

# **DIVISION FOUR BOOKS**

## Book Title Annotations

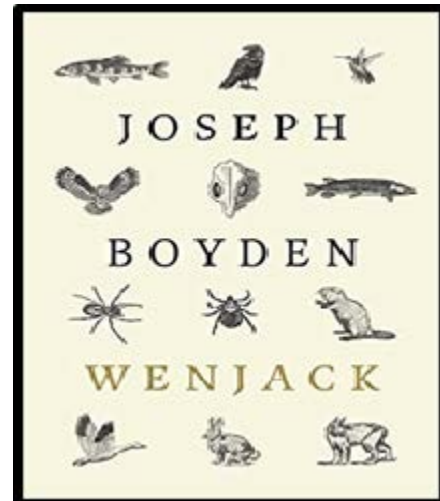
### Division 4

Boyden, Joseph. Wenjak

Downie, Gord and Lemire, Jeff. Secret Path

Florence, Melanie. Missing Nimâmâ

Olsen, Sylvia with Morris, Rita and Sam, Ann. No Time to Say Goodbye



**Book Title:** Wenjak

**Author:** Joseph Boyden

**Illustrator:** Kent Monkman

**Annotation:** This is an historical fiction novella about Chanie "Charlie" Wenjack, an Ojibwe boy who runs away from Northern Ontario Cecilia Jeffrey Indian Residential School, not realizing his home in Ogoki Post, Kenora is hundreds of miles from the school. This is a first person retelling in the voice of Chanie and then switches to third person point of view of Manitous (animal spirit guides) who share what they see as they follow Chanie and his friends on their journey. Manitous provide commentary as well as comfort on his attempted journey home. Cree artist, Kent Monkman, depicts the Manitous, at the beginning of each chapter, which include Crow, Hummingbird, Owl, Mouse Skull, Pike, and so on. "The animals start showing up and telling the bigger story as [sic] Chanie is telling his story," said Boyden. "I did not plan for that book to come out that way, but I felt like I was channelling something important." <http://www.ctvnews.ca/entertainment/joseph-boyden-highlights-tragic-true-tale-of-chanie-wenjack-in-new-novella-1.3125474>).

**Text Sets:** *Secret Path*, also in this literature kit tells Chanie's story in multimodal texts.

### **Connection to First Nations, Métis, and Inuit Foundational Knowledge**

TC6 Albertans deepen their understanding of First Nations, Métis, and Inuit experiences related to forced assimilation and residential schools and their legacies.

TC7 Albertans develop an awareness and knowledge of First Nations, Métis, and Inuit beliefs, traditions, and practices to advance reconciliation.

### **TC6 and TC7 Key Concepts:**

**TC6:** Concepts of Assimilation (colonization, eurocentrism, decolonization, paternalism, cultural genocide), Residential Schools and their Legacy (residential school experiences, differences between residential schools-locations, religious denominations), social implications (i.e., education; suicide rate; substance abuse; negative associations with schools; mental health and wellness issues), societal inequity (socio-economic gaps), racism, stereotyping, Sixties Scoop

**TC7:** Protocols, Reciprocity, Oral Tradition, Linguistic diversity and language revitalization  
Symbolism, Ceremony, Stewardship and sustainability, Rematriation, Connection to land, Spirituality,  
Roles and responsibilities of women, men and children

**Sensitivities:** Explanations are poignant but not offensive. References to sexual abuse (pp. 72-73).

**Themes & Topics at a Glance:**

**Themes:** Shifting Identities, Loss, Life Challenges and Resiliency

**Topics:** residential schooling, lasting effects of residential schooling, Tsartlip First Nations families and traditions, spirituality, symbolism (secret path), first person point of view, third person point of view, manitou

