

LITERATURE GUIDE

***READ • LISTEN • TELL***



**“Tatterborn” by Daniel Heath Justice**

Literature & Curriculum Guide for Grade 11 by  
**Tamara Hansen**

## "Tatterborn" by Daniel Heath Justice

*Read, Listen, Tell: Indigenous Stories from Turtle Island (pp. 327-336)*

### **STORY SUMMARY (adapted from the headnotes in *Read, Listen, Tell*)**

"Tatterborn" showcases Justice's talent as a speculative fiction (SF) author and critical Indigenous studies scholar, employing the fictional world of L. Frank Baum's Wizard of Oz to rearticulate the impacts of colonialism on Indigenous peoples. "Tatterborn," framed as a prequel to Baum's famous story, is told from the perspective of the Scarecrow. Far from the bumbling fool we find in Baum's account, however, Justice's Scarecrow was once a Firekeeper for his people and the one who carries the story of Oz's colonization. The story is a heartbreaking account of the love and betrayal that occurs between Nic (or the Tin Man) and the Scarecrow, set against a landscape of resource extraction and colonial greed. Justice's reimagining of this iconic world draws into sharp relief the colonial tropes that often frame popular fantasy, while illustrating the strength of the communities and individuals who are written into its margins. Additionally, "Tatterborn" is a queer love story, and a story of heartbreak. The narrator, the Scarecrow, once carried the stories and traditions of his people and their land; however, he unknowingly shared more than he should have with his lover Nic, who was there to exploit and colonize their land. (327)



*Photo © Tattered and Lost Ephemera. Used with permission.*

### **ABOUT THE AUTHOR (adapted from the headnotes in *Read, Listen, Tell*)**

Daniel Heath Justice is a Colorado-born member of the Cherokee Nation, a Canada Research Chair in Indigenous Literature and Expressive Culture, and a professor at the University of British Columbia. As a scholar and fantasy writer, Justice has published both novels and scholarly works exploring critical Indigenous studies; Indigenous literatures and criticism; Indigenous and queer fantasy; and speculative fiction ("Daniel Justice"). (327)

### **SETTING**

The Land of Oz, "the City" (327), "the Blue Forest" (328)

**THEMES**

First contact, colonization, love, deception, betrayal, land, gender and sexuality, genre fiction, Science Fiction/Speculative Fiction/SF, city vs. rural, environmental destruction, resource extraction

**INTERTEXT**

*The Wonderful Wizard of Oz* (1900) by L. Frank Baum  
*The Wizard of Oz* (1939) by Metro-Goldwyn-Mayer  
*The Wiz* (1978) by Universal Pictures

**WARNING*****Sex between narrator and Nic Chopper***

- We rolled together into the grass with ravenous kisses, seeking sustenance no food could provide. There was nothing our fingers and lips did not touch, no soft secret places left unexplored and untasted. When at last he pulled me close and thrust deep, he whispered words I did not understand, words that sounded to my unknowing ears like love. And as he quivered and gasped, I wept for the beauty of the moment (330).
- Some nights when he did come back, he refused to touch me. Other times, he was brutal. There was a desperate rage as he took me, as though my love-hungry flesh could contain all his fear and frustration. I wept when it was over. Sometimes he would comfort me. But sometimes he would curse me and leave me alone to nurse my wounds and remember when the flame had been a cleansing one (332).

***Nic Chopper kills the narrator***

- I did not see him grab his axe. I turned only when I heard the whistle of the blade. There was a blinding silver light, searing pain, and then, nothing (333).



ENGLISH 11 MINI-UNIT PLAN FOR "TATTERBORN"				
CURRICULAR CONNECTIONS				
<p>Aboriginal Competencies:</p> <ul style="list-style-type: none"> <li>•Belonging</li> <li>•Generosity</li> <li>•Independence</li> <li>•Mastery</li> </ul> <p>Aboriginal Pathways to Learning: Strategies</p> <ul style="list-style-type: none"> <li>•Cross Curricular</li> <li>•Voice &amp; Choice</li> <li>•Kinship Dialogue</li> </ul>	Understand	<p>Big Ideas → Essential Questions</p>	<ul style="list-style-type: none"> <li>• Texts are socially, culturally, geographically, and historically constructed.</li> </ul> <p><i>(English Language Arts 11 - Spoken Language/New Media/Lit Studies/Composition/Creative Writing)</i></p> <ul style="list-style-type: none"> <li>• People understand text differently depending on their worldviews and perspectives.</li> </ul> <p><i>(English Language Arts 11 - Spoken Language/New Media/Lit Studies/Composition)</i></p>	<ul style="list-style-type: none"> <li>• How does Justice foreground an Indigenous perspective in his reimagining of the land of Oz? Why does he do this?</li> <li>• Why does Justice place such a strong emphasis on land, geography, past and present in "Tatterborn"?</li> </ul>
		<ul style="list-style-type: none"> <li>•Place-based</li> <li>•Purposeful</li> <li>•Collaboration</li> </ul> <p>Aboriginal Knowledge:</p> <ul style="list-style-type: none"> <li>•Identity (worldviews and relationships)</li> <li>•Culture (language, oral traditions, practices, ceremonies, traditions, artistic expressions)</li> <li>•Contributions</li> <li>•Lands &amp; Rights</li> </ul>	Do	<p><b>Core Competencies</b></p> <p><i>Which core competency or competencies will be focused on in this unit?</i></p> <p>Communication      Creative Thinking                      Critical Thinking      Positive Personal and Cultural Identity</p> <p>Personal Awareness and Responsibility      Social Responsibility</p>

