refer to First Nations, Métis, and Inuit individuals, communities, and governments; read with understanding words in grade-level texts on topics of importance to First Nations, Métis, and Inuit cultures and terms associated with cooperative education courses and placements; read and correctly define terms used in various tax and budget forms)

Sample question: “What does the term ‘settlement’ mean when used by Métis communities in reference to their homelands?”

Reading Unfamiliar Words

C3.2 use appropriate decoding strategies to read and understand unfamiliar words in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources (*e.g., use a glossary to decode new words encountered in First Nations, Métis, and Inuit literature; use knowledge of word order and of the relationship between words to guess the meaning of a new word; look for unfamiliar words within familiar words; use knowledge of roots, prefixes, and suffixes to predict meaning*)

Sample questions: “What did you see in this word that helped you connect it to a word you already knew?” “In what context have you seen part of this word within another word? What does that suggest about its meaning in this text?”

Developing Vocabulary

C3.3 identify and use a variety of strategies to expand vocabulary (*e.g., compile a list of specialized vocabulary; use a thesaurus to find synonyms for new words encountered while reading and record them in a reading log*), focusing on words and phrases that have particular significance for First Nations, Métis, and Inuit communities (*e.g., citizenship, good life, First Nation community, traditional territory, unceded territory, on reserve, sovereignty, self-governance, ways of knowing*) and explaining the evolving usage of these terms

Sample questions: “What different synonyms might contemporary Indigenous and non-Indigenous readers find for the term ‘homeland’? What synonyms might a person from another historical period assign to this word?” “What contextual clues suggest that the characters in the story understand this term in a way that differs from contemporary understanding?” “Which abstract words in this report could be changed to concrete words to make the meaning clearer? What strategies would you use to identify appropriate synonyms?”

C4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

C4.1 describe a variety of strategies they used before, during, and after reading texts from and/or related to First Nations, Métis, and Inuit cultures, explain which ones they found most helpful, and identify appropriate steps they can take to improve as readers (*e.g., create a mind map of strategies, using colours, symbols, or fonts*

to illustrate the usefulness of the strategies and their mastery of them; select one strategy they found helpful when reading complex informational texts and describe how they used it)

Sample questions: “What pre-reading strategy did you use before starting your independent reading of the novel? How did it help you to make sense of the introduction?” “What effect did small-group discussions have on the predictions you made about the story? How might you improve your participation in similar discussions?”

Interconnected Skills

C4.2 identify a variety of skills they have in listening, speaking, writing, viewing, and representing, and explain how these skills help them read texts from and/or related to First Nations, Métis, and Inuit cultures more effectively (*e.g., explain how listening to live presentations and radio talks by First Nations, Métis, and Inuit writers can help them analyse the themes of texts they are reading in class; identify specific ways in which writing summaries of reports and other informational texts they read can clarify their understanding of the contents*)

Sample question: “What insight into the text did you gain from listening to the author’s online talk about personal achievements with respect to reclaiming cultural identity and reaching professional goals?”

C5. First Nations, Métis, and Inuit Voices in Contemporary Literature

By the end of this course, students will:

Development of Contemporary Literature

C5.1 identify the contributions of several different individuals, organizations, and initiatives to the development of contemporary First Nations, Métis, and Inuit literature (*e.g., individuals: Richard Wagamese, Drew Hayden Taylor, Rachel Attitug Qitsualik-Tinsley; organizations: publishers with a First Nations, Métis, or Inuit focus; the Canada Council for the Arts and other funding organizations that offer grants to First Nations, Métis, and Inuit writers and storytellers; initiatives: the First Nation Communities Read program, national and regional writing contests, special interest columns in mainstream publications*)

Sample questions: “What is the First Nation Communities Read program? What is its specific contribution to the development of First Nations literature?”

Influence of Contemporary Literature

C5.2 describe several different ways in which contemporary First Nations, Métis, and Inuit literary works contribute to identities and heritage in Canada (*e.g., widening the diversity represented in Indigenous literature in Canada; encouraging non-Indigenous Canadians to embrace First Nations, Métis, and Inuit perspectives as part of reconciliation; allowing First Nations, Métis, and Inuit readers to see their identities reflected in literature by Indigenous writers in Canada*), commenting on the role of literature as a social and cultural force in First Nations, Métis, and Inuit communities

Sample questions: “What impact have the works of Leanne Simpson had on the ways non-Indigenous individuals in Canada understand cultural identity? What reasons can you offer for your opinion?”

Influence of Technology

C5.3 identify and describe several different ways in which technology is being used to help promote the work of contemporary First Nations, Métis, and Inuit writers and publishers (*e.g., websites and social media networks allow publishers to promote the works of Indigenous writers; print-on-demand self-publishing sites allow First Nations, Métis, and Inuit writers to distribute their work as their audience grows, without the financial commitment of printing a fixed number of copies in advance; video links make it possible for arts journalists to interview and promote writers who live far from mainstream media studios*)

Sample questions: “Why might First Nations, Métis, and Inuit writers and publishers consider using print-on-demand publishing rather than traditional printing and distribution channels?” “How are First Nations, Métis, and Inuit writers using social media to draw attention to their work as well as to the realities that Indigenous peoples face?”

D. WRITING

OVERALL EXPECTATIONS

By the end of this course, students will:

- D1. Developing and Organizing Content:** generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures;
- D2. Using Knowledge of Form and Style:** draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;
- D3. Applying Knowledge of Conventions:** use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;
- D4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages of writing texts on subject matter related to First Nations, Métis, and Inuit cultures.

SPECIFIC EXPECTATIONS

D1. Developing and Organizing Content

By the end of this course, students will:

Identifying Topic, Purpose, and Audience

- D1.1** identify the topic, purpose, and audience for a variety of writing tasks on subject matter related to First Nations, Métis, and Inuit cultures (*e.g., an opinion piece for a local magazine expressing a youth's perspective on media portrayals of First Nations, Métis, and Inuit individuals; a responsive text to help someone from a different background better understand the First Nations, Métis, and Inuit attachment to land and place described in various narratives; a review of several websites that provide information about Inuit history, culture, geography, and current events; a speech to a youth forum about an issue of importance to Métis youth*)

Sample questions: “Who are the readers for your essay about the safety and well-being of youth? How might you use an opening scenario to engage them?”

Generating and Developing Ideas

- D1.2** generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate (*e.g., brainstorm with peers about potential writing topics; research First*

Nations, Métis, and Inuit media channels to identify potential sources of information for an essay about challenges facing contemporary Indigenous families; conduct online keyword searches related to First Nations, Métis, and Inuit content before finalizing their topic to see which ones generate the most results; create and use a step-by-step plan to research different perspectives about an issue of importance to First Nations, Métis, and Inuit individuals)

Sample questions: “If the purpose of your paragraph is to emphasize the value of understanding the history and impact of the residential school system in Canada, where will you begin to look for information?” “How might you use oral stories from survivors, Elders, Métis Senators, knowledge holders, knowledge keepers, or community members as a source of information about your topic?”

Research

- D1.3** locate and select information to appropriately support ideas for writing, using a variety of strategies and print, electronic, and other resources, as appropriate (*e.g., compare various resources that portray the cultural diversity of First Nations, Métis, and Inuit cultures, and seek the perspectives of local Elders, Métis Senators, knowledge holders, knowledge keepers, and/or community members on the accuracy and comprehensives of the material they have chosen to support their topic; record all sources of information,*

observing conventions for proper documentation, to ensure that all sources and extracts are fully acknowledged in their final piece of work; before completing their research, conduct a conference with the teacher or teacher-librarian to help them determine whether the sources they have consulted are adequate and the information they have selected is complete, authentic, accurate, and respectful and represents a range of views)

Sample questions: “What resource selection strategies have you developed to guide your search for information about Cree culture and heritage in Ontario?” “What questions could you ask to help expand your research and ensure that the information you find is relevant, authentic, reliable, and up to date?” “What is the most important criterion to consider when authenticating material to support your ideas and citing the material correctly?”

Organizing Ideas

D1.4 identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies and organizational patterns suited to the content and the purpose for writing (e.g., use a concept map to organize the ideas, information, and graphics they wish to include in an information sheet about school board initiatives with a First Nations, Métis, and Inuit focus; use a four directions model, informed by teachings from a knowledge holder, to clarify the balance or imbalance between physical, mental, emotional, and spiritual concepts in preparation for writing a spoken-word poem; use a storyboard to order elements chronologically for a short history of a particular First Nation)

Sample questions: “How will you sort the information you have gathered from various sources to use in writing your report on school board initiatives with a First Nations, Métis, or Inuit focus?” “What strategies will best help you make connections between the various pieces of information you have gathered?”

Reviewing Content

D1.5 determine whether the ideas and information gathered are relevant to the topic, accurate, complete, and appropriately meet the requirements of the writing task (e.g., ask a peer knowledgeable in the subject matter to review their article on First Nations, Métis, and Inuit hunting, fishing, and trapping rights and to recommend additional perspectives to include; skim their notes to confirm that the information and ideas address all the specific assignment requirements and to determine if any aspect of the topic is missing)

Sample questions: “Why did you wish to include a personal anecdote in your newspaper article about the negative consequences of racially motivated name calling? How is it relevant to your topic?” “Does your research reflect the diversity of First Nations, Métis, and Inuit cultures?”

D2. Using Knowledge of Form and Style

By the end of this course, students will:

Form

D2.1 write for different purposes and audiences using a variety of literary, informational, and graphic text forms (e.g., a survey comparing the responses of classmates to a short story on the theme of cultural change studied in class; the table of contents for a report on the cultural practices of various First Nations in Ontario in the twenty-first century; an information booklet highlighting the contributions of First Nations, Métis, and Inuit individuals and communities to Canadian society; an informational text explaining a technical procedure; a short article for the school newspaper proposing a solution to an environmental problem)

Sample questions: “What text form will you use to support a public awareness campaign about the treaty or treaties governing the territory in which the school community is located? What makes this form a good choice?”

Voice

D2.2 establish a distinctive voice in their writing, modifying language and tone skilfully to suit the form, audience, and purpose for writing (e.g., write as if speaking to convey sincerity in a letter to a close friend summarizing their thoughts about First Nations experiences in contemporary urban settings; use an authoritative tone in a letter to a school newspaper about the consequences of unsafe drinking water; incorporate expressions frequently used in social media to convey immediacy in a free-verse poem articulating their response to the impact of climate change on the people, environment, and/or economy of the Arctic)

Sample questions: “What tone do you think is suitable for a written account of an incident that will be presented at a consultation with a local First Nation, Métis, or Inuit organization? What specific phrases and sentence structures might you use to establish an appropriate tone?”

Diction

D2.3 use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience (*e.g., engage in rapid writing focused on a First Nations, Métis, or Inuit theme, and then select words from the text that will be effective for their specific writing task; underline any words in their writing that are culturally insensitive or stereotypical and replace them with precise, powerful synonyms or antonyms; incorporate words and phrases into their writing that respectfully, accurately, and appropriately emphasize First Nations, Métis, and Inuit perspectives*)

Sample questions: “Do the words your character uses to express emotions at this point in the story ring true? Why, or why not? What synonyms might be more precise or powerful?” “What are some ways in which writers choose diction to ensure that their stories contain authentic Indigenous characters? What examples can you give from the text you are reading?”

Sentence Craft and Fluency

D2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length to suit different purposes and making smooth and logical transitions between ideas (*e.g., combine short sentences to add variety to a paragraph or to improve the narrative flow; shorten overly long sentences to hold the reader’s attention*)

Sample question: “How could you combine these two short sentences, which refer to different aspects of the same idea, to make the relationship between these elements clearer to the reader?”

