

LITERATURE GUIDE  
***READ • LISTEN • TELL***



**Teaching *Read, Listen, Tell* as part of the  
B.C. Ministry of Education curriculum for  
English First Peoples 12**

**Scope and Sequence / Long-Term Plans:  
Teacher's Reference**

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## **Teaching *Read, Listen, Tell* as part of the B.C. Ministry of Education curriculum for English First Peoples 12**

### *Scope and Sequence / Long Term Plans: Teacher's Reference*

All that we are is story... [When] we take the time to share those stories with each other, we get bigger inside, we see each other, we recognize our kinship - we change the world, one story at a time.

— Richard Wagamese

This Teacher's Reference is for the course, "*Read, Listen, Tell: An Introduction to Indigenous Literatures.*" It is designed to help teachers use the 2017 text *Read, Listen, Tell* in their classrooms in conjunction with the British Columbian Ministry of Education curriculum for English First Peoples 12, as well as the First Peoples Principles of Learning (FPPL). The FPPL are an essential component of the recently redesigned curriculum, as there is a continuous emphasis placed on "learning [as] holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place)," and "learning requires exploration of one's identity." For each of the five units in the course, specific stories from *Read, Listen, Tell* were chosen as they best align with the *BC Curriculum* Big Ideas and Content goals.

The structure of this course is inspired by and builds upon Cree-Métis scholar Dr. Deanna Reder's presentation, entitled "Reading the Indigenous Archive," which was delivered at the 2019 Developing Minds Conference at Simon Fraser University. The conference focused on *Developing Minds Through Reading and Writing: Practical Strategies for Critical Thinking in the Curriculum.*

#### Unit Guide

- **Unit 1:** *Self Awareness: Positionality, Place, Time*
- **Unit 2:** *Social Responsibility*
- **Unit 3:** *Positionality, Complex Identity, Holistic Being*
- **Unit 4:** *Reciprocal Relationships*
- **Unit 5:** *Past and Present Intersect: Future Responsibility*

### **Suggested Unit Schedule**

*\*Dates/Order is subject to change\**

September	<p><b>Self Awareness: Positionality, Place, Time</b></p> <p>Original Composition, Descriptive Language</p> <p><b>Unit 1</b></p>
October	<p><b>Self Awareness: Positionality, Place, Time</b></p> <p>Original Composition, Paragraphing, Independent Reading</p> <p><b>Unit 1</b></p>
November	<p><b>Social Responsibility</b></p> <p>Synthesis, Narrative</p> <p><b>Unit 2</b></p>
December	<p><b>Social Responsibility</b></p> <p>Synthesis, Narrative, Midterm Exam</p> <p><b>Unit 2</b></p>
January	<p><b>Positionality, Complex Identity, Holistic Being</b></p> <p>Narrative, Persuasive, Expository, Speech Arts, Research</p> <p><b>Unit 3</b></p>
February	<p><b>Positionality, Complex Identity, Holistic Being</b></p> <p>Narrative, Persuasive, Expository, Speech Arts, Research</p> <p><b>Unit 3</b></p>

March	<p><b>Reciprocal Relationships</b></p> <p>Expository, Inquiry, Research</p> <p><b>Unit 4</b></p>
April	<p><b>Reciprocal Relationships</b></p> <p>Expository, Inquiry, Research</p> <p><b>Unit 4</b></p>
May	<p><b>Past and Present Intersect: Future Responsibility</b></p> <p>Final Project, Recap/ Reflections</p> <p><b>Unit 5</b></p>
June	<p><b>Past and Present Intersect: Future Responsibility</b></p> <p>Final Exam</p> <p><b>Unit 5</b></p>

This course will incorporate an Inquiry Project. The steps involved are as follows:

- Interaction: Students will actively engage in a variety of media, follow their curiosity, and seek out peers for ideas and resources.
  - Clarification: Students will learn to paraphrase ideas in accessible language; resist looking for “answers” and “solutions”; distinguish between fact and opinion; evaluate the credibility and relevance of sources.
  - Questioning: Students will learn to become precise with their questions; use big-picture thinking and little-picture application.
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## Summary of Units