<ul style="list-style-type: none"> <li>•Protocols &amp; Governance</li> <li>•Historical impacts</li> <li>•Current issues</li> </ul>		<ul style="list-style-type: none"> <li>• Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts</li> <li>• Recognize and identify the role of personal, social, and cultural contexts, values, and perspectives in texts</li> <li>• Evaluate how text structures, literary elements, techniques, and devices enhance and shape meaning and impact (Composition/Creative Writing/Literary Studies/Spoken Language)</li> <li>• Evaluate how literary elements and new media techniques and devices reflect different purposes and audiences (New Media)</li> </ul> <p><u>Create and communicate (writing, speaking, representing)</u></p> <ul style="list-style-type: none"> <li>• Respond to text in personal, creative, and critical ways</li> <li>• Demonstrate speaking and listening skills in a variety of formal and informal contexts for a range of purposes</li> <li>• Experiment with genres, forms, or styles of creative and communicative texts (Composition/Spoken Language)</li> </ul>
	Know	<p><b>Content</b></p> <p><i>What knowledge will students learn and be assessed on?</i></p> <p>Students are expected to know the following:</p> <p><u>Text features and structures:</u></p> <ul style="list-style-type: none"> <li>• form, function, and genre of (multimedia and other) texts</li> </ul> <p><u>Strategies and processes:</u></p> <ul style="list-style-type: none"> <li>• reading strategies</li> <li>• oral language strategies</li> </ul> <p><u>Language features, structures, and conventions:</u></p> <ul style="list-style-type: none"> <li>• literary elements and devices</li> </ul>

<b>POSSIBLE ASSESSMENTS</b>	
FOR Learning	<p><b>Formative</b></p> <p><i>How will information be gathered about what students already know (i.e., pre-assessment/accessing prior knowledge)? What strategies will be used to evaluate student learning and adjust teaching? Where will students have the opportunity to share their understanding in order to receive feedback, revise and improve?</i></p> <ul style="list-style-type: none"> <li>• Before students read "Tatterborn," facilitate a conversation to establish a basic understanding of the world of Oz.</li> <li>• When class has finished reading "Tatterborn," teacher will facilitate a discussion on major themes students have found.</li> <li>• Students will develop their reading strategies by seeking targeted information from the text, which they will share in a smaller group.</li> <li>• Students will do a mini-presentation on setting, prior to a larger presentation on a different element of short stories.</li> </ul>
AS Learning	<p><b>Reflective</b></p> <p><i>What opportunities will there be for students to reflect on their thinking and feelings as part of their learning? (e.g., self/peer evaluations, partner talk, goal setting, journaling, etc.)</i></p> <ul style="list-style-type: none"> <li>• Students will do two "report-backs" to the class on their group work which will give teacher and peers a chance to give feedback.</li> <li>• Between these reports and the final presentations, students will be encouraged to reflect on what they have uncovered and how they can delve deeper into their "element of story."</li> </ul>
OF Learning	<p><b>Summative</b></p> <p><i>How will students demonstrate their understanding of the curricular connections listed above (e.g., performance task, project, portfolio, test, etc.)? How will the assessment criteria be communicated to or created with students?</i></p> <ul style="list-style-type: none"> <li>• Students will demonstrate their analysis of text features and structures as well as language features, structures, and conventions in their presentation on an "element of story" (e.g. Context, Conflict, Character, Perspective, Atmosphere, Plot or Symbols).</li> <li>• Students will practice oral language strategies in small group discussions, as well as presentations.</li> <li>• Students will demonstrate their use of reading strategies through the knowledge transmitted in their presentations.</li> </ul>

\*\* Unit planner adapted from Learning Services, SD #40 by L Kim, J Angiola

<https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/contributed-resources/sd%2040%20Unit%20Planning%20Template.pdf>

Along with School District #71 template created by Aboriginal Support Teachers and Juanita Coltman  
<http://www.learn71.ca/wp-content/uploads/2015/06/Aboriginal-Education-Planning-Template.docx>

## TEACHING "TATTERBORN"

In "Tatterborn," a short story exclusively published in the anthology and critical reader, *Read, Listen, Tell: Indigenous Stories from Turtle Island*, Justice writes his imagining of a prequel to L. Frank Baum's *The Wizard of Oz* (G.M. Hill Co., 1900). "Tatterborn" is a tale of "first contact": between Indigenous peoples and colonizers; between resources and resource plunderers; and between the two main characters, an Indigenous narrator and a newcomer, Nic. "Tatterborn" begins on a cold city night, with the narrator reflecting back on their life. The narrator has no apparent gender, and has many muddled memories, but of those, the clearest is *fire*: "Fire reminds me of all I lost for love" (327). For the narrator and their People, "first contact" may not end with "happily ever after"—but it is imperative that the myths surrounding first contact will be overturned.



On his website, "Imagine Otherwise," Justice lays out his scholarly accomplishments and creative works, as well as many of his personal interests. Under the section "Creative Works," he explains his writing philosophy:

My personal motto is "Imagine Otherwise," and this is the perspective that shapes all my writing, but especially my creative work. How might the world look different if we didn't start with the corrosive and simplistic binary of "savagism vs. civilization"? What would fantasy fiction look like with women, Indigenous people, queer folks, and other stereotyped or marginalized communities at the centre rather than the margins?

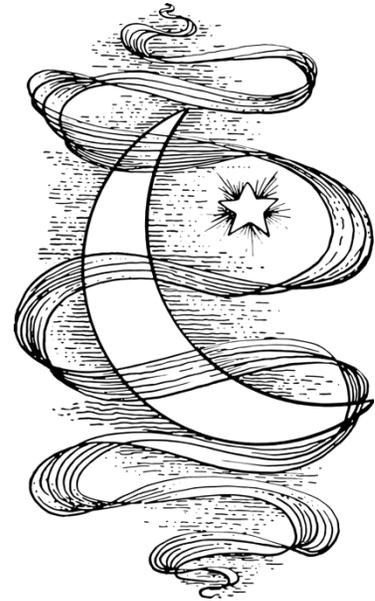
These questions most certainly guided Justice in writing "Tatterborn," a bold speculative fiction piece that centres on women, queer folk, and the other-than-human. Clearly, as an Indigenized spinoff of *The Wizard of Oz*, Justice is "imagining otherwise."

Nalo Hopkinson, a Jamaican-Canadian professor and speculative fiction author, writes about how those who have been colonized and marginalized are reclaiming genre fiction. This is especially important because much genre fiction, particularly science fiction, is often steeped in colonial values. In the introduction to her book, *So Long Been Dreaming: Postcolonial Science Fiction & Fantasy*, Hopkinson explains the need for

Stories that take the meme of colonizing the natives and, from the experience of the colonizee, critique it, pervert it, f\*\*k with it, with irony, with anger, with humour, and also, with love and respect for the genre of science fiction that makes it possible to think about new ways of doing things. (9)

Hopkinson's perspective is very similar to Justice's—and these authors are not alone. Other voices in speculative fiction are also exploring how to critique, pervert and f\*\*k with the expectations of these genres. Indeed, by "imagining otherwise," these authors take an established cultural narrative, such as *The Wizard of Oz*, and retell it from a marginalized perspective—in this case, the perspective of some of the original folk of the Four Lands.