Critical Literacy

D2.5 explain how their own beliefs, values, and experiences are revealed in their writing, and how these may reflect or conflict with a First Nation, Métis, or Inuit world view (*e.g., determine whether a perspective expressed in their writing reflects bias and explain why; write a short script in which two characters express different perspectives on a current issue of concern to a local First Nation community, and explain how these viewpoints reflect or conflict with their own opinion and the opinions expressed by community leaders; ask themselves whether someone from a different background would be able to understand the attachment to an object or place described in their narrative, and adjust the text to help others better understand*)

Sample questions: “In what specific ways do the ideas or attitudes expressed in your text reflect your own beliefs? Are these beliefs

shared by everyone in your community? If not, how might you explain the differences?” “How could you alter your text to help someone with a different background understand your ideas?”

Revision

D2.6 revise drafts to improve the content, organization, clarity, and style of their written work, using a variety of teacher-modelled strategies (*e.g., delete irrelevant arguments to enhance the impact of a persuasive essay; add details to clarify the motivations of a character in a short narrative; reorganize the information in a news report to engage the reader from the beginning; apply the four directions model to determine whether their writing is balanced appropriately for the specific task*)

Sample questions: “Review the supporting details in your persuasive essay. What information might you add in order to convince readers of your viewpoint?” “How might you reorganize your narrative to make the ideas clearer?” “Consider whether your readers will be familiar with the concepts you mention in your news report. Which ones need to be explained more fully?” “In what ways does your writing align with or diverge from the four directions model?”

Producing Drafts

D2.7 produce revised drafts of texts, including increasingly complex texts, written to meet criteria identified by the teacher, based on the curriculum expectations and respecting First Nations, Métis, and Inuit communication styles (*e.g., adequate development of information and ideas, logical organization, appropriate use of form and style, appropriate use of conventions*)

Sample questions: “Ask a peer who is unfamiliar with your topic to read your report. What important aspects did he or she find difficult to understand? How might you develop your ideas more fully?”

D3. Applying Knowledge of Conventions

By the end of this course, students will:

Spelling

D3.1 use knowledge of spelling rules and patterns, a variety of resources, and appropriate strategies to recognize and correct their own and others’ spelling errors (*e.g., apply their knowledge of spelling rules and patterns correctly, such as when adding a suffix to a word ending in a y or a silent e and when considering whether to double the final consonant before a suffix; maintain a list showing the correct spelling of words they frequently*

misspell, and consult it when writing; use their knowledge of root words, prefixes, and suffixes to spell unfamiliar words correctly)

Sample questions: “Which English spelling patterns give you trouble? How might you organize a personal spelling reference list to help you apply these patterns correctly?”

Vocabulary

D3.2 build vocabulary for writing by confirming word meaning(s) and reviewing and refining word choice, using a variety of resources and strategies, as appropriate for the purpose (e.g., use a thesaurus to find a more precise word to suit the context, and record them in a writing log; create and maintain lists of subject-specific and technical terms, and consult these lists to enhance their writing; accurately and respectfully incorporate language associated with First Nations, Métis, and Inuit cultures into their formal writing)

Sample questions: “Why is it important to consult local resources and/or speakers of an Indigenous language before using terms associated with a specific First Nations, Métis, or Inuit cultural group in your writing?” “Which Indigenous cultural terms might you include in a glossary to support your writing in English?”

Punctuation

D3.3 use punctuation correctly and appropriately to communicate their intended meaning (e.g., use semicolons correctly in compound sentences; use the appropriate punctuation to introduce a list of items)

Sample questions: “Which punctuation mark would signal to readers that you are introducing a list – for example, a list of helpful sources of information about Métis culture?” “What kind of information might you put within parentheses in a sentence? What kind of information in a sentence does *not* belong in parentheses?”

Grammar

D3.4 use grammar conventions correctly and appropriately to communicate their intended meaning clearly and fluently (e.g., use a variety of sentence types correctly in their writing; use prepositions and conjunctions correctly and appropriately; apply correct verb tenses in an essay that outlines the historical background of contemporary events; ensure that their sentences demonstrate parallelism)

Sample questions: “When you read this sentence aloud, does it sound awkward or do you think it flows smoothly? If it seems awkward, how might you fix it? How does your revision alter the grammar?”

Proofreading

D3.5 regularly proofread and correct their writing, using guidelines developed with the teacher and peers (e.g., review drafts using an editing checklist based on the task rubric and/or the four directions concept model; read drafts aloud to identify and correct errors; refer to appropriate sources to determine whether they have correctly used terminology related to First Nations, Métis, and Inuit cultures)

Sample questions: “Why do you think it is easier to find errors in someone else’s writing than in your own? What strategy might you use to address that difficulty?”

Publishing

D3.6 use a variety of presentation features, including print and script, fonts, graphics, and layout, to improve the clarity and coherence of their written work and to heighten its appeal for their audience (e.g., select an appealing title and appropriate fonts and graphics for the cover of a booklet they are publishing; use design features such as sufficient white space and clearly labelled diagrams to enhance a fact sheet about a social issue of importance to a First Nation, Métis, or Inuit community)

Sample questions: “What impression would you like your book cover to give prospective readers? Which font is most likely to help convey that impression?”

Producing Finished Works

D3.7 produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations and respecting First Nations, Métis, and Inuit communication styles (e.g., adequate development of information and ideas, logical organization, appropriate use of form and style)

Sample questions: “Review your written description of a procedure. Are the steps introduced in logical order? Are any steps missing? How might you make the procedure easier to follow?”

D4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

D4.1 describe a variety of strategies they used before, during, and after writing texts on subject matter related to First Nations, Métis, and Inuit cultures, explain which ones they found most helpful, and identify appropriate steps they can take to improve as writers (e.g., describe their use

of one or more graphic organizers to order their ideas at the drafting stage of a writing task; explain how informally conferring with the teacher or peers at various stages of the writing process allowed them see and correct specific problems; describe a specific area in which they think their writing skills need strengthening and set a time-limited goal for making improvements)

Sample questions: “What do you do to prepare for a writing conference with the teacher?”
“What have you realized about your own written work by reading the work of your peers?” “If you were to redo this writing assignment, what specific strategies would you use to improve your work?”

Interconnected Skills

D4.2 identify a variety of skills they have in listening, speaking, reading, viewing, and representing, and explain how these skills help them write texts on subject matter related to First Nations, Métis, and Inuit cultures more effectively (*e.g., describe specific ways in which listening to First Nations, Métis, and Inuit spoken-word artists has improved their ability to write realistic dialogue; identify some ways in which they apply their persuasive speaking skills to their persuasive writing*)

Sample questions: “What have you noticed about the way advertisers use language that you could apply to your persuasive writing?”
“How has the work of First Nations, Métis, and Inuit authors, storytellers, poets and spoken-word artists, musicians, and new media artists influenced your writing?”

Portfolio

D4.3 select examples of a variety of types of writing that they think most clearly reflect their growth and competence as writers, and explain the reasons for their choice (*e.g., select a finished piece of their writing for a class project on the impact of the Indian residential school system and the Truth and Reconciliation Commission of Canada and explain why they think it is a good example of their work; explain why they find certain text forms more natural or appealing to use than others and identify how these preferences affect their growth as writers*)

Sample questions: “Which pieces of writing best demonstrate your improvement as a writer? Why did you choose these pieces?” “In what specific areas has your writing improved?” “In what ways have you developed your understanding of what a cultural text form is? How has this affected your writing?”

E. MEDIA STUDIES

OVERALL EXPECTATIONS

By the end of this course, students will:

- E1. Understanding Media Texts:** demonstrate an understanding of a variety of media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources;
- E2. Understanding Media Forms, Conventions, and Techniques:** identify some media forms and explain how the conventions and techniques associated with them are used to create meaning in the context of First Nations, Métis, and Inuit cultures;
- E3. Creating Media Texts:** create a variety of media texts on subject matter related to First Nations, Métis, and Inuit cultures, for different purposes and audiences, using appropriate forms, conventions, and techniques;
- E4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as interpreters and creators of media texts, areas for improvement, and the strategies they found most helpful in understanding and creating media texts on subject matter related to First Nations, Métis, and Inuit cultures;
- E5. First Nations, Métis, and Inuit Voices in Contemporary Media:** identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit media production, analysing the social and cultural influence of those contributions and the role of media literacy.

SPECIFIC EXPECTATIONS

E1. Understanding Media Texts

By the end of this course, students will:

Purpose and Audience

- E1.1** explain how media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources including increasingly complex texts, are created to suit particular purposes and audiences (*e.g., explain the purpose of showing a variety of First Nations, Métis, and Inuit role models in urban and rural community settings on reality television programs with an Indigenous target audience; explain the purpose of inviting experts with a spectrum of opinions to speak about issues of importance to First Nations, Métis, and Inuit communities on mainstream news programs*)

Sample questions: “Who is the audience for this reality television show? What evidence can you offer?” “How might you revise promotional material for a television or web program with primarily First Nations, Métis, or Inuit content in order to increase the number of non-Indigenous viewers?”

Interpreting Messages

- E1.2** interpret media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex texts, identifying and explaining the overt and implied messages they convey (*e.g., identify the overt and implied messages about First Nations youth conveyed in a documentary about youth entrepreneurship and suggest reasons for any contradictions between these messages; explain the implied message of an advertising campaign featuring First Nations, Métis, or Inuit imagery*)

Sample questions: “What message is conveyed by the use of an Inuit symbol in this advertising campaign? Why might its use be considered cultural appropriation or offensive?”

Evaluating Texts

- E1.3** evaluate how effectively information, themes, ideas, issues, and opinions are communicated in media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant media texts from non-Indigenous

sources, including increasingly complex texts, and decide whether the texts achieve their intended purpose (e.g., *determine the credibility of a website based on an evaluation of the various voices it incorporates; explain why social media are effective or ineffective channels for communicating First Nations, Métis, and Inuit community news*)

Sample question: “How effectively does the inclusion of multiple first-hand accounts of living in the same Indian residential school support the documentary’s key findings?”

Audience Responses

E1.4 explain why the same media text might prompt different responses from different audiences (e.g., *explain why a Métis leader and a non-Indigenous elected politician might respond differently to a news report on changes to legislation regulating traditional harvesting rights; explain why sports fans might have a variety of responses to a team name, mascot, and/or logo embodying an Indigenous stereotype*)

Sample questions: “In your opinion, why has this documentary on treaty rights and obligations prompted widely conflicting responses among viewers? What specific information may have sparked the polarized reactions?”

Critical Literacy

E1.5 identify the perspectives and/or biases evident in media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant media texts from non-Indigenous sources, including increasingly complex texts, and comment on any questions they may raise about beliefs, values, identity, and power (e.g., *identify issues of individual identity and power raised by the representation of First Nations, Métis, and/or Inuit women on an Indigenous organization’s website; explain how the perspective of a news program is revealed in its choice of experts to discuss an issue of importance to First Nations, Métis, and Inuit communities; describe how First Nations individuals were portrayed in Wild West shows in the late nineteenth century, and assess the influence of these portrayals on popular beliefs about Indigenous identity*)

Sample questions: “What topics covered by First Nations, Métis, and Inuit news outlets are under-reported in mainstream news media?” “How does the use of the term ‘settler Canadian’ in an advertisement for a webinar on Indigenous peoples in Canada imply a particular historical perspective? What values does the use of this term imply? What does the term suggest about cultural identity?”