### **Unit 1: Self Awareness: Positionality, Place, Time**

In Cree-Métis scholar Dr. Deanna Reder's SFU Presentation, "Reading the Indigenous Archive," she recommends beginning with "where you are," meaning that each term should start by following local protocols, and using these as models of intellectual practice. The Big Ideas, or thematic connections, from the *BC Curriculum* that align with Dr. Reder's strategies in approaching Indigenous literatures are: "the exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world." In other words, when we are exploring story, we are able to reflect, consider, and imagine not only our own identities, but also the identities and realities of others. Another Big Idea addressed in Unit 1 is that "First Peoples' texts and stories provide insight into key aspects of Canada's past, present, and future." The Curricular Competencies from the *BC Curriculum* are the assessable skills and ideas pertinent to the unit and should be considered in conjunction with Assessment of Learning, Assessment as Learning, and Assessment for Learning:

- "Access information for diverse purposes and from a variety of sources and evaluate its relevance, accuracy, and reliability"
- "Recognize and identify personal, social, and cultural contexts, values, and perspectives in texts, including gender, sexual orientation, and socio-economic factors"
- "Respectfully exchange ideas and viewpoints from diverse perspectives to build shared understandings and extend thinking"
- "Recognize intellectual property rights and community protocols and apply as necessary"
- "Analyze how First Peoples languages and texts reflect their cultures, knowledge, histories, and worldviews"
- "Analyze the influence of land/place in First Peoples texts"

The *BC Curriculum* aligns these skills with the following Content goals:

- "Connection to the land"
- "The nature and place of spirituality as an aspect of wisdom"
- "Oral Tradition and Land/ Protocols"

Because these are capacious ideas open to a variety of approaches, some suggestions for texts are: "Borders" by Thomas King (*RLT* 85-95), "Goodbye, Snauq" by Lee Maracle (*RLT* 109-121), and "The Way of the Sword" by Dawn Dumont (*RLT* 14-29). Some questions and reflections to assist in the reading of these texts are outlined in the chart below, as well as some additional texts that pair well with the ideas of the unit. These stories were specifically chosen for this unit as they best align with the aforementioned *BC Curriculum* Big Ideas and Content goals. They link the past with the present and emphasize the significance of place.

## **Unit 2: Social Responsibility**

Dr. Reder recommends that in approaching Indigenous literatures, it is important to “recognize that teaching Indigenous texts is not supported by conventional educational curriculum.” Because of this, it is essential to recognize that due to the contextual history of Indigenous experiences and literatures, the stakes in reading and analyzing texts are higher. Some Big Ideas from the *BC Curriculum* that align with Dr. Reder's strategies are recognizing that “Oral and other texts are socially, culturally, geographically, and historically constructed.” Because of this, “First Peoples texts and stories provide insight into key aspects of Canada's past, present, and future,” and consequently “First Peoples voices and texts play a role within the process of Reconciliation.” To assess student learning on these themes, the *BC Curriculum* recommends that students should:

- “Appreciate and understand how language constructs and reflects personal, social, and cultural identities
- “Analyze the diversity within and across First Peoples societies as represented in texts”
- “Discern nuances in the meanings of words, considering social, political, historical, and literary contexts”
- “Demonstrate speaking and listening skills in a variety of formal and informal contexts for a range of purposes”
- “Demonstrate understanding of the role of story and oral traditions in expressing First Peoples perspectives, values, beliefs and points of view”

And, because this is a literacy class, students should:

- “Understand and evaluate how literary elements, techniques, and devices enhance and shape meaning and impact”

The Content recommendations from the *BC Curriculum* are to discuss:

- “The experience of colonization and decolonization”
- “The loss of identity and affirmation of identity”
- “Protocols”
- “The loss of identity and affirmation of identity”
- “Oral Tradition”

These recommendations pair well with the following texts from *Read, Listen, Tell*: “Indigenous People's Knowledge” by Harold Cardinal (*RLT* 193-196), “Lullaby” by Leslie Marmon Silko (*RLT* 310-318) and “Notes on Leslie Marmon Silko's ‘Lullaby’: Socially Responsible Criticism” by Jo-Ann Episknew (*RLT* 318-323). Some reflection questions and additional stories are noted in the chart below. These stories were specifically chosen for this unit as they best align with the aforementioned *BC Curriculum* Big Ideas and Content goals. They emphasize the significance of

both historical and contemporary socio-cultural, economic, and geographical contexts on story, and subsequently, on the past, present, and future.