**Recommended Grade Level:** Grades 10-12

**Projects, Ideas and Activities:**

- **Essential Question:** *How can we honour residential school survivors in our local communities?*
- Share with students that they will be learning about Canadian residential schooling experiences in order to consider the “Truth” in Truth and Reconciliation and how they might play a role in reconciliation locally and globally.
- **Wenjak as an anchor text:** Through this whole class anchor text analysis, focus on modelling how to investigate and write responses to meet grade level writing criteria. Engage in close reading--model key strategies using think aloud and shared reading experiences and provide opportunities for class discussion. Students will benefit from a lot of formative feedback during this novella study in order to learn how to write to a standard and how to engage in close reading.
- **Background:** The story of Charlie or Chanie (his real name) is famous because it was the first of the residential school reports that gained widespread public attention. Canadian artists collectively composed texts to honour Chanie and the series of texts (*Secret Path*, a graphic novella is a series of ten poems and a 60-minute animated film of the graphic novel and *Wenjak*, a print-based novella, will be an “anchor text” that everyone will read to provide us with shared background knowledge about residential schooling experiences in Canada).
- **Point of View:** The point of view alternates between Chanie’s first person account of events to Manitou’s third person account of events, which reads like a commentary on what is happening with Chanie and why. *Manitous* is the spiritual life force among Algonquian groups; it is omnipresent and manifests everywhere: organisms, the environment, events, etc. In some Algonquian traditions, the term gitche manitou is used to refer to a "great spirit" or supreme-being. The term was adopted by some Anishnaabe Christian groups, such as the Ojibwe, to refer to the monotheistic God of Abrahamic tradition.
- **Before Reading:** Preview the text by sharing some or all of the annotation. Discuss how the first part of the text supports us to understand the inciting incident:
  - ...the event or a point that disturbs the actions and life of a protagonist and inspires him to pursue his mission vigorously.
  - ...starts the problem of the story or the main question readers want to know.
  - ... introduces the major conflict between protagonist and antagonist.
- **Inciting incident:** Read the first chapters (Sucker Fish and Crow) and explain that the purpose is to learn who the protagonist and antagonist is, and to define, in their own words, the inciting incident and provide proof from the text and their background knowledge.

- After sharing students' ideas, on an anchor chart, record the protagonist (Chanie/Charlie), the antagonist (Fish Belly), and the inciting incident (they decide to run away).
- **Conflict:** Review possible conflicts in a narrative (<http://www.nownovel.com/blog/kind-conflicts-possible-story/>). Then, work with students to read the novel until about a half-way point and discuss the the conflicts unfolding for Chanie, and the overarching conflict. Provide evidence to support their choices. Model expectations for writing the response and provide the assessment criteria before students begin their response.
- **Dual points of view:** What do we learn about Chanie's internal and external struggles from his first person account? What do we learn about his struggles from the third person accounts? How does the alternating first and third person points of view impact our understanding of the overarching conflict?
- **Themes:** Which themes are emerging in the novella? Discuss the theme(s) that is/are illuminated by the middle of the novella.
  - References:<http://www.bucks.edu/media/bcccmecialibrary/tutoring/documents/writing/Identifying%20themes.pdf>
  - <http://www.teachingcollegeenglish.com/2007/08/10/how-to-write-an-analysis-of-theme/>
- **Resolution:** As the students progress through to the end of the novel, consider what the resolution is and when it begins to be clear (foreshadowing by the Manitous).
- Return to the essential question and consider what students offer as possible ways to honour residential school survivors in the local community. One way may be to interview a local elder and to write, draw, compose or make a video etc. of his/her story.
- Progress to the *Secret Path* and consider how best to have students proceed to engage in close reading and analysis of the texts (graphic novel and animated film).