In "Rewriting the Future: Using Science Fiction to Re-envision Justice," Black American writer and scholar Walidah Imarisha explains the importance of creativity in the struggle for social justice and change. She challenges her readers and other writers to creatively dream up realms and futures that seem unrealistic and impossible, because it is the best way not to get bogged down in our current realities. Imarisha further explicates this idea when she reminds her readers,



My co-editor adrienne [adrienne marie brown] and I, as two Black women sci-fi scholars, [...] know that we are living science fiction. We are the dreams of enslaved Black folks, who were told it was "unrealistic" to imagine a day when they were not called property. Those Black people refused to confine their dreams to realism, and instead they dreamed us up. Then they bent reality, reshaped the world, to create us.

This is a powerful reimagining of the influence of speculative fiction on reality. How is our present shaped by the imaginings of the past? How is our present reality limited and stifled by the fact that popular fiction and canonical texts have been so rarely written by diverse folks, whether Black, Indigenous, other people of colour, women, or queer?

This brings us to wonder how Indigenizing SF fiction today, with authors such as Justice, might engage with current issues and affect the future in a tangible and real way. Genre fiction is popular and reaches a wide audience, which gives Indigenous authors a chance to address concerns and perspectives on history, the present, and the future. Moreover, genre fiction is rife with tropes, memes, stereotypes, and assumptions that can and should be challenged, whether we are talking about colonialism, race, culture, gender, or sexuality. In Justice's words, the appeal of writing a speculative fiction piece such as "Tatterborn" is to "imagine otherwise."

Within this mini-unit, students will work towards answering the questions:

- Why does Justice place such a strong emphasis on land and geography in "Tatterborn"?
- How does Justice foreground Indigenous perspectives in his reimagining of the land of Oz? Why does he do this?

These questions will build towards challenging colonial narratives not only through the power of the story "Tatterborn," but also through the power of "imagining otherwise." The extension activities allow students to learn more about the cultural and historical contexts that inform "Tatterborn" and *The Wizard of Oz*.

### **Step-by-Step overview**

Class #1: Reading & Essential Question (1h30mins)

Class #2: Reading & Essential Question (1h30mins)

Class #3: Mapping the Land (1h30mins)

Class #4: Group work (1h30mins)

Class #5: Presentations (1h30mins)

### **PROPOSED SCOPE AND SEQUENCE**

Teacher action	Student action
<p><b>Class #1: Reading &amp; Essential Question</b></p> <p><b>Materials:</b> Copies of the text in <i>Read, Listen, Tell</i>, Handout #1</p>	
<ul style="list-style-type: none"> <li>• "We are going to begin reading a short story today called "Tatterborn" by Cherokee author Daniel Heath Justice." Read Daniel Heath Justice's biography.</li> <li>• Outline the final project at the beginning: what are you working towards as a class?</li> <li>• "Who knows the story <i>The Wizard of Oz</i>?"</li> <li>• "Justice wrote this story as a prequel to the novel, which was written by American author L. Frank Baum in 1900. You do not need to know about <i>The Wizard of Oz</i> to understand this story, but it might help you develop a deeper appreciation for it."</li> <li>• Introduce Essential Questions:             <ul style="list-style-type: none"> <li>○ "How does Justice foreground Indigenous perspectives in his reimagining of the Land of Oz? Why does he do this?"</li> <li>○ "Why does Justice place such a strong emphasis on land and geography in "Tatterborn"?"</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Students reflect on what they know about <i>The Wizard of Oz</i></li> <li>• Get into 7 groups.</li> <li>• Each group will work over the next few classes to answer these essential questions, but focusing on a specific "element of story": Context, Conflict, Character, Atmosphere, Plot, Perspective or Symbols (We will</li> </ul>

<ul style="list-style-type: none"> <li>• "Now that we have finished reading the story, what are some of the overall themes you found? What connections could you make with <i>The Wizard of Oz</i>?"</li> </ul>	<p>explore Setting together as a class).</p> <ul style="list-style-type: none"> <li>• Read "Tatterborn" as a class and ask students to consider how their specific element could be explored in "Tatterborn" and take notes.</li> <li>• Students Complete Handout #1: CCCAPPSS &amp; the Essential Question.</li> </ul>
<p><b>Class #2: Reading &amp; Essential Question</b></p> <p><b>Materials:</b> Same as previous class</p>	
<ul style="list-style-type: none"> <li>• Review with students what was discussed last class</li> <li>• Review what you want students to do for Handouts #1. Review the plans for the assignment at the end of the unit.</li> <li>• "You should have filled in the Handout and have read the story at least once by next class."</li> </ul>	<ul style="list-style-type: none"> <li>• Students continue to read "Tatterborn" and complete Handout #1: CCCAPPSS &amp; the Essential Question.</li> </ul>
<p><b>Class #3: Mapping the Land</b></p> <p><b>Materials:</b> Handout #2, colour markers, large paper for drawing a map, post-it notes</p>	
<ul style="list-style-type: none"> <li>• "Today we will look at "Tatterborn" and the strong emphasis on land and geography through the element of Setting."</li> <li>• "In groups, you will create a map of the Four Lands and the City and how it transforms over the course of time of the story."</li> <li>• "This activity is to help you reflect on how setting is linked to our essential questions. This is also to help you start thinking about how you will relate your element to the story in the next class."</li> </ul>	<ul style="list-style-type: none"> <li>• Students work in groups to read over Handout #2 "Mapping the land."</li> <li>• Students review the text to draw their maps and reflect on the connection between setting and the essential questions.</li> <li>• At the end of class, students get up and move around the class to observe the maps of other groups.</li> <li>• Ask students to leave feedback (positive or constructive) on</li> </ul>