### **Unit 3: Positionality, Complex Identity, Holistic Being**

Dr. Reder suggests that an important approach to Indigenous literatures includes valuing self-awareness. She argues that “the lack of information [about Indigenous literatures], the misinformation and the resulting emotions unsettle the classroom and strain the teacher-student relationship.” Thematically, this aligns with the *BC Curriculum's* Big Ideas which state that “the exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world,” and that “First People's voices and texts play a role within the process of Reconciliation.” Identity is a difficult theoretical concept to unpack and assess, so the most prevalent *BC Curriculum* Curricular Competencies that align with it are to:

- “Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts”
- “Recognize and identify personal, social, and cultural contexts, values, and perspectives in texts, including gender, sexual orientation, and socio-economic factors”
- “Respectfully exchange ideas and viewpoints from diverse perspectives to build shared understandings and extend thinking”
- “Construct meaningful personal connections between self, text, and world”

The Content outlined in the *BC Curriculum* for these ideas are “tradition,” “the role of family,” and the “importance of Elders.” Textually, this aligns with “King of the Tie-snakes” by Craig Womack (*RLT* 29-46), the excerpt from the novel, *Kiss of the Fur Queen*, by Tomson Highway (*RLT* 160-165), “Ghost Trap” by Gloria Anzaldúa (*RLT* 126-131), and “Never Marry a Mexican” by Sandra Cisneros (*RLT* 288-300). Some reflection questions and additional stories are noted in the chart below. These stories were specifically chosen for this unit as they best align with the aforementioned *BC Curriculum* Big Ideas and Content goals. They specifically discuss the multi-faceted nature of identity and the impact of familial roles on personhood.

### **Unit 4: Reciprocal Relationships**

This unit aligns with Dr. Reder's strategy to “value humility and encourage generosity,” and if possible, to “bring in Indigenous writers and artists to the classroom.” The Big Ideas that the *BC Curriculum* outlines are that “voice is powerful and evocative,” and that “self-representation through authentic First People's texts is a means to foster justice.” To assess this, some Curricular Competencies that can be used are based on the application of appropriate strategies to guide thinking and inquiry. Utilizing evidence to support reflection and opinion is also necessary here. The Content from the *BC Curriculum* that aligns with the thematic Big Ideas on justice are:

- “The importance of oral tradition”
- “The relationships between individual and community”

Some texts that can guide this thinking are “Land Speaking” by Jeannette Armstrong (*RLT* 141-155), “Like Some Old Story” by Kimberly Blaeser (*RLT* 80-85), and the excerpt from *Red: A Haida Manga* by Michael Nicoll Yahgulanaas (*RLT* 268-272). Some reflection questions and additional stories are noted in the chart below. These stories were specifically chosen for this unit as they best align with the aforementioned *BC Curriculum* Big Ideas and Content goals. They connect individual identity with community, and indicate the reciprocal relationships between people.

### **Unit 5: Past and Present Intersect: Future Responsibility**

As the final note to her presentation on approaching Indigenous literatures, Dr. Reder recommends that space be created “for Indigenous literatures, theories, students and faculty by imagining them as essential parts of every conversation,” and that it is important to note that “the history of colonialism is an inevitable influence and topic of analysis in Indigenous texts but Indigenous languages and epistemes can also provide varying interpretations.” The outstanding Big Ideas from the *BC Curriculum* are that “First Peoples texts and stories provide insight into key aspects of Canada’s past, present, and future,” and “self-representation through authentic First Peoples text is a means to foster justice.” These align with the course’s conclusion, and follow from the previous four units, as they move beyond the moment into the future. To assess the work and thought of the students, the Curricular Competencies are to:

- “Construct meaningful personal connections between self, text, and world”
- “Identify bias, contradictions, distortions, and omissions”
- “Assess and refine texts to improve clarity, effectiveness, and impact”
- “Use writing and design processes to plan, develop, and create engaging and meaningful texts for a variety of purposes and audiences”
- “Transform ideas and information to create original texts, using various genres, forms, structures, and styles”