Production Perspectives

E1.6 explain how a variety of production, marketing, and distribution factors influence the First Nations, Métis, and Inuit media industry (e.g., *identify some challenges that First Nations, Métis, and Inuit media producers face in gaining access to conventional marketing channels, and describe some recent attempts to address those challenges; explain how product placement works, what the benefits are for the product manufacturer and the media producer, and what First Nations, Métis, and Inuit media producers are doing to secure this form of marketing partnership; suggest reasons why a college with a predominantly Indigenous student population might supplement its course information with promotional materials about the college culture and extra-curricular programs*)

Sample question: “What factors might influence the number of visits that a promotional website for a First Nations, Métis, or Inuit video receives?”

E2. Understanding Media Forms, Conventions, and Techniques

By the end of this course, students will:

Form

E2.1 identify general and specific characteristics of a variety of media forms and explain how they shape content and create meaning in the context of First Nations, Métis, and Inuit cultures (e.g., *social media feeds function in real time to disseminate comments from a broad spectrum of people, allowing First Nations, Métis, and Inuit scholars and journalists to engage an audience of non-scholars as they debate and support one another’s opinions; online cultural performance spaces include digital interactivity to enable First Nations, Métis, and Inuit artists to upload and share their work*)

Sample questions: “Which characteristics of this video about Inuit history indicate that it was made as an educational resource for classrooms rather than as a movie for general release?” “What aspects of this program tell you that you are watching a drama rather than a documentary?”

Conventions and Techniques

E2.2 identify conventions and/or techniques used in a variety of media forms and explain how they convey meaning and influence their audience in the context of First Nations, Métis, and Inuit cultures (e.g., *the inclusion of text translated into syllabics on a playbill advertising an Inuit-related play encourages an Inuit audience*)

to attend; having interview subjects address the camera directly creates a sense of immediacy in a public awareness campaign about a community health or safety issue)

Sample question: “How might having those personally affected by a community health or safety issue address the camera directly influence viewers of a televised public service campaign?”

E3. Creating Media Texts

By the end of this course, students will:

Purpose and Audience

E3.1 describe the topic, purpose, and audience for media texts they plan to create on subject matter related to First Nations, Métis, and Inuit cultures (e.g., a blog for their peers explaining insights they gained in a class about First Nations, Métis, and Inuit communities in Canada and commenting on why they were unfamiliar with the information and ideas prior to the lesson), and identify some significant challenges they may face in achieving their purpose (e.g., summarizing information concisely and clearly for an audience that is unfamiliar with the topic, finding appropriate channels to promote their blog to its target audience, presenting historical events for which no photographs or video clips exist)

Sample questions: “Who do you want to address in your blog on First Nations, Métis, and Inuit histories? What insights might your intended audience find most interesting? Is there a specific view you wish to promote, or should you present a variety of perspectives?” “What challenges do you face in presenting information about historical events that occurred before the widespread use of photography and sound recording?”

Form

E3.2 select a media form to suit the topic, purpose, and audience for a media text they plan to create on subject matter related to First Nations, Métis, and Inuit cultures, and explain why it is a highly appropriate choice (e.g., explain why an online invitation to an upcoming Indigenous speaker series is an effective way to raise the cultural awareness of their peers; explain which elements of a multimedia text make it an effective form to promote the work of Inuit artists)

Sample question: “Why might an online calendar highlighting the dates of community events be an appropriate way to promote local heritage?”

Conventions and Techniques

E3.3 identify a variety of conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help communicate specific aspects of their intended meaning (e.g., embedding a video clip with a call to action in a presentation about the environment will help audience members make a personal connection to the material by conveying a sense of urgency; adding cultural music to a photo presentation about a Métis settlement will emphasize the rich musical heritage of the community)

Sample questions: “What techniques might you use to make your blog about traditional Indigenous cuisine appealing? What key information might a virtual menu include, for example? How might you use this technique to encourage your audience to read the entire blog?”

Producing Media Texts

E3.4 produce media texts on subject matter related to First Nations, Métis, and Inuit cultures, for a variety of purposes and audiences, using appropriate forms, conventions, and techniques (e.g., a multimedia presentation on current North American clothing trends inspired by First Nations, Métis, and Inuit cultures, using a voiceover to discuss the line between appreciation and appropriation; an infographic on the changing use of sports mascots that employ First Nations imagery; a video demonstrating how to prepare traditional Métis dishes; a photo essay depicting human connections to the natural environment)

Sample question: “What type of media text would you create to voice your opinion directly to politicians on an issue of importance to First Nations, Métis, and Inuit individuals?”

E4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

E4.1 describe a variety of strategies they used in interpreting and creating media texts on subject matter related to First Nations, Métis, and Inuit cultures, explain which ones they found most helpful, and identify appropriate steps they can take to improve as media interpreters and producers (e.g., describe the strategies they used to present a viewpoint persuasively in a media text, identify which were the most effective, and plan to use them in future projects; plan to view a media text multiple times to develop a deeper understanding of its structure and meaning)

Sample questions: “What process did you use to select an appropriate soundtrack for your media text showcasing Inuit musicians? What might you do differently next time?”

Interconnected Skills

E4.2 identify a variety of skills they have in listening, speaking, reading, and writing, and explain how these skills help them interpret and create media texts on subject matter related to First Nations, Métis, and Inuit cultures more effectively (*e.g., describe how their skill in scanning Internet resources for specific content can help them prepare an effective presentation on access to mainstream media for First Nations, Métis, and Inuit media creators in the twenty-first century; explain how writing an outline can help them produce a short video*)

Sample question: “How did the listening skills you drew on while participating in a First Nation, Métis, or Inuit community event prepare you for a debate on the needs of Indigenous residents in large urban centres?”

E5. First Nations, Métis, and Inuit Voices in Contemporary Media

By the end of this course, students will:

Media Development

E5.1 identify the contributions of several different individuals, organizations, and initiatives to the development and production of contemporary First Nations, Métis, and Inuit media texts (*e.g., individuals: Alanis Obomsawin, Paul Qulitalik, Tracey Deer; organizations: the Alliance of Aboriginal Media Professionals, CBC News Indigenous, Igloodik Isuma Productions; initiatives: Muskrat Magazine, Wawatay News*)

Sample questions: “How have Indigenous film festivals in Canada brought attention to First Nations, Métis, and Inuit voices in the media industry? What festivals can you name?” “Which specific college programs can you identify that focus on First Nations, Métis, and Inuit visual and media arts?”

Influence of Media Production

E5.2 describe several different ways in which contemporary First Nations, Métis, and Inuit media texts contribute to heritage and identities in Canada (*e.g., encouraging diverse interpretations of identities in Canada; promoting understanding and acceptance of First Nations, Métis, and Inuit perspectives on issues of importance to Indigenous individuals and communities*), commenting on the role of media production as a social and cultural force in First Nations, Métis, and Inuit communities

Sample questions: “What are some stories that First Nations, Métis, and Inuit media creators are choosing to tell in the twenty-first century? How similar or different are they from those produced in the late twentieth century? What influence do those stories have on identities in Canada?”

Media Literacy and Media Access

E5.3 explain the role of media literacy, media access, and technology in supporting contemporary First Nations, Métis, and Inuit media creation and consumption (*e.g., explain how improving media literacy for First Nations, Métis, and Inuit individuals helps broaden media access in rural and remote communities generally; identify some specific ways in which young First Nations, Métis, and Inuit media creators are using social media and/or demonstrating media literacy; describe some ways in which media technologies are being used to connect First Nations, Métis, and Inuit communities with the global community*)

Sample questions: “In what specific ways is media literacy related to the ability of First Nations, Métis, and Inuit videographers to get their product into mainstream channels?” “How are advances in communications technology expanding business opportunities in First Nations, Métis, and Inuit communities?”

English: Understanding Contemporary First Nations, Métis, and Inuit Voices, Grade 11

Workplace Preparation

NBE3E

This course explores themes, forms, and stylistic elements of literary, informational, graphic, oral, cultural, and media texts emerging from First Nations, Métis, and Inuit cultures in Canada, as well as some texts that relate to those cultures. In order to better understand contemporary texts, students will explore connections between traditional and contemporary text forms and cultural and community aspects of identity, relationships, and self-determination, sovereignty, or self-governance. Students will also create oral, written, and media texts focusing on the development of literacy, communication, and critical thinking skills necessary for success in the workplace and daily life. The course is intended to prepare students for the compulsory Grade 12 English workplace preparation course.

Prerequisite: English, Grade 10, Academic or Applied, or the Grade 10 locally developed compulsory credit (LDCC) course in English

A. FIRST NATIONS, MÉTIS, AND INUIT PERSPECTIVES AND TEXT FORMS IN CANADA

OVERALL EXPECTATIONS

Throughout this course, students will:

- A1. Exploring:** explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;
- A2. Deconstructing:** demonstrate an understanding of how representations of First Nations, Métis, and Inuit individuals, communities, and cultures in text forms created in Canada are influenced by perspectives related to or shaped by historical period, cultural background, and social and political conditions and events, including perspectives related to gender and the role of women;
- A3. Reconstructing:** demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.

SPECIFIC EXPECTATIONS

A1. Exploring

Throughout this course, students will:

Identifying Text Forms

A1.1 identify various cultural text forms¹ and associated customs from First Nations, Métis, and Inuit cultures, and explain how they support the communication of meaning within the society (*e.g., Métis medallions and clothing communicate kinship ties through colour and ornamentation; the song sung by Anishinaabe/Ojibwe women water keepers communicates their sacred responsibility to heal Mother Earth and take care of the water supply*)

Sample questions: “Why is a pipe considered a cultural text form in First Nation and Métis cultures? How does the role of pipe carrier communicate meaning in relation to the pipe?”

What similar cultural text form and associated role can you identify in contemporary non-Indigenous society? What do such roles imply about a culture’s beliefs and values?”

Formulating Questions

A1.2 formulate questions to guide their explorations of themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (*e.g., factual question: “What does ‘non-status’ mean?”; comparative question: “What are some similarities between Sedna in Inuit creation stories and Kumugwe in Kwakwaka’wakw creation stories?”; causal question: “What are some consequences of Coyote’s trickery for other characters in the story?”*)

1. The term “cultural text form” is used in this document to refer to forms and means of communication – including, for example, elements of material culture, such as clothing and regalia; stories; songs, music, dances; and cultural practices – that have developed over time on the basis of the beliefs and values of the culture and that are respected, honoured, and passed on from generation to generation to express and communicate those shared beliefs and values. These forms employ various symbols, practices, images, sounds, and/or concrete forms to convey information and ideas. See [page 117](#) for background information and a chart identifying various types of cultural text forms.

Sample question: “What questions might help you understand the meaning of the cultural text forms that are present at a local First Nations, Métis, or Inuit gathering?”

Exploring Identities

A1.3 identify and describe some themes, ideas, and issues related to First Nations, Métis, and Inuit identities, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (e.g., with reference to *spiritual beliefs, cultural identities, self-identification and legal identification in Canada, feelings of loss and marginalization*)

Sample questions: “How does the main character of the story self-identify culturally?” “How does the residential school survivor in this narrative reveal feelings of loss? What are the survivor and the survivor’s family doing to relearn their culture?”

Exploring Relationships

A1.4 identify and describe some themes, ideas, and issues associated with relationships in First Nations, Métis, and Inuit cultures, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (e.g., with reference to *family ties, the continuance of traditional practices in urban settings to honour and renew a relationship with the spirit, the relationship between community goals and community-based educational programming and/or workplace training*)

Sample questions: “In this story, the main character refers to friends of his mother as aunts. How does this reflect his world view about family and community?” “In these oral texts, what is the significance of Mother Earth? What is the relationship of Mother Earth to Father Sky, Grandfather Sun, and Grandmother Moon?”