<ul style="list-style-type: none"> <li>If you have time, bring students back to the essential questions and ask how they could use what they have uncovered about the text's setting to answer the essential questions.</li> </ul>	<p>other groups' maps on post-it notes.</p>
<p><b>Class #4: Group work</b></p> <p><b>Materials:</b> Handout #3, a marker, large paper for brainstorming, internet access, PowerPoint and/or Google slides.</p>	
<ul style="list-style-type: none"> <li>"As a group, you will present your element/lens to the rest of the class. Today you will work together as a group to combine your notes from Handout #1. You will discuss together which points you think are the most relevant for answering the essential questions and which you think will be most interesting for the class."</li> <li>"I will give you markers and a large sheet with a question on it to answer as a team."</li> <li>"Once you have written your ideas and chosen the most important ones, you will create a short presentation for the class, using just 6 PowerPoint slides."             <ol style="list-style-type: none"> <li>Slides #1 &amp; 2: Two images that you will connect to your observations about your element of story for the class</li> <li>Slides #3 &amp; 4: Two important passages or quotes from the story which have informed your analysis</li> <li>Slides #5 &amp; 6: How do the ideas you have presented connect to the essential questions and overall themes of the story?</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>Students review Handout #3: Presentation guidelines &amp; rubric.</li> <li>In groups, students will discuss and brainstorm ideas for their elements.</li> <li>Once they have finished their brainstorming, students will begin preparing their brief PowerPoint presentations.</li> </ul>
<p><b>Class #5: Presentations</b></p> <p><b>Materials:</b> a way for students to project their PowerPoints, copies of the rubric from Handout #3</p>	
<ul style="list-style-type: none"> <li>These presentations may be an opportunity for you to facilitate further discussion.</li> <li>These presentations may lead into writing a paper on "Tatterborn," and give students a chance to "borrow" the</li> </ul>	<ul style="list-style-type: none"> <li>Students present their 6 slide PowerPoint to the class.</li> </ul>

<p>findings of their classmates to build a convincing argument.</p> <ul style="list-style-type: none"> <li>• These presentations may lead into the "Extensions/possible cross-curricular connections" activities.</li> </ul>	
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### "TATTERBORN" DISCUSSION QUESTIONS

1. Justice explicitly states that he writes to "imagine otherwise." How does "Tatterborn" bring to the forefront the stories of "women, Indigenous people, queer folks, and other stereotyped or marginalized communities"? How else does Justice reflect his motto in this short story?
2. Hopkinson enjoys stories that "take the meme of colonizing the natives and, from the experience of the colonizee, critique it, pervert it, f\*\*k with it." How has Justice done this to *The Wonderful Wizard of Oz*? Does Justice also show "love and respect for the genre of science fiction" in this piece? How do you think Justice feels about *The Wizard of Oz*?
3. Works of fantasy, science fiction, and speculative fiction often come with a map of the imagined land to be explored in the work. What might a map of the lands described by the narrator have looked like pre-contact with the Smiling Man? How does the map of the lands change throughout this story?
4. How does the narrator's new name, Tatterborn, and his life inside of a scarecrow's body represent both renewal and loss? How does this new identity connect and/or disconnect the narrator from the land, the People and his traditions?
5. It is often argued that Indigenous literature resists the Eurocentric "good vs. evil" binary. The quote from Justice, from his website, "Imagine Otherwise," also refers to "the corrosive and simplistic binary of "savagism vs. civilization." Reflect on the main characters in "Tatterborn": the narrator, Nic, Old Blue Woman, and the Smiling Man. How do each resist a simplistic or reductive categorization of "good" or "bad" / "savage" or "civilized"?
6. Throughout the piece many characters are smiling, but they are not generally smiles of joy or happiness. Why are many characters smiling? What feelings and intentions come with their smiles?
7. Intriguing animals, objects and elements are referenced throughout "Tatterborn" (for example, axe, crows, heart, brain, fire, etc.), and many are capitalized (ex. Fire, the City, the Road, the People, the War, etc.). What effect does this capitalization have on the reader? Why do you think Justice chose unconventional capitalization? What do you think these objects and elements symbolize in the story?

8. Colonizers often build roads as one of the first steps of colonization, in order to facilitate their plans for resource extraction. How does building the Road speed up and establish the process of colonization? In what ways does the Road become the site of resistance?
9. Most of the story is set in the Blue Forest of the East; however, the City also features prominently in this piece. The way Justice describes the City creates a jarring juxtaposition to the rural lands of the People of the Blue Maize. How does the author's use of juxtaposition highlight the contrast between the City and the Blue Forest?
10. The narrator names the City as "the City of greed and lies" (336), referencing "[Smiling Man's] hungry City" (328), which devours "trees and gold and obedience" (334). What does this mean? What impact does the "hungry City" have on the environment?
11. Can "Tatterborn" be seen as an effort to decolonize L. Frank Baum's novel *The Wonderful Wizard of Oz* (G.M. Hill Co., 1900) or the 1939 film *The Wizard of Oz*? How does Justice "rearticulate the impacts of colonialism on Indigenous peoples" (327) by reimagining the fantasy land created in the novel and/or the film?