## Curriculum Connections:

### High School English Outcomes

#### 1.1 Discover possibilities

##### ELA 10-1 and ELA 10-2 ELA 20-1 and ELA 20-2

##### 1.1.1 Form tentative understandings, interpretations and positions

a. generate and experiment with strategies that contribute to forming tentative understandings, interpretations and positions [for example, posing questions, suspending pre-judgement as appropriate, recognizing that initial interpretations and positions may be inaccurate and incomplete, and recognizing that texts may be inaccurate, misleading or ambiguous]

#### 1.2 Extend awareness

##### ELA 10-1 and ELA 10-2 ELA 20-1 and ELA 20-2 ELA 30-1 and ELA 30-2 1.2.1

##### 1.2.1 Consider new perspectives

a. describe personal responses to new perspectives, appraise whether such responses contribute to or inhibit understanding, and identify influences that have contributed to such responses a. select appropriate strategies to extend awareness and understanding of new perspectives, monitor their

effectiveness, and modify them as needed [for example, record new understandings in a learning log; develop new group perspectives using a fish bowl organization]

## **2.1 Construct meaning from text and context**

**ELA 10-1 ELA 20-1 ELA 30-1**

### **2.1.2 Understand and interpret content**

a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers and making annotations], and develop strategies for close reading of literature in order to understand contextual elements [for example, understanding subtext]

b. paraphrase a text's controlling idea, and identify supporting ideas and supporting details

c. summarize the plot of a narrative, describe its setting and atmosphere, describe development of conflict, and identify theme

d. describe the personality traits, motivations, attitudes, values and relationships of characters developed/persons presented in literature and other texts;

e. describe a text creator's tone, and relate tone to purpose and audience

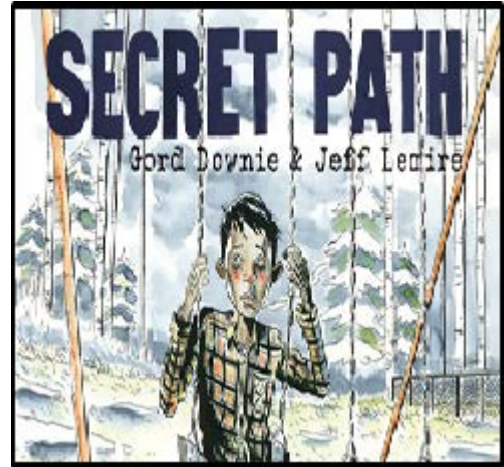
f. differentiate between literal and figurative statements and between imagery and nonsensory language, identify symbol, recognize familiar allusions, and describe how images are developed in texts

g. describe visual elements [such as photographs, lists, tables, graphs, charts and other displays] and aural elements [such as sound effects, music and rhythm], and describe their contributions to the meaning of texts

### **2.2.2 Relate elements, devices and techniques to created effects**

a. describe rhetorical devices [such as parallel structure and repetition] and stylistic techniques [such as purposeful use of precise denotative language and straightforward sentence structure] that create clarity, coherence and emphasis in print and nonprint texts

b. describe aspects of a text that contribute to atmosphere, tone and voice [for example, textual elements, such as setting, music and lighting, and stylistic techniques, such as a text creator's choice of words and expressions]



**Book Title:** Secret Path

**Author:** Gord Downie

**Illustrator:** Jeff Lemire

**Annotation:** This is a multimodal (print, visual, oral, digital) postmodern text in an enlarged graphic novella comprised of ten poems that are poignantly illustrated to evoke strong emotion from readers. This story is also available as a ten-song digital download album that accompanies a 60-minute animated film <http://secretpath.ca/>. These texts tell the story of Chanie/ "Charlie" Wenjack, a twelve-year-old Ojibwe boy who died while attempting to run away from the Cecilia Jeffrey Indian Residential School in Kenora, Ontario about fifty years ago. Charlie /Chanie died on October 22, 1966; his body was found along the railroad tracks that were on his way home.

Chanie's story was the first to be the subject of a Canadian public inquiry into residential schools and the atrocities that took place in them. Numerous artists have taken an interest in profiling such stories to bring honour and attention to lost lives and to lives of residential school survivors today. Jeff Lemire and his friend, *Tragically Hip* frontman Gord Downie, first learned of Chanie's story from Downie's brother, Mike, who drew their attention to a 1967 Maclean's article by Ian Adams called "The Lonely Death of Chanie Wenjack."