Exploring Self-Determination, Sovereignty, and Self-Governance

A1.5 identify and describe some themes, ideas, and issues related to First Nations, Métis, and Inuit self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts (e.g., with reference to *border crossing and citizenship, status and non-status legal classifications for members of First Nations communities; economic activity and sustainability*)

Sample question: “What types of cultural text forms are traditionally associated with expressions of sovereignty or self-governance?”

Comparing Perspectives

A1.6 compare a few perspectives on themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various texts from both Indigenous and non-Indigenous sources (e.g., *compare the perspectives on the role of the extended family presented in a text by an Inuk author and one by a non-Indigenous author; after reviewing two or more texts, define success and well-being from a First Nations, Métis, or Inuit perspective and identify some similarities and differences with a non-Indigenous perspective*)

A2. Deconstructing

Throughout this course, students will:

Viewpoint

A2.1 determine how the messages relating to First Nations, Métis, and Inuit cultures conveyed in various contemporary and historical Indigenous text forms, and, as appropriate, in non-Indigenous texts, might change if they were presented from a different perspective (e.g., *the perspective of a contemporary Métis woman who is attempting to reclaim her culture, of an Indigenous woman who has gone missing*), and suggest some historical, socio-political, or cultural factors, including factors related to gender and/or sexual orientation, that are shaping the viewpoint of the creator/author

Sample questions: “Why do you think the reporter chose to present the perspective of a property developer in this article about a proposal to build on land within the traditional territory of a First Nation? How might the article have changed if it had included quotations from First Nation community members?” “From whose perspective does the Ontario barn quilt project present the roles of First Nations women during the War of 1812? Whose voices does the project include? How might the message have been different if the quilts had represented the vision of an individual artist rather than a community-based project?”

Contradictions

A2.2 identify contradictions in how First Nations, Métis, and Inuit cultures have been depicted in various contemporary and historical Indigenous text forms, and non-Indigenous texts (e.g., *“unsophisticated” versus wise and spiritual beings, political activists versus passive targets of government policy*), and suggest some reasons for the divergence of views

Sample question: “In some European historical accounts of encounters between First Nations peoples and European settlers, First Nations individuals are depicted as naïve and unsophisticated and in other accounts as wise and spiritual. How do you explain this contradiction?”

Positioning

A2.3 make inferences about attitudes towards First Nations, Métis, and Inuit content in various contemporary and historical text forms, providing evidence to support their opinions (e.g., *the volume of print and broadcast news coverage of the environmental degradation of traditional territories compared to the attention given to other environmental problems*)

Sample questions: “How might the daily inclusion of First Nations, Métis, or Inuit news items in a prominent regional news program affect the audience’s perceptions of the importance of the Indigenous community within the region? What factors should the news programmer take into consideration when selecting which stories to broadcast?”

Accessibility

A2.4 describe some contemporary and historical factors affecting public access to First Nations, Métis, and Inuit text forms, including cultural text forms (e.g., *the availability of training on how First Nations, Métis, and Inuit cultural text forms can be respectfully and appropriately used in the workplace; the level of First Nations, Métis, and Inuit participation in the workforce; the development of digital content-sharing platforms*)

Sample question: “How do Métis communities in Ontario use digital content-sharing platforms to share cultural text forms containing traditional knowledge?”

Asymmetries

A2.5 identify some issues related to attempts to apply Western cultural criteria to First Nations, Métis, and Inuit text forms, including cultural text forms (e.g., *the undervaluation of the use of personal experience as a source of knowledge in First Nations, Métis, and Inuit oral texts*)

Sample questions: “Why do Indigenous knowledge holders often draw on personal experience as a source of authority when delivering oral texts? Why do you think Western audiences might misunderstand or undervalue the significance of that authority?”

A3. Reconstructing

Throughout this course, students will:

Acknowledging

A3.1 demonstrate an understanding of some challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course (e.g., *identify stereotypes of First Nations, Métis, and Inuit individuals used in animated cartoons aimed at children*)

Sample question: “How does this particular stereotype in mainstream popular culture undermine authentic Inuit experience?”

Naming

A3.2 identify appropriate ways to refer to Indigenous peoples in several different contexts (e.g., *in community and workplace settings, in oral stories from or about different cultures*), and locate examples of inappropriate terminology in contemporary and historical text forms from both Indigenous and non-Indigenous sources

Sample questions: “What term should you use to describe the local First Nation community in your report on local economies?” “Why do you think the Aamjiwnaang First Nation changed its name from Sarnia Reserve? What does the new name convey?” “Why do you think the author of this text used a general term instead of identifying a specific First Nation? What is problematic about this form of naming?”

Diversity

A3.3 identify a few ways in which the diversity of First Nations, Métis, and Inuit lives, knowledge, cultures, and world views is represented or under-represented in contemporary and historical text forms (e.g., *locate an example of several distinct First Nations being depicted as a homogeneous group in a history textbook; identify the origins of diverse geographical place names in Canada to determine whether First Nations, Métis, and Inuit cultures are fully represented*)

Sample questions: “How does the textbook identify these First Nations? What is problematic about this representation?”

Relevance

A3.4 evaluate several different contemporary text forms to determine how accurately they represent the lives and activities of First Nations, Métis, and Inuit individuals and communities, past and present (*e.g., identify realistic and/or unrealistic elements in the portrayal of a First Nation, Métis, or Inuk character in a television or online drama*), and describe some ways in which updated representations can influence society (*e.g., eliminating the use of stereotyped images such as tomahawks and war bonnets on sports team logos helps advance understanding of contemporary First Nations, Métis, and Inuit identities*)

Sample questions: “In what ways does the use of a First Nations symbol in this team logo perpetuate a stereotype?” “In your opinion, how might popular culture have shaped the ideas about Inuit individuals expressed by the author of this text? Why do you think so?”

Affirmation

A3.5 describe some contemporary efforts to affirm the value and counteract the undervaluation of First Nations, Métis, and Inuit cultural text forms (*e.g., as reflections of the cultural benefits that First Nations, Métis, and Inuit workers can contribute to workplace settings rather than evidence of a lack of assimilation into the mainstream work environment*)

Sample questions: “What opportunities and barriers can you identify with respect to the use of a talking circle to address workplace conflicts?” “How might an Indigenous community member who uses a sacred item such as a talking stone or an eagle feather when making a presentation to co-workers have a positive effect?” “When you see an inuksuk being used as a cultural symbol in non-Inuit contexts, how do you think it is being valued? How might this differ from the valuation of an inuksuk placed within the Arctic landscape?”

B. ORAL COMMUNICATION

OVERALL EXPECTATIONS

By the end of this course, students will:

- B1. The Oral Tradition:** demonstrate an understanding of text forms, figures, and practices associated with the oral traditions of First Nations, Métis, and Inuit cultures, explaining how these traditions communicate meaning and how they are used in contemporary communities, and demonstrate the use of culturally appropriate listening practices;
- B2. Listening to Understand:** listen to oral texts from and/or related to First Nations, Métis, and Inuit cultures in order to understand and respond appropriately in a variety of situations for a variety of purposes;
- B3. Speaking to Communicate:** use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures;
- B4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication contexts related to First Nations, Métis, and Inuit cultures.

SPECIFIC EXPECTATIONS

B1. The Oral Tradition

By the end of this course, students will:

Oral Text Forms and Their Use

- B1.1** identify various text forms associated with the oral traditions of First Nations, Métis, and Inuit cultures; explain their purpose and symbolic meaning (*e.g., prayers and blessings are offered in thanks for the gifts of the natural world; acknowledgements verbalize the connections between the past, the present, and future generations of all human and other-than-human beings; petitions request spiritual guidance and/or intervention*); and describe a few customs governing their use (*e.g., recording oral teachings without explicit permission may be prohibited in order to protect traditional knowledge from misuse or appropriation; individual storytellers are selected from within clans, families, or a community to share and care for specific traditional stories*)

Sample questions: “How is oral storytelling viewed from a First Nations, Métis, or Inuit cultural perspective? How is this view different from or the same as a non-Indigenous view of oral storytelling roles and responsibilities?” “Why are specific storytellers chosen to care for

creation stories and their expression? How do storytellers ensure that traditional stories remain true to their original telling?” “Why do you think Elders, Métis Senators, knowledge holders, and/or storytellers in various traditional First Nations, Métis, and Inuit societies continue to respect the practice of sharing customs orally?”

Figures and Their Function

- B1.2** describe several different significant figures from First Nations, Métis, and Inuit oral stories (*e.g., Glooscap, Raven, Mother Earth, clan animals, Sky Woman, Grandfather Sun*), including their origins, roles, characteristics, and behaviour (*e.g., Grandmother Moon explains the cycle of life and nature through the Thirteen Moon Teachings; the clan animals of the Haudenosaunee Nation represent the earthly elements of land [deer, wolf, bear], water [turtle, beaver, eel], and sky [hawk, heron, snipe]*)

Sample questions: “How does the trickster interact with children? How does he interact with the natural environment?” “What role does Grandmother Moon play in Anishinaabe Ojibwe oral traditions? What ideas does her behaviour help convey about the role of women and parenting?”

Societal Influences

B1.3 describe the influence of several different social, economic, and/or political forces (*e.g., the widespread availability of recording devices such as cell phone cameras, the transcription of previously exclusively oral stories, limited access to storytellers*) on the disruption or continuation of oral traditions in contemporary First Nations, Métis, and Inuit communities

Sample questions: “What are some specific ways in which First Nations, Métis, and Inuit families are keeping oral traditions alive today?” “What are some positive and negative effects of recording oral text forms in writing?”

Culturally Appropriate Listening Practices

B1.4 identify and use culturally appropriate listening practices during oral teachings by First Nations, Métis, and Inuit speakers (*e.g., listen for extended lengths of time without interrupting or appearing impatient; generate mental images during a storyteller’s narration in order to be able to recall the story precisely*)

Sample questions: “What are the elements of an ethical code of conduct for listening to a traditional teaching?” “How does visualizing key elements of an oral teaching as it is being told help you understand the events described and the time when they occurred?”

B2. Listening to Understand

By the end of this course, students will:

Purpose

B2.1 identify the purpose of several different listening tasks, with a focus on listening to oral texts from and/or related to First Nations, Métis, and Inuit cultures, and set goals for specific tasks (*e.g., to identify culturally specific terminology while listening to a presentation; to gather information on a topic of personal interest by conducting an interview*)

Sample questions: “What kinds of information will you be listening for in this task? What might interfere with your ability to understand?” “How does your purpose in listening to Inuit throat singing differ from your purpose in listening to song lyrics? What do you hope to learn from each?”

Using Active Listening Strategies

B2.2 identify and use several different active listening strategies when interacting in a variety of communication contexts related to First Nations, Métis, and Inuit cultures (*e.g., demonstrate an understanding of when to speak, when to listen, and how much to say; use body*

language to indicate that they are listening attentively to a storyteller’s narration; ask a speaker to clarify an idea with an example)

Sample question: “How might you respectfully signal that you wish to ask an Elder or a presenter a question?”

Using Listening Comprehension Strategies

B2.3 identify and use several different listening comprehension strategies before, during, and after listening to understand both simple and complex oral texts from and/or related to First Nations, Métis, and Inuit cultures (*e.g., skim an article providing background information before a teacher read-aloud; use a summary chart to record a discussion; write down what they already know about a topic, including relevant vocabulary, before listening to a presentation*)

Sample questions: “How might you prepare to listen to a presentation that is likely to include words that are unfamiliar to you? What strategies can you use to prevent the inclusion of such words from interfering with your ability to listen to or understand an Elder?”