### **FIRST CONTACT**

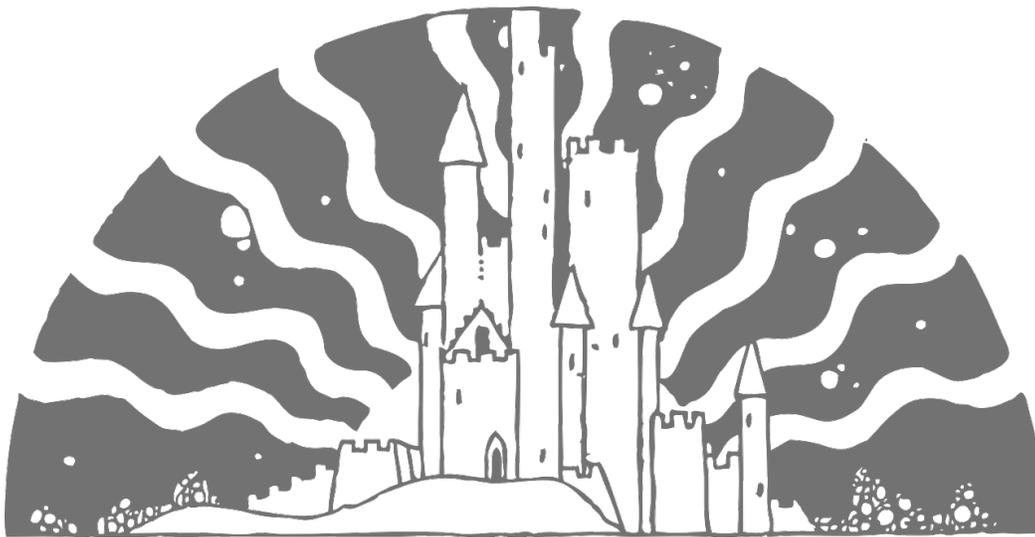
What does "first contact" mean to you? This could reference the meeting in 1492 of Christopher Columbus and the Indigenous peoples of Turtle Island, or *First Contact* (1996), the famous Star Trek film. Either way, the image is similar: two groups previously unknown to each other meet for the first time. First contact is often romanticized, like in Disney's *Pocahontas* (1995). For many, first contact is synonymous with "discovery." Unfortunately, the romance or promise of an exciting first contact often masks ulterior motives, especially when it comes to colonialism.

12. Much of this work is about the promises of first contact and the disillusionment that comes when one party has ulterior, exploitative motives. There are multiple examples of first contact in this story: the promises of the Smiling Man to the People of the Blue Forest; the consumption of resources by the City and the expansion into the Four Lands; and the first contact between the narrator of the story and Nic. What promises are made at first contact? How does contact at first seem mutually beneficial, but later exploitative and abusive?
13. There are also many "promises" made throughout the work. Who makes the promises? Do promises make them reliable?
14. How does the author use foreshadowing? What warnings are given by the land, the animals, and the other-than human? Why do the narrator and the People of the Blue Forest ignore these warnings? How is the narrator warned about the dangers of loving Nic?

**GENDER/SEXUALITY/QUEERNESS**

*Daniel Heath Justice is not the first to imagine the Tinman and Scarecrow as lovers—or, in this case, as former lovers. Indeed, in a circa 1940s Valentine's Day card produced by Loew's, there are gay undertones in the image of the two characters and in the text: "Come with me down the yellow brick road and be my Valentine." A romance between these two characters is also a popular subject for artists on the website DeviantArt.*

15. Why does the author not mention the narrator's gender until the final pages of the story? Consider that Fire is given a gender—"she"—in the first section of the story. Why might the author have chosen to give Fire a gender before the narrator? When the Old Blue Woman refers to the narrator as "foolish Fire-Boy" (334), did your image of the narrator change? How might Justice be purposely subverting some readers' gendered and heteronormative expectations?
16. The doomed relationship between the narrator and Nic is foreshadowed, when the narrator begins the story by stating, "Fire reminds me of all I lost for love" (327). Theirs is not the idealized gay relationship some might hope or expect to see. Instead, their relationship could be explored as analogous to resource extraction or the relationship between the colonizer and colonized. While their relationship is fiery and passionate, how is it also characterized by an uneven power dynamic?
17. The narrator admits he did not take the time to understand what Nic was saying to him as their relationship developed. He also remembers all the stories he shared with Nic, and how little Nic told him about life in the City. He reflects: "Perhaps I did not want to know, for knowledge meant accountability, and I was increasingly failing my people, my land, myself" (330). While it is clear that Nic had nefarious motives, does this quotation reveal that the narrator also had ulterior motives in his unwillingness to know or be accountable?



## EXTENSIONS/POSSIBLE CROSS-CURRICULAR CONNECTIONS

### **Activity with History: Contextualizing Literature**

*\*\* Note this activity is taken verbatim from the CanLit Guide for Thomas King's Green Grass Running Water, only the title and topics have been changed ([canlitguides.ca/canlit-guides-editorial-team/green-grass-running-water-by-thomas-king/](http://canlitguides.ca/canlit-guides-editorial-team/green-grass-running-water-by-thomas-king/))*

#### **Overview**

This two-page assignment provides an opportunity to summarize the story and to contextualize it in relation to a key topic. It involves library and Internet research and requires proper documentation. Complete the assignment as a two-page handout for your classmates; whether it is done on paper or in electronic format, it should be easily accessible to everyone. For the purpose of practicing contextualization in literary criticism, each topic below pairs with the short story. If possible, please pick an unfamiliar topic.

#### **Activity Details**

In your two-page handout, please provide:

1. General information about the topic.
2. An explanation of the topic's relevance to "Tatterborn" through a very short summary of the text.
3. A discussion of the connection between Indigenous people and the topic.
4. The most relevant sources.
5. This assignment, when collected, will become an invaluable resource for key topics and insights into "Tatterborn" for you and your classmates.

#### **Topics**

Pick one of the following items and relate it to Daniel Heath Justice's "Tatterborn":

- Political/social views of L. Frank Baum
- Political/social views of Daniel Heath Justice (Students can review Justice's website ([danielheathjustice.com](http://danielheathjustice.com)) or his book, *Why Indigenous Literatures Matter* (Wilfrid Laurier UP, 2018))
- Imagery from the original L. Frank Baum "Oz" book series
- Representations and interpretations of *The Wonderful Wizard of Oz* since 1900
- Representations and interpretations of the Scarecrow since 1900
- Representations and interpretations of the Nic Chopper/Tinman since 1900
- The Trail of Tears / The Cherokee removal
- The history of Canada's "colonization roads" in Ontario (1840s/1850s) – consider using the CBC documentary *Colonization Road* (2017) by Ryan McMahon
- Suggest a different topic; make sure to have it approved **before** beginning the research

## Activity with Article: Is "Tatterborn" a Space NDN?

### Overview

In the *Read, Listen, Tell* anthology, the editors conclude the chapter of stories on "Indigenous fantasy and SF" (Science fiction/speculative fiction) with an article by Lou C. Cornum titled, "The Space NDN's Star Map" (364-371). In this article, Cornum outlines how Indigenous authors are dynamically taking on the SF genre by questioning many of the conventions about exploration and discovery, as well as gender roles. They also question what Indigenous connections to the land might mean for an Indigenous person in space.