**Text Sets:** The author's website has information about the *Secret Path* <http://secretpath.ca/#Book> . As well, in this literature kit, another novella, Joseph Boyden's *Wenjak* tells Chanie's story in a different medium.

### **Connection to First Nations, Métis, and Inuit Foundational Knowledge**

TC5 Albertans respect and understand the experiences and worldviews of First Nations, Métis, and Inuit.

TC6 Albertans deepen their understanding of First Nations, Métis, and Inuit experiences related to forced assimilation and residential schools and their legacies.

TC7 Albertans develop an awareness and knowledge of First Nations, Métis, and Inuit beliefs, traditions, and practices to advance reconciliation.

**TC5, TC6, TC7 Key Concepts:**

**TC5:** Experiences and Worldviews (Indigenous Knowledge and Pedagogy, Indigenous ways of knowing, Traditional ways of life), Nationhood, Western Eurocentric paradigm vs. Indigenous, Collectivism vs. Western Individualism, Relationships (Laws of relationships, Kinship), Sustainability, Holistic wellbeing

**TC6:** Concepts of Assimilation (colonization, eurocentrism, decolonization, paternalism, cultural genocide, Residential Schools and their Legacy (residential school experiences, differences between residential schools-locations, religious denominations), social implications (i.e., education; suicide rate; substance abuse; negative associations with schools; mental health and wellness issues), societal inequity (socio-economic gaps), racism, stereotyping, Sixties Scoop

**TC7:** Protocols, Reciprocity, Oral Tradition, Linguistic diversity and language revitalization  
Symbolism, Ceremony, Stewardship and sustainability, Rematriation, Connection to land, Spirituality, Roles and responsibilities of women, men and children

**Sensitivities:** There are references to sexual abuse.

**Themes & Topics at a Glance:**

**Themes:** Journeys of Loss and Hope, Dreams and Reality, Identity, Culture, and Reconciliation

**Topics:** residential schooling, residential schools, Cecilia Jeffrey Indian Residential School

**Recommended Grade Level:** Grades 10-12

**Projects, Ideas and Activities:**

- **Essential Questions:** What do journeys teach us? How can we learn from each other’s journeys?
- **Before reading:** Students predict what the book will be about by watching the book trailer:  
<http://int.search.myway.com/search/video.jhtml?n=783925a2&p2=%5ECAM%5Exdm128%5ETTAB02%5Eca&pg=video&pn=1&ptb=90E75DDB-751A-4938-AC81-A79627BF4E83&q=&searchfor=secret+path&si=32501657764&ss=sub&st=tab&tpr=sbt&trs=wt>
- Read the back of the book, which provides a synopsis of the text content.
- **Understanding main messages in poetry and colour:** This text provides a multi-modal (print, picture, sound, movie) textual experience into the protagonist’s walk and what it teaches him about life. Experience the different modes and reflect on what each mode provides in terms of helping the reader/viewer/listener to step into the being/identity of Chanie.
- Define identity and how we come to shape who we are. Develop a chart that can support note-taking and reflecting. Develop the categories of identity and the modes with students:

Walk	Graphic Novel	Movie <a href="http://www.cbc.ca/arts/secretpath/gord-downie-s-secret-path-airs-on-cbc-october-23-1.3802197">http://www.cbc.ca/arts/secretpath/gord-downie-s-secret-path-airs-on-cbc-october-23-1.3802197</a>
Beginning		