Demonstrating Understanding of Content

B2.4 identify, in several different ways, important information and ideas in both simple and complex oral texts from and/or related to First Nations, Métis, and Inuit cultures (*e.g., identify terminology in a speaker’s presentation that is being used in a First Nations, Métis, or Inuit political context; list the key points of a chief’s address to the Assembly of First Nations; paraphrase a character’s speech from a dramatic reading*)

Sample questions: “What specific terms did the Senator use in her speech to describe who the Métis people are?” “What insights into Inuit identity did the speaker offer?”

Interpreting Texts

B2.5 develop and explain interpretations of both simple and complex oral texts from and/or related to First Nations, Métis, and Inuit cultures using evidence from the text, including oral and visual cues, to support their interpretations appropriately (*e.g., compare the experiences of learning a traditional dance by watching a live demonstration while listening to and following along with an instructor and by viewing an instructional video, and determine the strengths and weakness of each format; explain how the use of images or data affected their interpretation of a presentation about First Nations, Métis, and Inuit businesses*)

Sample question: “How did the personal story that the speaker shared affect your interpretation of the main ideas being presented in the oral report?”

Extending Understanding of Texts

B2.6 extend their understanding of both simple and complex oral texts from and/or related to First Nations, Métis, and Inuit cultures by making connections between the ideas in them and in other texts and to their own knowledge, experience, and insights (*e.g., listen to a classmate's presentation on the Sixties Scoop and then share their own thoughts about custodial care practices*)

Sample question: “How can you connect the ideas the speaker expressed about the state of Indigenous-language use in First Nations communities to your own experience of learning another language or your heritage language?”

Analysing Texts

B2.7 analyse both simple and complex oral texts from and/or related to First Nations, Métis, and Inuit cultures, focusing on the ways in which they communicate information, themes, ideas, and issues and influence the listener's/viewer's response (*e.g., identify the specific techniques a presenter at a job fair uses to generate enthusiasm about employment opportunities for First Nations, Métis, and Inuit youth; explain how a speaker's use of an Indigenous protocol to open and close a presentation affected the audience*)

Sample questions: “How did the speaker create enthusiasm about the topic? What gestures did she use while speaking? What dynamic words did she repeat?” “How did the Elder's use of metaphor help you understand the message of the traditional teaching?”

Critical Literacy

B2.8 identify the perspectives and/or biases evident in both simple and complex oral texts from and/or related to First Nations, Métis, and Inuit cultures, and comment on any questions they may raise about beliefs, values, identity, and power (*e.g., describe the perspective expressed by an Inuk community leader in an interview about an environmental topic, identifying references to the natural world that reflect the leader's belief system; compare the use of stereotypes in two comedy routines to identify the beliefs and values of the performers*)

Sample questions: “In your opinion, does the gender of the speaker affect the audience's response to a speech about a controversial issue of importance to First Nations, Métis, or Inuit communities? Why, or why not? What questions does this raise about identity and power?” “How do these comedians use stereotypes to appeal to their target audiences? How would the routines have to change to present fairer cultural representations?” “After listening to this interview with Inuit Elders, how would

you describe their perspective on climate change? What does this perspective reveal about Inuit culture and the beliefs and values of the Elders?”

Understanding Presentation Strategies

B2.9 explain how several different presentation strategies are used in oral texts from and/or related to First Nations, Métis, and Inuit cultures to inform, persuade, or entertain (*e.g., view videos of comedy routines to identify and compare the ways in which different comedians use body language to appeal to a specific audience; critique a mock job interview to identify effective and ineffective verbal and non-verbal communication*)

Sample questions: “What visual materials could have been used to support the presentation on cultural art forms? What effect might their inclusion have had?” “How could the presenters have observed cultural protocols more closely? How would that have improved the quality of the presentation?”

B3. Speaking to Communicate

By the end of this course, students will:

Purpose

B3.1 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives for several different purposes, using language and following social codes appropriate for the intended purpose and audience (*e.g., introduce an Elder who is about to give an oral teaching, using culturally appropriate ways of naming; participate in a small-group discussion in order to reach consensus on a topic of importance to a local First Nation community; give specific and relevant examples about a recent field trip to inform fellow students who were not able to go*)

Sample question: “Why is it important to model the appropriate use of terminology when referring to First Nations, Métis, and Inuit themes or topics in an oral presentation to younger children?”

Interpersonal Speaking Strategies

B3.2 demonstrate an understanding of several different interpersonal speaking strategies, and adapt them appropriately to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences (*e.g., use humour to establish an inclusive tone in a presentation on a topic of concern; speak at appropriate points in a discussion, such as when another speaker pauses*)

Sample question: “How do you know when it is appropriate for you to speak during a work-related meeting?”

Clarity and Coherence

B3.3 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives in a clear, coherent manner appropriate for the purpose, subject matter, and intended audience (*e.g., use age-appropriate language in an oral report intended for younger children about a specific First Nation, Métis, or Inuit culture*)

Sample question: “How can you incorporate a variety of examples to make your oral statements more effective?”

Diction and Devices

B3.4 use appropriate words, phrases, and terminology, and several different stylistic devices, to communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives and to engage their intended audience (*e.g., select specific words for a speaking task on a topic related to First Nations, Métis, or Inuit communities that acknowledge the cultural values of those communities; differentiate diction to explain the same task to a volunteer and to a community representative when preparing for a local community event*)

Sample question: “How does your word choice acknowledge the values held by your intended audience?”

Vocal Strategies

B3.5 identify several different vocal strategies and use them selectively and with sensitivity to audience needs and cultural differences (*e.g., project their voice to ensure their audience can hear; use an animated tone when reading aloud to children; use a tone that conveys authority when coordinating activities with peers*)

Sample question: “How can the contextual clues of audience, subject matter, and intention help you determine an appropriate volume for speaking?”

Non-Verbal Cues

B3.6 identify several different non-verbal cues and use them, with sensitivity to audience needs and cultural differences, to help convey their meaning (*e.g., identify a speaker’s use of non-threatening and inclusive non-verbal cues to encourage participation at a dance demonstration, and use these cues in their own group discussions*)

Sample question: “What non-verbal cues from the community Elder helped you determine the types of communication that were appropriate to use in your responses?”

Audio-Visual Aids

B3.7 use several different audio-visual aids to support and enhance oral presentations on subject matter related to First Nations, Métis, and Inuit cultures, and to engage their intended audience (*e.g., use video links in a seminar to provide visual context for key points they wish to make*)

Sample question: “How might adding a clip of an Indigenous journalist speaking about your topic support the facts you discuss in your presentation?”

B4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

B4.1 describe several different strategies they used before, during, and after listening to and speaking about texts from and/or related to First Nations, Métis, and Inuit cultures, then explain which ones they found most helpful and identify several specific steps they can take to improve their oral communication skills (*e.g., describe how they adjust their questioning strategies in group discussions when they are particularly knowledgeable about the topic; plan to debate their topic with a critical friend before class presentations to improve their speaking skills*)

Sample questions: “What listening strategies do you use during a storytelling? Which ones do you find especially helpful, and why?” “What elements of public speaking do you find most challenging? What strategies might you use to improve in those areas?” “What specific speaking strategies encourage dialogue?”

Interconnected Skills

B4.2 identify several different skills they have in reading, writing, viewing, and representing, and explain how these skills help them interpret and discuss oral texts from and/or related to First Nations, Métis, and Inuit cultures more effectively (*e.g., describe how viewing television and online interviews can help them develop their ability to respond to questions in an interview for volunteer community service at a local Indigenous gathering or festival; identify how reading background material about First Nations, Métis, and/or Inuit protocols helped them use culturally appropriate listening strategies during an oral teaching*)

Sample question: “How does your ability to locate and read informational texts help you address an honorary guest respectfully?”

C. READING AND LITERATURE STUDIES

OVERALL EXPECTATIONS

By the end of this course, students will:

- C1. Reading for Meaning:** read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;
- C2. Understanding Form and Style:** identify a variety of text forms, text features, and stylistic elements used in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning;
- C3. Reading with Fluency:** use knowledge of words and cueing systems to read fluently;
- C4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources;
- C5. First Nations, Métis, and Inuit Voices in Contemporary Literature:** identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit literature, and analyse the social and cultural influence of those contributions.

SPECIFIC EXPECTATIONS

C1. Reading for Meaning

By the end of this course, students will:

Variety of Texts

- C1.1** read several different short, student- and teacher-selected contemporary texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, identifying specific purposes for reading (e.g., to find further information about a specific location cited in a textbook in order to understand its significance to First Nations, Métis, and/or Inuit communities; to learn about a well-known First Nation, Métis, or Inuk individual by reading an online biography; to identify connections between traditional and contemporary clothing associated with a particular First Nation, as reflected in historical texts and contemporary fashion catalogues)

Sample question: “What types of information do you hope to find in this biography?”

Using Reading Comprehension Strategies

- C1.2** select and use several different reading comprehension strategies before, during, and after reading to understand both simple and complex texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources (e.g., visualize and sketch the characters in a short story, then use a mind map to represent and track their relationships; collaborate with a peer to identify key points in a newspaper article)

Sample questions: “How did reading background material on the prevalent attitudes of settlers during the historical period help you understand this text?” “How does the character profile you prepared compare to that of your peers?”

Demonstrating Understanding of Content

- C1.3** identify important ideas and supporting details in both simple and complex texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources (e.g., create a concept map illustrating the relationship between the characters and the land)

delineated in a short story; compare the opinions on an issue of importance to First Nations, Métis, and Inuit communities expressed in two letters to the editor, using a Venn diagram)

Sample questions: “What is the main message of this media release? Which details support that message?”

Making Inferences

C1.4 make and explain inferences about both simple and complex texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, supporting their explanations with stated and implied ideas from the texts (*e.g., infer the general recommendations of the Truth and Reconciliation Commission of Canada: Calls to Action from the headings throughout the text; explain what the imagery in a poem implies about the natural world*)

Sample question: “How does the poet’s use of moon imagery affect the meaning of this poem?”

Extending Understanding of Texts

C1.5 extend their understanding of both simple and complex texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, by making connections between the ideas in them and in other texts and to their own knowledge, experience, and insights (*e.g., compare the challenges that conflicting world views pose for the protagonist of a short story with a similar challenge they have experienced personally*)

Sample questions: “How do the world views of the protagonist and antagonist conflict? What insights did you gain from this conflict that might lead you to act differently in a similar situation?”

Analysing Texts

C1.6 analyse both simple and complex texts in terms of the information, themes, ideas, and issues they explore in relation to First Nations, Métis, and Inuit cultures, identifying several different aspects of the texts that contribute to the presentation or development of these elements (*e.g., describe the main theme expressed in a song’s lyrics, identifying specific ways in which the message is reinforced; explain how the writer’s use of personal anecdote illuminates the theme of sovereignty or self-governance*)

Sample questions: “Why do you think the writer chose to repeat this particular phrase in the song’s lyrics? What effect does the repetition have on the development of the theme?” “How does the conflict between the characters reveal the theme of this story?” “What elements of the

play script help you understand that the events it describes are occurring in both the past and the present? How does this support the idea that human beings are connected to their ancestors?”