Cornum's article also connects with Black and Afro-Indigenous works of SF. This could lead to a deeper look at genre fiction and other celebrated SF works which, like Daniel Heath Justice's "Tatterborn," ask us to reimagine the way we understand genre fiction and Indigenous people.



### Activity Details

1. Read "The Space NDN's Star Map"
2. Using evidence from both texts, write an essay answering the question, "To what extent could the narrator in "Tatterborn" be considered a Space NDN?"
3. Below are some sample passages that could be used as evidence in the essay to share with students:

"The Space NDN's Star Map"	"Tatterborn"
<p>"The movement is in part about speaking back to the SF (Science Fiction) genre, which has long used Indigenous subjects as the foils to stories of white space explorers hungry to conquer new worlds" (365).</p>	<ul style="list-style-type: none"> <li>• The Smiling Man &amp; Nic Chopper conquer the land</li> <li>• Nic also 'conquers' the narrator's body</li> <li>• Despite story being told from Indigenous point of view, colonial destruction cannot be written out of the story</li> </ul>
<p>"As settler colonial governments continue to demand more and more from the Earth, Indigenous peoples seek sovereign spaces and freedom to heal from these apocalyptic processes.</p>	<ul style="list-style-type: none"> <li>• At first the road brings "false finery" and "glittering baubles and colourful fabrics [that] seemed an endless stream" (331).</li> </ul>

<p>Extractive and exploitative endeavours are just one mark of the settler death drive, which Indigenous futurism seeks to overcome by imagining different ways of relating to notions of progress and civilization" (366).</p>	<ul style="list-style-type: none"> <li>• However, the City always demands more:</li> </ul> <p>"When our headmen at last refused their unending demands, telling them that our children were going hungry and that our folk needed care, too, the Choppers and Pavers took it themselves, shaming our headmen and the speaker-women" (331).</p>
<p>"For many the image of the Indian in space is jarring not just because of the settler perception of Indianness as antithetical to high tech modernity, but because Indian identity is tied so directly to specific earthly territories. What happens to Indianness when the Indigenous subject is no longer in the location that has defined them? This is not just a question of outer space. Already the majority of Native people in the U.S. and Canada live in cities away from their traditional territories" (367).</p> <p>"The space NDN looks into the void and knows who they are" (367).</p>	<ul style="list-style-type: none"> <li>• Where is Tatterborn at the end of the story?</li> <li>• As a potential "Space NDN," can Tatterborn "look into the void and know who they are?"</li> </ul>



## **Activity with Media: The Wizard of Oz (1939)**

### **Overview**

For a media course or communication class, watching the 1939 film version of *The Wizard of Oz* will give students a chance to understand the way that Daniel Heath Justice's "Tatterborn" has been written as a prequel to the original story, from a completely different and Indigenous perspective.

### **Activity Details**

To give students a chance to reflect on the characters within Justice's "Tatterborn" and their complexity, students will rewrite one of the songs from *the Wizard of Oz* from the point of view of a character within "Tatterborn." First, reflect with students about these characters: what are their hopes, their shortcomings, and their struggles? What might they want to sing about, should "Tatterborn" ever be developed into a musical? Once they have written the song, the form of presentation is open. They may present their lyrics on a poster with some artwork; or sing the song in front of the class; or film their own video recording of the song; or they may come up with another form of presentation.

### **Topics**

Pick one of the following songs and rewrite it from the point of view of a character within "Tatterborn":

- *Over the Rainbow*
- *We're Off to See the Wizard*
- *Ding-Dong! The Witch Is Dead*
- *The Merry Old Land of Oz*
- *Follow the Yellow Brick Road*
- *If I Only Had a Brain*
- *If I Only Had a Heart*
- *If I Were King of the Forest*
- *If I Only Had the Nerve*
- *The Lollipop Guild*
- *We Thank You Very Sweetly*



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## **HANDOUT#1: CCCAPPSS & the Essential Questions**

### ***Elements of Story***

#### **Conflict (internal or external)**

Conflict is the engine that drives a plot. The opposition between two characters (such as a protagonist and an antagonist), between two large groups of people, or between the protagonist and a larger problem such as forces of nature, ideas, public mores, and so on. Conflict may also be completely internal, such as the protagonist struggling with his psychological tendencies (drug addiction, self-destructive behaviour, etc).

#### **Context**

Anything beyond the specific words of a literary work that may be relevant to understanding the meaning. Contexts may be economic, social, cultural, historical, literary, biographical, etc.

#### **Character (protagonist, antagonist, etc.)**

Any representation of an individual being presented in a dramatic or narrative work through extended dramatic or verbal representation. The reader can interpret characters as endowed with moral and dispositional qualities expressed in what they say (dialogue) and what they do (action).

#### **Atmosphere (mood)**

The emotional feelings inspired by a work. The term is borrowed from meteorology to describe the dominant mood of a selection as it is created by diction, dialogue, setting, and description. Often the opening scene in a play or novel establishes an atmosphere appropriate to the theme of the entire work.

#### **Plot**

The structure and relationship of actions and events in a work of fiction.

#### **Point of View (perspective)**

The way a story gets told and who tells it. It is the method of narration that determines the position, or angle of vision, from which the story unfolds. Point of view governs the reader's access to the story. Examples: first person narrative (the narrator speaks as "I" and the narrator is a character in the story who may or may not influence events within it); third-person narrative (the narrator seems to be someone standing outside the story who refers to all the characters by name or as he, she, they, and so on); third-person omniscient narrator can be (a narrator who knows everything that needs to be known about the agents and events in the story, and is free to move at will in time and place, and who has privileged access to a character's thoughts, feelings, and motives); or an unreliable narrator (a narrator who describes events in the story, but seems to make obvious mistakes or misinterpretations that may be apparent to a careful reader).

## Symbols

A word, place, character, or object that means something beyond what it is on a literal level. In literature, symbols can be cultural, contextual, or personal.

## Setting

The general locale, historical time, and social circumstances in which the action of a fictional or dramatic work occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place.

Group members:

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Our Element of Story: \_\_\_\_\_

### Essential Questions

- How does Justice foreground Indigenous perspectives in his reimagining of the land of Oz? Why does he do this?
- Why does Justice place such a strong emphasis on land and geography in "Tatterborn"?