Middle		
End		

- **Review the use of colour in this text:** Notice that Chanie’s family memories are in colour and his memories of school are black and white or grey tones. When reading the text for the first time, consider how the author uses colour and pacing of the pictures (number, size, placement) to provide readers with a way into (or not) the character’s feelings and thoughts. Model how to analyze the text by attending to these visual elements. Think aloud while walking through the beginning pictures and poetry, and stop to reflect on how they impact the reading experience in terms of the message and the emotions evoked. Use Post Its for students to mark the text with their inferences about how the author’s use of colour, pacing, placement, and size of panels impacts the reader’s ability to empathize with the character.
- **Teacher resource for understanding visuals:** Scott McCloud’s *Understanding Comics* provides teachers and students with in-depth explanations and examples of how visuals and print work together in texts and how they impact the message.
- **Analyze the movie** (low, high, God’s angles, close-ups, panning, zoom-in, zoom-out, dissolves, cuts, etc.) and how the message is impacted by the artist’s stylistic choices of how to compose the story as a movie.
- **Themes:** What do we learn about humanity through Chanie on his journey? Think about the themes (messages about who we are and how we live) while watching the movie once. Make a note of the themes and evidence that supports them.
- Discuss the artistic techniques used by the author in the case of the graphic text and movie. How are they communicating themes such as hope, persistence, resilience, struggle, etc. Decide on the themes illuminated and how to write a critical analysis of themes using evidence from the content as well as the author’s artistic decisions to compose the text using pictures and words, and, in the case of the movie, sounds and video.

**Links of interest:**

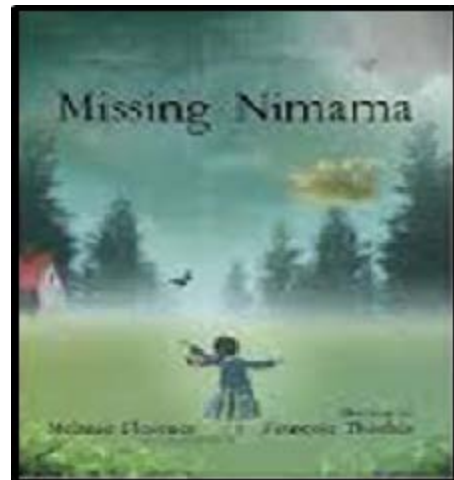
- The Presbyterian Church issued a specific apology to former students of a residential school in Kenora, Ont., where medical and nutritional experiments had taken place  
<http://www.cbc.ca/news/canada/manitoba/church-apologizes-to-kenora-residential-school-survivors-1.1318382>

**Curriculum Connections:**

**2.1 Construct meaning from text and context ELA 10-1**

## **Understand and interpret content**

- a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers and making annotations], and develop strategies for close reading of literature in order to understand contextual elements [for example, understanding subtext]
- b. paraphrase a text's controlling idea, and identify supporting ideas and supporting details
- c. summarize the plot of a narrative, describe its setting and atmosphere, describe development of conflict, and identify theme
- d. describe the relationships among plot, setting, character, atmosphere and theme when studying a narrative c. assess the contributions of setting, plot, character and atmosphere to the development of theme when studying a narrative
- e. describe the personality traits, motivations, attitudes, values and relationships of characters developed/persons presented in literature and other texts; and identify how the use of archetypes adds to an appreciation of text
- f. differentiate between literal and figurative statements and between imagery and nonsensory language, identify symbol, recognize familiar allusions, and describe how images are developed in texts
- g. describe visual elements [such as photographs, lists, tables, graphs, charts and other displays] and aural elements [such as sound effects, music and rhythm], and describe their contributions to the meaning of texts



**Book Title:** Missing Nimâmâ

**Author :** Melanie Florence

**Illustrator:** Francois Thisdale

**Annotation:** *Missing Nimâmâ* is the true story of missing and murdered indigenous women written as a free verse picture book. It is told in two voices. The first voice is that of Kateri, a young girl. The second voice, in italicized text, is an ethereal one, that of Kateri's mother. *Missing Nimâmâ* is heartbreaking. It is soulful and breathtakingly painful. *Missing Nimâmâ* is a haunting story of lives lost and lived and shared, beautifully rendered in words and art.

**Text Sets:** Melanie Florence's, *The Missing*, and David Alexander Robertson's *Betty: The Helen Betty Osborne Story*

### **Connection to First Nations, Métis, and Inuit Foundational Knowledge**

TC1 Albertans benefit from understanding and respecting the linguistic, geographic, political and cultural diversity of Canada's constitutionally recognized Aboriginal peoples— First Nations, Métis, and Inuit.