Evaluating Texts

C1.7 evaluate the effectiveness of both simple and complex texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using evidence from the text to support their opinions (*e.g., evaluate the graphic elements of an informational website in terms of criteria such as currency and accuracy to determine how effectively they illustrate the lives of contemporary First Nations, Métis, and Inuit individuals*)

Sample questions: “What omissions or misrepresentations has your research revealed in this biographical sketch of Pontiac? In what specific ways do they make it less effective?”

Critical Literacy

C1.8 identify the perspectives and/or biases evident in both simple and complex texts dealing with themes, ideas, and issues related to First Nations, Métis, and Inuit cultures, and comment on any questions they may raise about beliefs, values, identity, and power (*e.g., identify elements and/or omissions in a brochure outlining a company’s human resources policy that support or detract from the promotion of inclusivity and diversity; identify examples of gender bias or gender empowerment in a handbook on First Nations governance*)

Sample questions: “What information does this brochure leave out that potential employees of various cultural backgrounds might find important?” “What world view does this short story present?” “Why do you think this story is told from the point of view of a young Inuk girl? Could the same ideas be conveyed as convincingly by a narrator who is an Elder?”

C2. Understanding Form and Style

By the end of this course, students will:

Text Forms

C2.1 identify several different characteristics of literary, informational, and graphic text forms, and explain how they help communicate meaning or reflect a world view (*e.g., a campaign poster includes a candidate photograph, party logo, and slogan to communicate political affiliation and platform efficiently; a graphic novel uses images and typography to convey some types of information and ideas more concisely than a narrative novel can*)

Sample questions: “How is the teaching of the Covenant Chain reflected in the designs and colours of the beads in the Two Row Wampum?” “Why do you think political campaign posters usually include the candidate’s photograph and party affiliation? Why might these provide relevant information to First Nations, Métis, or Inuit voters?” “Why do you think some contemporary writers choose the graphic novel form to communicate First Nations, Métis, and Inuit world views to non-Indigenous readers?”

Text Features

C2.2 identify several different features of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and explain how they help communicate meaning or reflect a world view (*e.g., describe how the layout of a graphic novel helps communicate the meaning of pivotal plot points; explain the function of sidebars in magazine articles; explain how visual elements such as colours and symbols support the message of a poster*)

Sample questions: “Why do you think this portion of the text is shaded?” “How does an index help you locate information?” “Which features of this website are designed to support the user’s navigation?” “What does the use of colour and symbolism on this poster advertising an Indigenous gathering communicate about the participating nations?”

Elements of Style

C2.3 identify several different elements of style in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and explain how they help communicate meaning or reflect a world view and enhance the effectiveness of the text (*e.g., describe how metaphors referring to the natural world enrich the poet’s expression of a world view; identify specific words and phrases used to convey the importance of the subject in a pamphlet about community health and wellness*)

Sample questions: “Does the animal metaphor used to describe the character in this story reveal personality traits you hadn’t considered before? Why, or why not? What do you associate with this animal? How does the metaphor connect the character to one of the story’s themes?”

C3. Reading with Fluency

By the end of this course, students will:

Reading Familiar Words

C3.1 demonstrate an automatic understanding of most words in several different reading contexts related to First Nations, Métis, and Inuit cultures (*e.g., read with understanding words from texts chosen for shared, guided, and independent reading and vocabulary in grade-level texts on topics of importance to First Nations, Métis, and Inuit individuals; correctly identify terminology associated with contracts, reports, and other workplace documents*)

Sample questions: “What are some familiar terms in this report? Where else have you seen this kind of terminology?”

Reading Unfamiliar Words

C3.2 use decoding strategies to read and understand unfamiliar words in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources (*e.g., consult online resources that define First Nations, Métis, and Inuit cultural terms within contemporary contexts; find previous uses of the word in the text and try to grasp its meaning from the context; create a career-specific vocabulary list to consult when reading work-related texts*)

Sample questions: “Which nations described in this text are unfamiliar to you? How did you decode the descriptions? What words prompted you to rethink how individuals identify their First Nation affiliation?” “What strategy can you use to develop your knowledge of the names and histories of Inuit communities?”

Developing Vocabulary

C3.3 identify and use several different strategies to expand vocabulary (*e.g., make a list of new words encountered in texts they are reading in class; consult the websites of specific First Nations, Métis, and Inuit communities to find the terms preferred by the particular community; identify familiar prefixes, suffixes, and root words in unfamiliar technical terminology*), focusing on words and phrases that have a particular significance for First Nations, Métis, and Inuit communities (*e.g., band, member, healing, Indian, reserve, residential school, smudge, status*)

Sample questions: “What does the term ‘status’ mean with respect to First Nations individuals? What is its significance for cultural identity?” “What is the difference between a ‘band’ and a ‘nation’?” “Why is it important to know that some words sound the same but are spelled differently?”

C4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

C4.1 describe several different strategies they used before, during, and after reading texts from and/or related to First Nations, Métis, and Inuit cultures, explain which ones they found most helpful, and identify several specific steps they can take to improve as readers (*e.g., record their use of various strategies to help them identify the ones they find most helpful; describe similarities and differences in the strategies they use to read a workplace incident report and a creation story*)

Sample questions: “What pre-reading strategy did you use before starting your independent reading of the report about community safety? Did it help you understand the report more clearly? Why, or why not?” “What effect did small-group discussions have on the predictions you made about the story? How was this strategy helpful?”

Interconnected Skills

C4.2 identify several different skills they have in listening, speaking, writing, viewing, and representing, and explain how these skills help them read texts from and/or related to First Nations, Métis, and Inuit cultures more effectively (*e.g., describe how preparing written questions before reading informational texts can help them interpret key points; describe how listening to oral stories can help them understand written texts of the same stories*)

Sample question: “How did viewing a webcast about residential schools broaden your understanding of the character’s struggles in the short story?”

C5. First Nations, Métis, and Inuit Voices in Contemporary Literature

By the end of this course, students will:

Development of Contemporary Literature

C5.1 identify the contributions of a few individuals, organizations, and initiatives to the development of contemporary First Nations, Métis, and Inuit literature (*e.g., individuals: Ruby Slipperjack, Tomson Highway, David Bouchard, Alootook Ipellie; organizations: the Ontario Native Literacy Coalition RIEL Centre; the Canada Council for the Arts; initiatives: summer programs offered by district school boards, creative writing awards for Indigenous youth, the Indigenous Writers’ Gathering*)

Sample questions: “How does your local library promote First Nations, Métis, and Inuit authors, or books with First Nations, Métis, and Inuit content? What suggestions could you make to the library to support the development of First Nations, Métis, and Inuit writers?”

Influence of Contemporary Literature

C5.2 identify some ways in which contemporary First Nations, Métis, and Inuit literary works contribute to identities and heritage in Canada and/or to First Nations, Métis, and Inuit cultural revitalization (*e.g., educating non-Indigenous individuals about First Nations, Métis, and Inuit perspectives; teaching children about their own cultural and linguistic heritage*)

Sample questions: “What influence have storybooks for children written about First Nations, Métis, and Inuit cultures had on cultural revitalization in First Nations, Métis, and Inuit communities? What challenges do First Nations, Métis, and Inuit writers face in producing these books?”

Influence of Technology

C5.3 identify some ways in which technology is being used to help promote the work of contemporary First Nations, Métis, and Inuit writers and publishers (*e.g., blogging offers a writing format and distribution channel that gives First Nations, Métis, and Inuit writers an opportunity to express their personal views publicly; social media platforms provide a large audience for readers to share their opinions of new literary work*)

D. WRITING

OVERALL EXPECTATIONS

By the end of this course, students will:

- D1. Developing and Organizing Content:** generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures;
- D2. Using Knowledge of Form and Style:** draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;
- D3. Applying Knowledge of Conventions:** use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;
- D4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages of writing texts on subject matter related to First Nations, Métis, and Inuit cultures.

SPECIFIC EXPECTATIONS

D1. Developing and Organizing Content

By the end of this course, students will:

Identifying Topic, Purpose, and Audience

- D1.1** identify the topic, purpose, and audience for several different types of writing tasks on subject matter related to First Nations, Métis, and Inuit cultures (*e.g., a short narrative text describing the traditions of a particular First Nation, Métis, or Inuit group to inform a specific audience; an opinion piece about an issue of importance to First Nations, Métis, and Inuit communities for a school or community newsletter; a letter of application for a job in a workplace that focuses on Indigenous community issues*)

Sample questions: “Who is the audience for your narrative text? What do you think this audience will already know and what does it need to know about the cultural group whose traditions you are describing?”

Generating and Developing Ideas

- D1.2** generate and focus ideas for potential writing tasks, using several different strategies and print, electronic, and other resources, as appropriate (*e.g., ask themselves questions to identify their prior knowledge about the topic and the information they need to find; confer with peers to identify*

local First Nations, Métis, and Inuit individuals who may be helpful sources of information; consult social media sites to identify sources of current First Nations, Métis, and Inuit news that would help them broaden their understanding of an issue they wish to write about; record the sources they consult and the ideas and information they gather in a form that is easy to understand and retrieve, such as a T-chart)

Sample questions: “What writing ideas were generated in your group discussion? How did you focus these ideas to decide on a particular topic?”

Research

- D1.3** locate and select information to support ideas for writing, using several different strategies and print, electronic, and other resources, as appropriate (*e.g., identify several types of sources that are likely to provide relevant information for their assignment, such as newspaper articles, multimedia resources, or interviews with local Métis community leaders; use keyword searches when browsing the Internet to locate specific information relevant to their topic; compile a works cited list or list of references to record all sources of information, observing conventions for proper documentation; use a checklist to evaluate sources and information for reliability, objectivity, and comprehensiveness*)

Sample questions: “How have discussions with your peers and local First Nations, Métis, or Inuit community partners about your project helped you focus your writing on current, relevant, and engaging perspectives?” “What does ‘plagiarism’ mean? Why do you think people plagiarize? Why is it wrong?”

Organizing Ideas

D1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and the purpose for writing (e.g., in small groups, cluster key ideas to develop an agenda for a meeting of the First Nations, Métis, and Inuit student advisory committee; use a graphic organizer such as a T-chart to list First Nations, Métis, and Inuit resources that the school library contains and does not contain, in preparation for writing a report recommending additional resources)

Sample questions: “Who is it important to consult when you are developing your agenda? How did you determine the most important items for the agenda? What ‘talking points’ will you use to generate discussion for each agenda item?”

Reviewing Content

D1.5 determine whether the ideas and information gathered are relevant to the topic, sufficient for the purpose, and meet the requirements of the writing task (e.g., re-read the information gathered to ensure that it does not present First Nations, Métis, and Inuit cultures as cultures of the past; review the information gathered from all sources to determine whether any important ideas are missing)

Sample questions: “As you review the assignment details and the notes you have made for your report, how closely do they match? What further research could you do to minimize gaps?”

D2. Using Knowledge of Form and Style

By the end of this course, students will:

Form

D2.1 write for different purposes and audiences using several different literary, informational, and graphic text forms (e.g., a poem on the theme of cultural identity, based on a model of a poem studied in class; a graphic chronology of the Mother Earth Water Walks around the Great Lakes to explain the initiative to elementary students; a letter to the editor offering a supported opinion about an Inuit community initiative; a memo to the school parent council summarizing the requests of the

First Nations, Métis, and Inuit student advisory committee)

Sample questions: “You’ve been asked to write a human interest story for a lifestyle magazine. In what other text forms have you encountered human interest stories? Who do you think the audience is?” “In what ways does a news report differ from a magazine article?”