Some Content that should be paired with this are “the experience of colonization and decolonization,” “healing,” and “Reconciliation.” This aligns with the following stories: “You’ll Never Believe What Happened’ Is Always a Great Way to Start” by Thomas King (*RLT* 62-77), “The Oka Crisis” by Gord Hill (*RLT* 105-108), alongside with “Coyote and the People Killer” by Tania Willard (*RLT* 228-235), “Tatterborn” by Daniel Heath Justice (*RLT* 327-336), and “I’m Not an Indian” by Solomon Ratt (*RLT* 170-172). Some reflection questions and additional stories are noted below, as well as in the chart. These stories were specifically chosen for this unit as they best align with the aforementioned *BC Curriculum* Big Ideas and Content goals. They detail historical events and transform them by imagining movement from past-colonization to potential future reconciliation.

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**Discussion Questions:**

- (in order of *Read, Listen, Tell* Table of Contents).
- “The Way of the Sword” by Dawn Dumont (*RLT* 14-29)
  - Note: Lit Guide and Classroom Activities available on *RLT* website
- “King of the Tie-snakes” by Craig Womack (*RLT* 29-46)
  - How is Josh’s identity and self-awareness important to this story?
  - How are familial bonds explored in this story? How are they important?
- “As It Was in the Beginning” by E. Pauline Johnson (*RLT* 46-54)
  - How does this story rely on history?
  - How does this story challenge and question ethics?
  - The narrator defines her identity in the opening statement of this story. Why is this significant? How does it add to the rest of the story?
- “Deer Woman” by Paula Gunn Allen (*RLT* 54-62)
  - What are some of the clues that the two female protagonists are not what they seem?
  - In what ways do stories hold power in this story?
  - What are the responsibilities of the listener and the teller of stories?
  - This is a story within a story. What is the relationship between the frame narrative and the story?
- “‘You’ll Never Believe What Happened’ Is Always a Great Way to Start” by Thomas King (*RLT* 62-77)
  - Note: Lit Guide and Classroom Activities available on *RLT* website
  - How do stories change?
  - How do stories have power?
  - How does colonialism appear in this text?
  - How does the story appear as a character?
  - How does it have agency?
- “Like Some Old Story” by Kimberly Blaeser (*RLT* 80-85)

- How are the lives of the characters tied to the land?
- How is the natural land described in this story? Why is it significant?
- What is resurgence? How is it discussed in this story, and what is its significance?
- “Borders” by Thomas King (*RLT*85-95)
  - Why is land important in this story?
  - What is the significance of ‘no man’s land’?
  - How is land important in your own life?
- “Rita Hayworth Mexicana” by M. E. Wakamatsu (*RLT*95-97)
  - Compare and contrast this story with the story “Borders.” Why are borders important and what do they symbolize?
  - How does language impact the reading of this story? How is it used, and why?
- “An Athabasca Story” by Warren Cariou (*RLT*98-103)
  - Why do you think it is unlucky that Elder Brother cannot die?
  - What do you think of the open ending? Why do you think the author made this choice?
- “The Oka Crisis” by Gord Hill (*RLT*105-108), with “Coyote and the People Killer” by Tania Willard (*RLT*228-235)
  - What is the relationship between images and text in these two stories?
- “Goodbye, Snauq” by Lee Maracle (*RLT*109-121)
  - Note: Lit Guide available on *RLT* website
  - How is land discussed in this story?
  - How is this story relevant today?
  - How is identity explored in this story?
- “The Son Who Came Back from the United States” by Sixto Canul (*RLT*124-125)
  - There is a problem of translation in this story. How does mistranslation impact the characters’ relationships?
  - Do you see this story as trilingual? Why?
  - How is this story about cultural assimilation?