TC4 Albertans' understanding of the policies and legislation between the Crown and First Nations, Métis, and Inuit advances the process of reconciliation.

### **TC1 and TC4 Key Concepts:**

**TC1:** Indigenous peoples, Aboriginal people of Canada, Indian (status/registered, non-status, treaty, Bill C-31), Knowledge Keeper, Elder, Cultural Advisor, Ceremonialist, First Nations, Métis, Inuit

**TC4:** Constitutional and social recognition (advances understanding of the previously blatant disregard of cases where indigenous women went missing and nothing was done about it)

**Sensitivities:** The topic of addressing the issues underlying missing and murdered indigenous women is potentially extremely emotional for students who develop empathy and/or have had a loss in their lives that was based on human disregard, foul play, and/or lack of caring and love.

**Themes & Topics at a Glance:**

**Theme:** Human Degradation and Dignity, Loss and Love

**Topic:** missing indigenous women, human rights and responsibilities, dealing with loss and grieving, family roles and identities, Cree communities,

**Recommended Grade Level:** Grade 9-12

**Projects, Ideas and Activities:**

- **Background knowledge of the issue:** Provide students with background knowledge about the issue of missing and murdered indigenous women. Before students watch this clip, explain to them that there has been an investigation for the last decade into the unusually high numbers of missing and murdered indigenous women in Canada. The book, *Missing Nimâmâ*, is written to provide voice to one such murdered Cree woman. Before we read it, I would like you to learn more about what we know about the issue. As you watch, reflect on what the issue is and how we might start to give such missing and murdered indigenous women a “voice” today so that this never happens again.
- The National first reported on a long-time investigation of missing and murdered indigenous women by CBC News:  
<http://int.search.myway.com/search/video.jhtml?n=783925a2&p2=%5ECAM%5Exdm128%5ETTAB02%5Eca&pg=video&pn=1&ptb=90E75DDB-751A-4938-AC81-A79627BF4E83&q=&searchfor=missing+indigenous+women+in+canada&si=32501657764&ss=sub&st=tab&tpr=sbt&trs=wt>
- Since this news cast, a number of articles have been written about findings from continued investigations into what happened to these women. One such article was written by CBC:  
<http://www.cbc.ca/missingandmurdered/>
- As students read the article as a class, set the purpose: Let’s read this article to state more fully what the issue is and questions that we may have. As well, let’s identify ways that there have been attempts to create spaces for healing by giving such families recognition and voice. One such example is *Missing Nimâmâ*.
- **Before reading *Missing Nimâmâ*:** Divide the students into two groups in which one half are the “daughter’s voice” and the other half are the “mother’s voice”. Explain to the students that the author’s purpose was to create an emotional connection to the murdered woman by giving her “voice” through this text as well as by giving her loved one left behind (her daughter) a “voice”.
- **During reading:** Describe how the reading of the text as a whole without stopping is important to honour these voices and to help us to empathize (put ourselves in the emotional space of the characters).
- **After reading:** After reading, have the students draw and or write their emotions from one of the two stances that they had taken while listening to the story. Free writing or free drawing as their response to the text before debriefing. Once students have had this opportunity, share their drawings and writings as they wish to and consider: Did Melanie Florence achieve her purpose as an author, to give “voice” to the family and to help others to empathize with their loss?
- **Extension:** What might students do to continue to give “voice” to missing and murdered indigenous women and their families?