1. As you read the story make a brainstorm web, connecting ideas from the story with your Element of Story.
2. How can you use your Element of Story as a lens to begin answering the essential questions?

*Definitions from:*

"Literary Terms and Definitions." Edited by L. Kip Wheeler, *Dr. Wheeler's Website*, Carson-Newman University, [web.cn.edu/kwheeler/lit\\_terms.html](http://web.cn.edu/kwheeler/lit_terms.html).

## HANDOUT #2: "MAPPING THE LAND"

### Overview

Why are maps so popular in speculative fiction? In "The 5 Best Fantasy Maps Ever Drawn," writer Jeff Somers offers one possible explanation: "If you present people with enough documentation, they will suspend their disbelief. That's why so many epic fantasy stories come with detailed, hand-drawn maps." L. Frank Baum's *Tik Tok of Oz* (1914) is recognized as one of the first fantasy books to include a detailed, hand-drawn map of the Lands of Oz. Today there are hundreds of other examples of fantasy maps in fiction, and thousands of maps created and shared by speculative fiction enthusiasts online. Additionally, Daniel Heath Justice created a map of the lands for his series, *The Way of Thorn and Thunder: The Kynship Chronicles* (UP of New Mexico, 2011).

In "Tatterborn," Justice reclaims the colonial map of the Four Lands, recalling a time before they were collectively named Oz by the colonizer. In the critical collection of Indigenous short stories, *Read, Listen, Tell* the editors also write about the importance of maps:

Indigenous stories about the land are important because they describe a historical Indigenous occupation of the land that predates settler nation states, and in this way, the stories assert a right to continue that occupation. [...] The settings of these stories are more than neutral backdrops but instead "take place" in locales that describe and affirm Indigenous relationships to land. (80)



While most of the fiction and non-fiction stories in *Read, Listen, Tell* take place on the traditional lands of various Indigenous nations in Canada, the U.S., and Mexico, "Tatterborn" takes place in an imaginary land created by novelist L. Frank Baum. However, in rewriting and re-envisioning this story, Justice makes the case that even make-believe lands can be decolonized, and the relationship of Indigenous peoples to their lands can be reaffirmed.

In groups, you will be drawing a map of the Four Lands and the City as outlined in "Tatterborn." Make sure to answer the following questions to the best of your ability within your drawing. While paying close attention to clues in the text, it will also be necessary to use some imagination:

- What shape is the territory on which the Four Lands rest?
- Are the Four Lands similar in size?
- Where is the Smiling Man's City?
- What colours best represent each of these lands?
- Who were the traditional rulers of these lands?
- Who were their traditional inhabitants?
- What resources could be found in the Four Lands?
- How will you map the changes to the Four Lands over time?

- Where do the Roads from the city go? How far do they reach? Where are the larger towns of the Four Lands?
- Where are the sites in the Blue Forest described by our narrator?
  - The Greathouse
  - Nic's cabin
  - The Choppers' and Pavers' camps
  - The endless sands on the Forests' eastern border
  - The People's settlements, autumn fields, winter storehouses and cornfields
  - The sites of resistance, where the People destroyed sections of the Road
  - The site where Nic kills the narrator

### **Materials**

You will need felts or pencil crayons, a big sheet of paper for your map, and sticky notes.

### **Next steps**

- After you have completed your map, think about the reflection you have done on setting within the story. How could you use what your map has uncovered to answer the essential questions of the unit through the lens of 'Setting'?

### **Essential Questions**

- How does Justice foreground Indigenous perspectives in his reimagining of the land of Oz? Why does he do this?
- Why does Justice place such a strong emphasis on land and geography in "Tatterborn"?

- Write your group's ideas down on a corner of your map or on a separate piece of paper.
- Once you have completed your map and written down some ideas for connecting 'Setting' to the essential questions, take a walk around the class and look at other groups' maps. Ask your teacher for some sticky notes and leave comments for other groups about their maps.



## HANDOUT #3: PRESENTATION GUIDELINES & RUBRIC

Group members:

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Our Element of Story: \_\_\_\_\_

### Essential Questions

- How does Justice foreground Indigenous perspectives in his reimagining of the land of Oz? Why does he do this?
- Why does Justice place such a strong emphasis on land and geography in "Tatterborn"?

### Details

- As a group, you will present your element/lens to the rest of the class.
- You will work together as a group to combine your notes from Handout #1 on a large sheet of paper.
- You will discuss together which points you think are the most relevant for answering the essential questions, as well which you think will be most interesting for the class.
- Once you have written your ideas and chosen the most important ones, you will create a short presentation for the class, using just 6 PowerPoint slides:

**>> Slides #1 & 2:** *Two images that you will connect to your observations about your element of story for the class*

**>> Slides #3 & 4:** *Two important passages or quotes from the story which have informed your analysis*

**>> Slides #5 & 6:** *How the ideas you have presented connect to the essential questions and overall themes of the story*

### Criteria

- Each group needs to discuss and agree on the content of the six slides. This may require compromises. Be ready to discuss and try to be flexible for the benefit of the team.
- Each member of the group must contribute to presenting the slides to the classroom. The presentation should be four minutes long.
- The presentation will involve teacher and self-evaluation (see rubric for full criteria).