Voice

D2.2 establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing (e.g., use vivid, descriptive language to establish a mood of urgency in a poem about an environmental issue; use a businesslike tone and an appropriate level of language in a letter to a provincial or territorial organization requesting youth representation in the organization)

Sample questions: “How might you change the language of your memo to make the tone more businesslike and authoritative? What synonyms would sound more formal?”

Diction

D2.3 use appropriate descriptive and evocative words, phrases, and expressions to make their writing clear and vivid for their intended audience (e.g., in an article for a community newsletter, respectfully incorporate words and phrases that emphasize a First Nations, Métis, or Inuit perspective in order to make a connection with their audience; describe the physical and emotional characteristics of an auntie, uncle, grandmother, grandfather, or Elder in some detail to convey personality; make a list of active verbs and vivid adjectives that evoke a character in a First Nation, Métis, or Inuit traditional story, and choose effective ones to use in a descriptive paragraph)

Sample questions: “Where might you respectfully add words from the Inuktitut language to give your article greater impact?” “Does your description of an auntie, uncle, or Elder provide enough detail to allow your reader to visualize the person? If not, what words might you add?”

Sentence Craft and Fluency

D2.4 write complete sentences that communicate their meaning clearly and accurately, varying sentence type, structure, and length for different purposes and making logical transitions between ideas (e.g., use transitional words to show the relationship between ideas in two or more sentences; combine short sentences where appropriate to clarify meaning)

Sample questions: “Which transitional words do you use repeatedly? What other words might you use to make the relationship between your

ideas more obvious?" "Where in your text do you use many short sentences in a sequence? How might you combine some of them?"

Critical Literacy

D2.5 explain how their own beliefs, values, and experiences are revealed in their writing, and identify how a belief or value may either reflect or conflict with a First Nation, Métis, and Inuit world view (e.g., *identify how their description of an object or a place, as expressed in a short narrative, reveals their cultural values; in a personal essay, describe their response to cultural expectations they have encountered in their work experiences and explain the belief or value that shaped their response; identify the specific ways in which a journal entry about their personal experiences during a camping trip reflects or conflicts with a First Nation world view about the relationship between the people and the land*)

Sample questions: "How do you think the language you have chosen to use in this piece of writing reflects your values?" "Have you considered diverse points of view in your writing? If so, how have you acknowledged them? If not, how might you do so?" "Which character in your text most closely reflects your own perspective on the subject?"

Revision

D2.6 revise drafts to improve the content, organization, clarity, and style of their written work, using several different teacher-modelled strategies (e.g., *identify wording in their work that indicates gender bias and substitute gender-neutral language; reorganize the sentences in a piece of writing to improve the flow of ideas; determine whether the inclusion and/or repetition of a word or phrase would reinforce their argument and enhance the effectiveness of their text*)

Sample questions: "How might you vary the type and length of your sentences to make your writing more interesting for the reader?" "Does your writing tell your readers everything they need to know in order to understand your perspective? If not, what might you add?" "How has your revision made your text clearer?" "In your description of the Mother Earth Water Walks, how might you incorporate a reference to a cultural text form from a specific First Nation to make your topic more immediate?"

Producing Drafts

D2.7 produce revised drafts of both simple and complex texts written to meet criteria identified by the teacher, based on the curriculum expectations and respecting First Nations, Métis, and Inuit communication styles (e.g., *adequate development of information and ideas, logical*

organization, appropriate use of form and style, appropriate use of conventions)

Sample question: "Before you submit your revised plan for promoting cultural awareness in your school community, check to ensure that you have not missed any steps. Could another person follow the steps you describe without difficulty?"

D3. Applying Knowledge of Conventions

By the end of this course, students will:

Spelling

D3.1 use knowledge of spelling rules and patterns, several different types of resources, and appropriate strategies to spell familiar and new words correctly (e.g., *apply spelling patterns, such as "i before e except after c", appropriately; maintain a list of words learned from shared, guided, and independent reading texts to help them spell words correctly; check their spellings in print and electronic resources; apply their knowledge of root words, prefixes, and suffixes to spell technical words correctly*)

Sample questions: "When you used the spelling checker in your word-processing program, what errors did it reveal?" "What resources did you consult to find a spelling pattern?"

Vocabulary

D3.2 build vocabulary for writing by confirming word meaning(s) and reviewing word choice, using several different types of resources and strategies, as appropriate for the purpose (e.g., *create a list of new words they encounter in print and online texts, noting the context in which the words are used, to expand the vocabulary they use in their own texts; consult a classroom word wall to find synonyms; consult glossaries and technical dictionaries to confirm word meanings; compile a list of technical words encountered in trade publications and use them in their own writing*)

Sample question: "What other words or phrases could convey the meaning more clearly in this report?"

Punctuation

D3.3 use punctuation correctly to communicate their intended meaning (e.g., *use quotation marks to set off words and phrases taken from written and oral sources; use punctuation that is appropriate to the form of their writing, such as letters, memos, and notes*)

Sample questions: "Read your work aloud to the group, pausing where you have used commas and periods. Where do you and your

peers think punctuation is missing? Where do you think the punctuation is unnecessary?"

Grammar

D3.4 use grammar conventions correctly to communicate their meaning clearly (*e.g., write complete and correct simple, compound, complex, and compound-complex sentences; consistently make verbs agree with their subjects and pronouns agree with their antecedents*)

Sample questions: "Could you combine these short sentences to make a more interesting longer sentence? Which connecting words would you use? Does the punctuation need to be changed to make the sentence grammatical?"

Proofreading

D3.5 proofread and correct their writing, using guidelines developed with the teacher and peers (*e.g., review drafts using an editing checklist specific to the writing task; use a highlighter to mark potentially incorrect words or phrases in their draft, and then check appropriate resources to confirm correct spelling and/or usage*)

Sample questions: "What words did you highlight as possible errors when you re-read your text? Have you checked those words to confirm their meaning and their spelling?"

Publishing

D3.6 use several different presentation features, including print and script, fonts, graphics, and layout, to improve the clarity and coherence of their written work and to engage their audience (*e.g., select appropriate fonts and graphics and an appealing layout for a brochure, keeping their purpose and audience in mind; select appropriate images to illustrate a procedural text*)

Sample question: "How might you use the four directions model to visually support the message of your text?"

Producing Finished Works

D3.7 produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations and respecting First Nations, Métis, and Inuit communication styles (*e.g., adequate development of information and ideas, logical organization, appropriate use of form and style, appropriate use of conventions*)

Sample questions: "What important points have you learned from creating a school handbook? What important considerations might you include on a checklist to guide others in producing a similar handbook, to ensure that the work reflects equity, inclusion, and diversity?"

D4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

D4.1 describe several different strategies they used before, during, and after writing texts on subject matter related to First Nations, Métis, and Inuit cultures, explain which ones they found most helpful, and identify several specific steps they can take to improve as writers (*e.g., describe how working in a small group helped them or distracted them in generating ideas for writing; describe specific ways in which reading a piece of writing aloud to a partner for feedback helped them to improve it; identify a skill they need to strengthen and set a goal for improving that skill*)

Sample questions: "What specific problem did you encounter while working on this writing assignment, and how did you resolve it? What did that experience teach you about your preferred learning style?" "Reflecting on your approach to this writing task, what strategies for generating ideas will you use for future writing tasks?" "What would you do differently if you had the opportunity to redo this writing assignment?"

Interconnected Skills

D4.2 identify several different skills they have in listening, speaking, reading, viewing, and representing, and explain how these skills help them write on subject matter related to First Nations, Métis, and Inuit cultures more effectively (*e.g., describe how listening to song lyrics by First Nations, Métis, and Inuit musicians enhanced their ability to write about an issue of importance to First Nations, Métis, and Inuit communities*)

Sample question: "How did listening closely to Elders and Métis Senators help you write the dialogue for a scene about the Indian residential school system in Canada?"

Portfolio

D4.3 select examples of several different types of writing that they think most clearly reflect their growth and competence as writers, and explain the reasons for their choice (*e.g., select a piece of writing for a class anthology and explain why they think it is a good example of their work; choose several pieces for a literacy portfolio to reflect their growth as writers over time, explaining how each one demonstrates an improvement in their skills*)

Sample questions: "Which pieces of your writing best reflect your writing skills? Why are these pieces important to you?"

E. MEDIA STUDIES

OVERALL EXPECTATIONS

By the end of this course, students will:

- E1. Understanding Media Texts:** demonstrate an understanding of a variety of media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources;
- E2. Understanding Media Forms, Conventions, and Techniques:** identify some media forms and explain how the conventions and techniques associated with them are used to create meaning in the context of First Nations, Métis, and Inuit cultures;
- E3. Creating Media Texts:** create a variety of media texts on subject matter related to First Nations, Métis, and Inuit cultures, for different purposes and audiences, using appropriate forms, conventions, and techniques;
- E4. Reflecting on Skills and Strategies:** reflect on and identify their strengths as interpreters and creators of media texts, areas for improvement, and the strategies they found most helpful in understanding and creating media texts on subject matter related to First Nations, Métis, and Inuit cultures;
- E5. First Nations, Métis, and Inuit Voices in Contemporary Media:** identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit media production, analysing the social and cultural force influence of those contributions and the role of media literacy.

SPECIFIC EXPECTATIONS

E1. Understanding Media Texts

By the end of this course, students will:

Purpose and Audience

- E1.1** explain how both simple and complex media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, are created to suit particular purposes and audiences (*e.g., identify the audience for a blog written in the first person and expressing personal ideas and opinions on a variety of topics; explain the purpose of using on-location footage and interviews with eyewitnesses or experts in a documentary*)

Sample questions: “What does an audience expect the purpose of a documentary to be? How does a documentary convey authenticity and factual accuracy?”

Interpreting Messages

- E1.2** interpret both simple and complex media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media

texts from non-Indigenous sources, identifying and explaining the overt and implied messages they convey (*e.g., explain the implied message of a poster advertising a movie with a First Nations, Métis, or Inuit theme, identifying specific elements of the imagery or text that support their conclusions; identify key messages in a radio program about an environmental issue*)

Sample questions: “How did imagery play an important role in national news reports about the Oka Crisis in 1990? What were the overt and implied messages conveyed by the images included in reports of the stand-off? What effect did these images have on the audience?”

Evaluating Texts

- E1.3** evaluate how effectively information, themes, ideas, issues, and opinions are communicated in both simple and complex media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, and decide whether the texts achieve their intended purpose (*e.g., comment on the effectiveness of including authentic*

family and/or community photos and video clips to convey aspects of life in northern Ontario in a film about a particular First Nation community; determine whether the captions in a multimedia text about work opportunities for Métis youth provide all the necessary information)

Sample questions: “Would including First Nations, Métis, and Inuit individuals in their recruitment commercials be an effective way for banks to attract more diverse job applicants? Why, or why not? What might the banks need to consider in making such commercials?”

Audience Responses

E1.4 identify and explain different audience responses to selected media texts (e.g., suggest reasons why a musician might perform different versions of a particular song for different audiences; identify various possible responses to celebrity endorsements of animal protection laws relating to species in the Canadian North)

Sample question: “Why might you, people in your community, or members of an Indigenous community respond differently to a song about an environmental issue?”

Critical Literacy

E1.5 identify the perspectives and/or biases evident in both simple and complex media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, and comment on any questions they may raise about beliefs, values, identity, and power (e.g., identify the perspective of a movie poster advertising a film about First Nations, Métis, and Inuit youth; identify some typical aspects of portrayals of First Nations, Métis, and Inuit individuals in product advertising and describe the impression created by these depictions)

Sample questions: “How realistic do you find the portrayal of First Nations, Métis, and Inuit youth on this poster? What reasons can you give for your opinion?” “Why do you think these museum brochures depict First Nations, Métis, and Inuit individuals in traditional clothing? What do you think is the intended and/or unintended effect on potential museum patrons?”