## Curriculum Connections:

### English Language Arts Grade 9 ELA

#### 1.2 - Clarify and Extend

**Consider the ideas of others:** Integrate own perspectives and interpretations with new understandings developed through discussing and through experiencing a variety of oral, print and other media texts

**Combine ideas:** Examine and reexamine ideas, information and experiences from different points of view to find patterns and see relationships

#### 2.1 Strategies and Cues

**Use prior knowledge:** use previous reading experiences, personal experiences and prior knowledge as a basis for reflecting on and interpreting ideas encountered in texts

**Use comprehension strategies:** Identify explicit and implicit ideas and information in texts; listen and respond to various interpretations of the same text

#### 4.3 Present and Share

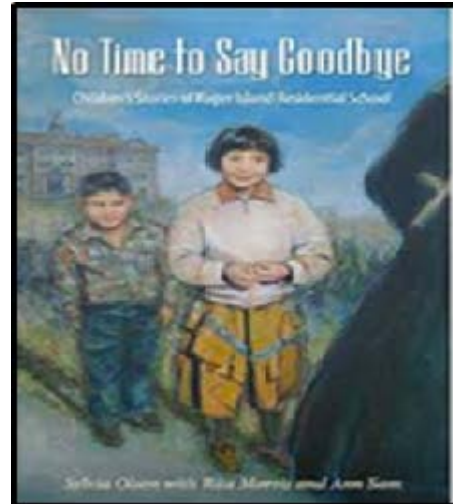
**Enhance presentation:** Choose appropriate types of evidence and strategies to clarify ideas and Information, and to convince various readers and audiences

#### 5.1 - Respect Others and Strengthen Community

##### **Appreciate diversity:**

- Examine how personal experiences, cultural traditions and Canadian perspectives are presented in oral, print and other media texts
- Take responsibility for developing and sharing oral, print and other media texts and for responding respectfully to the texts of others

**Celebrate accomplishments and events:** Explore and experiment with various ways in which language arts are used across cultures, age groups and genders to honour and celebrate people and events



**Book Title:** No Time to Say Goodbye

**Author:** Sylvia Olsen with Rita Morris and Ann Sam

**Annotation:** This is a fictional account of five children from Tsartslip school on Vancouver Island who were sent to live in Kuper Island Residential School, which is a Pacific West Coast island in British Columbia. Their stories are rooted in true stories told by residential school survivors from that school. The stories illuminate their experiences of pain of homesickness and confusion while trying to adjust to a world completely different from their own. Their lives are no longer organized by fishing, hunting, and family, but by bells, line-ups, and chores.

### **Connection to First Nations, Métis, and Inuit Foundational Knowledge**

TC6 Albertans deepen their understanding of First Nations, Métis, and Inuit experiences related to forced assimilation and residential schools and their legacies.

TC7 Albertans develop an awareness and knowledge of First Nations, Métis, and Inuit beliefs, traditions, and practices to advance reconciliation.

#### **TC6 and TC7 Key Concepts:**

**TC6:** Concepts of Assimilation (colonization, eurocentrism, decolonization, paternalism, cultural genocide), Residential Schools and their Legacy (residential school experiences, differences between residential schools-locations, religious denominations), social implications (i.e., education; suicide rate; substance abuse; negative associations with schools; mental health and wellness issues), societal inequity (socio-economic gaps), racism, stereotyping, Sixties Scoop

**TC7:** Protocols, Reciprocity, Oral Tradition, Linguistic diversity and language revitalization  
Symbolism, Ceremony, Stewardship and sustainability, Rematriation, Connection to land, Spirituality, Roles and responsibilities of women, men and children

**Sensitivities:** The stories are direct but not overly descriptive of any atrocities.

**Themes & Topics at a Glance:**

**Themes:** Facing Challenges and Developing Resiliency

**Topics:** residential schooling, lasting effects of residential schooling, Tsartlip First Nations families and traditions