<b>PRESENTATION - TEACHER EVALUATION</b>				
<b>NAME:</b>				
<b>GROUP:</b>				
<b>Scale</b>	<b>Content/Meaning</b>	<b>Choices</b>	<b>Delivery</b>	<b>Listening</b>
<b>Exceeds Expectations</b>	<ul style="list-style-type: none"> <li>• Tightly focused around the element of story.</li> <li>• Interprets and analyzes with understanding and control.</li> <li>• Some complexity and/or some risk-taking in analysis.</li> <li>• Two minutes or more.</li> </ul>	<ul style="list-style-type: none"> <li>• Excellent selection of images and passages from the text to support your presentation.</li> </ul>	<ul style="list-style-type: none"> <li>• Clear expressive and confident voice.</li> <li>• Enhances audience understanding of your element of story.</li> </ul>	<ul style="list-style-type: none"> <li>• Full attention to the speakers during presentations.</li> </ul>
<b>Fully meets expectations</b>	<ul style="list-style-type: none"> <li>• The element of story is clear and carried through.</li> <li>• Sound understanding; some depth in places.</li> <li>• Ideas are clearly and logically developed.</li> <li>• Just four minutes long.</li> </ul>	<ul style="list-style-type: none"> <li>• Good selection of images and passages from the text to support your presentation.</li> </ul>	<ul style="list-style-type: none"> <li>• Adequate volume and expression. Some nervous or careless gestures occur.</li> <li>• Enhances audience understanding of your element of story.</li> </ul>	<ul style="list-style-type: none"> <li>• Few lapses in attention.</li> <li>• No interruptions.</li> </ul>
<b>Minimally meets expectations</b>	<ul style="list-style-type: none"> <li>• The element of story is clear; purpose may waver.</li> <li>• Basic understanding; little analysis and/or risk-taking.</li> <li>• Development may be sketchy, illogical.</li> <li>• Basically, four minutes long.</li> </ul>	<ul style="list-style-type: none"> <li>• Selection of images and passages from the text to support your presentation are satisfactory.</li> </ul>	<ul style="list-style-type: none"> <li>• Speaking skills barely adequate.</li> <li>• Lack of preparation impedes audience understanding of your element of story.</li> </ul>	<ul style="list-style-type: none"> <li>• A few lapses in attention.</li> <li>• No interruptions.</li> </ul>
<b>Not yet within expectations</b>	<ul style="list-style-type: none"> <li>• Lacks purpose and focus on the element of story.</li> <li>• Little basic understanding of topic.</li> <li>• Inadequate material.</li> </ul>	<ul style="list-style-type: none"> <li>• Selection of images and passages from the text are not clearly linked to topic.</li> </ul>	<ul style="list-style-type: none"> <li>• Words are mumbled or inaudible.</li> <li>• Lack of preparation impedes audience understanding of your element of story.</li> </ul>	<ul style="list-style-type: none"> <li>• Student needs reminders to show respect for others.</li> <li>• Use of phone or another electronic device.</li> </ul>

	<ul style="list-style-type: none"> <li>• Well under four minutes long</li> </ul>			
<b>No attempt made</b>	<ul style="list-style-type: none"> <li>• No attempt made to connect presentation to the topic.</li> </ul>	<ul style="list-style-type: none"> <li>• Refusal to present.</li> </ul>	<ul style="list-style-type: none"> <li>• Refusal to present.</li> </ul>	<ul style="list-style-type: none"> <li>• Student is rude and disruptive.</li> <li>• Use of phone or another electronic device.</li> </ul>

**TEACHER COMMENTS:**

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<b>PRESENTATION -SELF-EVALUATION</b>				
<b>NAME:</b>				
<b>GROUP:</b>				
<b>Scale</b>	<b>Content/Meaning</b>	<b>Choices</b>	<b>Delivery</b>	<b>Teamwork</b>
<b>Exceeds Expectations</b>	<ul style="list-style-type: none"> <li>• Tightly focused around the element of story.</li> <li>• Interprets and analyzes with understanding and control.</li> <li>• Some complexity and/or some risk-taking in analysis.</li> <li>• Two minutes or more.</li> </ul>	<ul style="list-style-type: none"> <li>• Excellent selection of images and passages from the text to support your presentation.</li> </ul>	<ul style="list-style-type: none"> <li>• Clear expressive and confident voice.</li> <li>• Enhances audience understanding of your element of story.</li> </ul>	<ul style="list-style-type: none"> <li>• I consistently and actively contributed towards our group work.</li> <li>• I willingly accepted and fulfilled my role to the best of my ability.</li> </ul>
<b>Fully meets expectations</b>	<ul style="list-style-type: none"> <li>• The element of story is clear and carried through.</li> <li>• Sound understanding; some depth in places.</li> <li>• Ideas are clearly and logically developed.</li> <li>• Just four minutes long.</li> </ul>	<ul style="list-style-type: none"> <li>• Good selection of images and passages from the text to support your presentation.</li> </ul>	<ul style="list-style-type: none"> <li>• Adequate volume and expression. Some nervous or careless gestures occur.</li> <li>• Enhances audience understanding of your element of story.</li> </ul>	<ul style="list-style-type: none"> <li>• I actively contributed towards our group work.</li> <li>• I accepted and fulfilled my role to the best of my ability.</li> </ul>

<p><b>Minimally meets expectations</b></p>	<ul style="list-style-type: none"> <li>• The element of story is clear; purpose may waver.</li> <li>• Basic understanding; little analysis and/or risk-taking.</li> <li>• Development may be sketchy, illogical.</li> <li>• Basically, four minutes long.</li> </ul>	<ul style="list-style-type: none"> <li>• Selection of images and passages from the text to support your presentation are satisfactory.</li> </ul>	<ul style="list-style-type: none"> <li>• Speaking skills barely adequate.</li> <li>• Lack of preparation impedes audience understanding of your element of story.</li> </ul>	<ul style="list-style-type: none"> <li>• I worked towards our group work with occasional prompting.</li> <li>• Eventually I fulfilled my role within our presentation.</li> </ul>
<p><b>Not yet within expectations</b></p>	<ul style="list-style-type: none"> <li>• Lacks purpose and focus on the element of story.</li> <li>• Little basic understanding of topic.</li> <li>• Inadequate material.</li> <li>• Well under four minutes long</li> </ul>	<ul style="list-style-type: none"> <li>• Selection of images and passages from the text are not clearly linked to topic.</li> </ul>	<ul style="list-style-type: none"> <li>• Words are mumbled or inaudible.</li> <li>• Lack of preparation impedes audience understanding of your element of story.</li> </ul>	<ul style="list-style-type: none"> <li>• I minimally contributed towards our group work.</li> <li>• I did not fulfill my role within our presentation.</li> </ul>

**STUDENT COMMENTS:**

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**Teamwork Pie Chart**

- *Divide up the pie for the amount of work each member of your team did towards your presentation.*
- *Please provide a number as well.*
- *If you have a group of four and everyone worked about the same it would be 25% each.*
- *If you have a group where some worked more and some worked less, reflect that in the pie and their percentage.*