Production Perspectives

E1.6 describe several different production, marketing, and distribution factors that influence the First Nations, Métis, and Inuit media industry (e.g., describe some factors that promote or restrict the participation of First Nations, Métis, and Inuit producers/directors in the Canadian film industry; identify various social media outlets that promote the First Nations, Métis, and Inuit film industry)

Sample questions: “Where can youth find information on emerging First Nations, Métis, and Inuit film and video producers? Are these mainstream outlets, or outlets that target Indigenous audiences? Do you find them effective as a source of information? Why, or why not?”

E2. Understanding Media Forms, Conventions, and Techniques

By the end of this course, students will:

Form

E2.1 identify general characteristics of several different media forms and explain how they shape content and create meaning in the context of First Nations, Métis, and Inuit cultures (e.g., regional First Nations, Métis, and Inuit newspapers include photographs of local individuals and events in their coverage to encourage a sense of community; radio dramas use sound effects to create mental pictures for listeners; music videos use editing techniques to present visual interpretations of songs by contemporary First Nations, Métis, and Inuit musicians)

Sample questions: “What media form do you think best supports the need of a local First Nation organization to communicate about local events? What elements of the form make it conducive for this purpose?”

Conventions and Techniques

E2.2 identify several different conventions and/or techniques used in familiar media forms and explain how they convey meaning and influence their audience in the context of First Nations, Métis, and Inuit cultures (e.g., the inclusion of shots of the audience at videoed outdoor Indigenous gatherings encourages viewers to share the enjoyment; the use of cultural symbols and/or images on First Nations, Métis, and Inuit community organization websites emphasizes the cultural identities of the communities; framing, camera angle, lighting, and editing are techniques used in film-making to convey meaning and create mood)

Sample questions: “What conventions of script writing can support the expression of First Nations, Métis, and Inuit spiritual themes? What techniques has the playwright used to convey the connections between the main character and ancestral spirit beings?” “What effect did the alternating use of close-ups and wide shots have in this movie about life in an Arctic community?”

E3. Creating Media Texts

By the end of this course, students will:

Purpose and Audience

E3.1 describe the topic, purpose, and audience for media texts they plan to create on subject matter related to First Nations, Métis, and Inuit cultures (e.g., a poster inviting all students to a forum on issues of importance to First Nations, Métis, and Inuit youth in the school), and identify specific challenges they may face in achieving their purpose (e.g., determining how to represent diverse groups of people on a single poster while keeping the message clear; finding appropriate locations to post their invitation to the student forum)

Sample questions: “As you work on your poster, why might it be important to identify the locations where students usually seek information about school events? Who could you speak to about additional places to post an invitation to all students?”

Form

E3.2 select a media form to suit the topic, purpose, and audience for a media text they plan to create on subject matter related to First Nations, Métis, and Inuit cultures, and explain why it is an appropriate choice (e.g., explain why a welcome sign containing greetings in diverse Indigenous languages might be an effective way to promote student awareness of the diversity of First Nations, Métis, and Inuit cultures)

Sample questions: “Why might a First Nations, Métis, and Inuit event page on the school website be an effective way to build awareness about resources and supports for all students and their families in the school community?”
“How might you promote an exhibition showcasing local First Nation art forms and artists? What media form would you choose?”

Conventions and Techniques

E3.3 identify several different conventions and/or techniques appropriate to a media form they plan to use, and explain how these will help communicate meaning (e.g., combining cultural motifs with an image of the urban landscape on a poster promoting a compilation of Métis music will emphasize the traditional roots and contemporary relevance of the songs; using music and typographic effects conventionally associated with horror films in a film trailer will heighten the audience’s expectation of frightening scenes)

Sample questions: “What features of the film-making software could you use to provoke a sense of horror or fear in your film trailer? What type of sound bites might you use? How might you use typography to capture the mood?”

Producing Media Texts

E3.4 produce media texts on subject matter related to First Nations, Métis, and Inuit cultures, for several different purposes and audiences, using appropriate forms, conventions, and techniques (e.g., a webinar on First Nations, Métis, and Inuit diversity to explain the many nations represented by the student body; a public service announcement about on-reserve health and safety; packaging for a fashion line of T-shirts showcasing cultural symbols)

Sample questions: “What type of media display could you create to commemorate an important event in the local First Nation community? What elements would you include in your display to communicate the significance of the event?”

E4. Reflecting on Skills and Strategies

By the end of this course, students will:

Metacognition

E4.1 describe several different strategies they used in interpreting and creating media texts on subject matter related to First Nations, Métis, and Inuit cultures, explain which ones they found most helpful, and identify several specific steps they can take to improve as media interpreters and producers (e.g., explain how identifying implicit messages in media texts helps them detect media manipulation in everyday situations; describe how creating several different mock-ups of a poster, rather than focusing their initial efforts on a single design, can develop their ability to communicate a specific message effectively; plan to use feedback to clarify the message of their media text and to enhance its appeal to their audience)

Sample questions: “What strategies did you use to detect contemporary First Nations, Métis, and/or Inuit voices in the news program? Would you use the same strategies again? Why, or why not?”

Interconnected Skills

E4.2 identify several different skills they have in listening, speaking, reading, and writing, and explain how these skills help them interpret and create media texts on subject matter related to First Nations, Métis, and Inuit cultures (e.g., explain how listening attentively to First Nations, Métis, and Inuit media producers being interviewed about their work can help them create online reviews of films and documentaries by those producers)

Sample question: “How does interviewing a member of an urban Indigenous community on a particular topic help you focus your ideas for a media production on the same issue?”

E5. First Nations, Métis, and Inuit Voices in Contemporary Media

By the end of this course, students will:

Media Development

E5.1 identify the contributions of a few individuals, organizations, and initiatives to the development and production of contemporary First Nations, Métis, and Inuit media texts (e.g., individuals: *Lisa Charleyboy, Zacharias Kunuk*; organizations: *the Aboriginal Multi-Media Society, the Inuit Broadcasting Corporation*; initiatives: *the imagineNATIVE Film + Media Arts Festival*)

Sample questions: “Which knowledge keepers can you name who have shared their teachings using contemporary media forms? Why might contemporary storytellers and traditional knowledge keepers choose to share their stories through media texts?”

Influence of Media Production

E5.2 identify some ways in which contemporary First Nations, Métis, and Inuit media texts contribute to identities and heritage in Canada (e.g., *educating non-Indigenous audiences about First Nations, Métis, and Inuit cultures and histories; including First Nations, Métis, and Inuit perspectives in cultural production in Canada*) and act as a social and cultural force in First Nations, Métis, and Inuit communities (e.g., *encouraging the participation of First Nations, Métis, and Inuit youth in contemporary media careers*)

Sample question: “How might a video posting of a First Nation, Métis, or Inuk environmental leader sharing an Indigenous perspective on climate change act as a social force in a First Nation community?”

Media Literacy and Media Access

E5.3 identify several different initiatives to improve First Nations, Métis, and Inuit media literacy (e.g., *online educational resources, such as tutorials and interactive modules, that focus on media issues relating to First Nations, Métis, and Inuit individuals and cultures*) and to expand First Nations, Métis, and Inuit media access (e.g., *the expansion of broadband systems to deliver public service to*

remote and rural First Nations, Métis, and Inuit communities; government support for television broadcasters providing Indigenous content to facilitate the coverage of the up-to-date news and political information)

Sample questions: “What kinds of resources does the web centre MediaSmarts offer?” “How have social media increased the ability of First Nations, Métis, and Inuit media producers and creators to gain access to industry leaders and media talent?” “How might a TEDx event meet the need to share First Nations, Métis, and Inuit perspectives and local knowledge?” “What is a virtual Indigenous community? What purposes does it serve?”

APPENDIX

CULTURAL TEXT FORMS

Cultural text forms serve an important purpose in First Nations, Métis, and Inuit cultures, in that they are used to express and communicate a culture's beliefs and values. Their function and purpose distinguishes them from purely artistic creations, though they often have aesthetic qualities as well. They may be elements of material culture, including tangible objects; stories; songs, music, or dances; or cultural practices, including those associated with food or medicines. Some examples of cultural text forms and their significance follow:

- traditional clothing, which often expresses the cultural, spiritual, social, and/or political identities of First Nations, Métis, and Inuit communities
- songs and music, including the practices of drum keepers and dancers (often delineated by gender), used to transmit Indigenous knowledge
- prayers, often expressing belief in the power of spirit to heal
- addresses, affirmations, and orations, illustrating the significance of spoken text
- fire lighting and the burning of sacred medicines to cleanse and purify and/or to communicate with spirit beings
- symbolism embodied in material life to reflect kinship ties, family histories, land agreements, business partnerships, spiritual life, and so on
- oral and written stories used to record and communicate stories of origin, family histories and histories of nations, and relationships to land, spirit, and creation
- languages themselves, which embody and reflect beliefs, values, and significant relationships between humankind and creation

Every culture has a distinct way of creating, passing on, using, and showing respect for its cultural text forms. Some cultural text forms are protected, according to Indigenous traditions. It is therefore critical for educators to understand that it may be necessary for them to engage with and seek direction from the specific Indigenous community from which a cultural text form originates before using it in a classroom setting.

Some cultural text forms, such as prayer, song, and music, are found across First Nation, Métis, and Inuit cultures, while others are unique to particular groups. The chart that follows provides examples of the cultural text forms used by particular cultural groups. It highlights some of the rich forms of communication among Indigenous societies of the oral tradition in Canada.

Cultural Group	Example of Cultural Text Form	Meaning/Purpose	Mode of Communication
Blackfeet	Winter counts	Pictorial calendars or histories drawn on buffalo hides, with a representation of a significant event for each year.	To be viewed, read, and presented
Anishinaabe Ojibwe	Water song	A song sung by women, as the water keepers, to show respect and reverence for the spirit of water, in recognition of its sacredness and its immense importance to all of creation.	To be listened to
Anishinaabe, Haudenosaunee, and other First Nations	Covenant Chain Belt of 1764	A wampum belt displaying symbols made from shells, beads, and string that records the agreement made at Niagara between the British and several First Nations.	To be viewed and read
Haudenosaunee	Thanksgiving address	Words spoken at the beginning of ceremonies and significant meetings to give thanks to the natural environment.	To be listened to
Haudenosaunee	Guswentah or Two Row Wampum	A wampum belt displaying symbols made from shells and string that records an agreement between the Haudenosaunee and the Dutch in the mid-seventeenth century. Each row represents a nation, with the belt showing the nations co-existing without interfering in each other's affairs.	To be viewed and read
Métis	Beaded clothing	Items of clothing decorated with detailed beadwork, often in distinctive floral designs. Colours and patterns may convey aspects of Métis history, Métis teachings, and/or family identity.	To be viewed

Cultural Group	Example of Cultural Text Form	Meaning/Purpose	Mode of Communication
Inuit/Inuvialuit	Drum dance	A combination of drumming and dance, traditionally performed by men. Drum dances may be used as a peaceful way to settle disputes.	To be listened to, viewed, and presented
Tsimshian	Button blanket	A robe decorated with white buttons forming images of an animal that represent the clan of the individual wearing the blanket.	To be viewed, read, and presented
Tsimshian	Dances such as the raven dance and the killer whale dance	Dances that communicate important stories about history and creation. Families and/or clans collect and protect these dances, which are passed from one generation to the next.	To be presented and viewed



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