**Recommended Grade Level:** Grades 9 -10 (easy reading level- gr 5-6, sensitive content)

**Projects, Ideas and Activities:**

- **Task:** How can we honour residential school survivors in our local communities? Share with students that they will be learning about residential schools and what happened and why this happened in Canada. Explain that there are residential school survivors in their own communities. The purpose of learning about residential school survivors' experiences is to move forward towards reconciliation, which means to build healthy indigenous and non-indigenous relationships between current and future generations. As the class studies literature and nonfiction resources about residential schooling, the goal is to develop ways to give back, and to honour and celebrate our indigenous brothers and sisters.
- **Before reading the preface:** Ask the students what they already know about residential schools in Canada. Write down their contributions. Explain that they will be reading about five residential school survivors' stories in *No Time to Say Goodbye*, and the stories are based on true accounts.
- **Preface:** Read the preface by the author about where the school is, how it was isolated and difficult for families to connect to, and that 20% of indigenous children in the area were sent to residential schools and so on.
- **After reading the preface:** Have the students share their thoughts about whether their original understandings about residential schools are confirmed and whether they learned new information. Have the students generate questions about what it was like to be a student and now a survivor of residential schooling. List their questions.
- **Reading, Recording, Discussing Each Survivor:** Students refer to their questions and while reading chapter one, consider whether one or more questions is being answered. Also, as they read each chapter, which are about each individual residential school survivor, have the students decide how best to record what they learn about each survivor's identity and the characteristics and competencies that they illuminate. A chart is one way for students to keep track:

Survivor	What They Experienced	Characteristics and Competencies
Thomas		
Wilson		
Joey		
Monica		
Nelson		

- **During and After Reading:** As the students develop a picture of who each survivor is, they may want to think of a way to reach out to the author to give something to the survivors who inspired these stories. Perhaps a video, website of growing local stories of survivors or some other tribute. Discuss what might be most respectful and possible. Consider multiple ideas and ways of representing what was learned and what the future needs to be for indigenous and non-indigenous peoples.

**Links of interest:**

- **Kuper Island Residential School Documentary:**  
<http://int.search.myway.com/search/video.jhtml?searchfor=residential+school+survivors+british+columbia+kuper+island&n=783925a2&p2=%5ECAM%5Exdm128%5ETTAB02%5Eca&ptb=90E75DDB-751A-4938-AC81-A79627BF4E83&q= &si=32501657764&ss=sub&st=tab&trs=wtt&tpr=sbt&ts=1500050565772>

**Curriculum Connections:**

**High School English Outcomes**

**1.1 Discover possibilities**

**ELA 10-1 and ELA 10-2 ELA 20-1 and ELA 20-2**

**1.1.1 Form tentative understandings, interpretations and positions**

a. generate and experiment with strategies that contribute to forming tentative understandings, interpretations and positions [for example, posing questions, suspending judgement as appropriate, recognizing that initial interpretations and positions may be inaccurate and incomplete, and recognizing that texts may be inaccurate, misleading or ambiguous]

**1.2 Extend awareness**

**ELA 10-1 and ELA 10-2 ELA 20-1 and ELA 20-2 ELA 30-1 and ELA 30-2 1.2.1**

**Consider new perspectives**

a. describe personal responses to new perspectives, appraise whether such responses contribute to or inhibit understanding, and identify influences that have contributed to such responses a. select appropriate strategies to extend awareness and understanding of new perspectives, monitor their effectiveness, and modify them as needed [for example, record new understandings in a learning log; develop new group perspectives using a fish bowl organization]

**2.1 Construct meaning from text and context**

**ELA 10-1 ELA 20-1 ELA 30-1 2.1.2 Understand and interpret content**

a. use a variety of strategies to comprehend literature and other texts [for example, reading passages out loud, forming questions, making predictions, using context to determine the connotative meanings of words, using graphic organizers and making annotations], and develop strategies for close reading of literature in order to understand contextual elements [for example, understanding subtext]



b. describe the personality traits, motivations, attitudes, values and relationships of characters developed/persons presented in literature and other texts;

c. compare the personality traits, roles, relationships, motivations, attitudes, values and archetypal qualities, when appropriate, of characters developed/persons presented in literature and other texts

d. analyze the personality traits, roles, relationships, motivations, attitudes and values of characters developed/persons presented in literature and other texts; and explain how the use of archetypes can contribute to the development of other textual elements, such as theme