- “Ghost Trap” by Gloria Anzaldúa (*RLT*126-131)
  - Note: Lit Guide and Classroom Activities available on *RLT* website
- “I’m Not a Witch, I’m a Healer” by Joel Torres Sanchez (*RLT*132-136)
  - This story was translated from the Purepecha language. How do you think translation impacts a story?
  - How is word choice vital to this story? Consider the title to begin.
- “Aunt Parnetta’s Electric Blisters” by Diane Glancy (*RLT*136-141)
  - Describe the style of writing and the consequent tone of this story.
  - Why do you think things don’t behave the way we’d expect them to in this story?
- “Land Speaking” by Jeannette Armstrong (*RLT*141-155)
  - Note: Lit Guide and Classroom Activities available on *RLT* website
- Excerpt from the novel *Kiss of the Fur Queen* by Tomson Highway (*RLT*160-165)
  - How does humour operate in this text?
  - How is physicality and dance used in this text?
  - How does the past impact the protagonist’s choices?
- Excerpt from *Darkness Calls* by Steven Keewatin Sanderson (*RLT*165-169)
  - How do the images in this comic tell a story? Choose an image and dissect it to answer this question.
  - What are the physical and subliminal ‘demons’ that Kyle fights in this story?
  - What is the moral of this story, and how can it connect to the reader?
- “I’m Not an Indian” by Solomon Ratt (*RLT*170-172)
  - Consider the sentence structure in the story. How does the language used make the story seem more oral than written?
  - Why is the word Indian not translated into Cree?
  - At the end of the story, the character says “I’m not an Indian... I’m not going to be an Indian” (172). What do you think he means?
- “The Republic of Tricksterism” by Paul Seesequasis (*RLT*172-179)
  - How is this story a social critique of colonial structures?

- What history and ideas do the title of the story inspire? Why do you think the word “republic” is used in the title?
- “Delivery” by Lisa Bird-Wilson (*RLT* 179-186)
  - How does this story reference colonial history?
  - How is resilience and resourcefulness evoked in this story?
- “Rolling Head’s Grave Yard” by Louise Bernice Halfe (Skydancer) (*RLT* 186-192)
  - This story is a foundational Cree story, and has been retold many times. How do you think the retelling of the story impacts the story? (ie. consider time, place, person, etc.).
  - Reread the poem at the end of the story. How does it relate to the story? What is the poem saying?
- Excerpt from the Speech “Indigenous People’s Knowledge” by Harold Cardinal (*RLT* 193-196)
  - How does the historical context surrounding Harold Cardinal’s Speech help you in interpreting the Speech?
  - How does this Speech reflect personal, social, and cultural identities?
- “She Who Never Wants to Get Married” by Alexina Kublu (*RLT* 198-208)
  - How is language used in this story? Why do you think the author made this choice?
  - Look at the form and style of this story. How does the style reflect the meaning?
  - This is a story that has been retold many times. How does context (ie. historical, economic, geological, etc.) impact the telling of this story?
- “Summit with Sedna, the Mother of Sea Beasts” by Alootook Ipellie (*RLT* 208-213)
  - Note: Lit Guide available on *RLT* website
  - Before reading the story, have a close look at the image of Sedna (figure 5.1). Explain the image, and consider how it changes your reading of the story.
  - How do themes of sexuality and abuse, spirituality and balance appear in the story?
- “Beaded Soles” by Susan Power (*RLT* 213-226)
  - How does memory impact history, and history impact memory? What is the relationship between the two ideas?

- What does it mean to “refuse to forget”?
- Why do you think the story ends with the narrator saying that “sins weigh me down, heavy as cannon-balls welded to my shoulders” (226)?
- “The Devil” by Gertrude Bonnin (*RLT*227-228)
  - How are evil and good described in this story?
  - How is the devil described in this story? What does this tell you about the main character?
  - Why does the main character scratch out the eyes of the devil in the bible at the end of the story?
- “Coyote and the People Killer” by Tania Willard (*RLT*228-235), with “The Oka Crisis” by Gord Hill (*RLT*105-108)
  - What is the relationship between images and text in these two stories?
  - What was “the Oka crisis”? Why is it important?
- “Language and Literature from a Pueblo Indian Perspective” by Leslie Marmon Silko (*RLT*236-243)
  - How are words and story described in this text? Why do you think they are given such weight, such significance?
  - How do words and stories act as agents of connection in this text?
- “The Toughest Indian in the World” by Sherman Alexie (*RLT*246-256)
  - How are modernity and modern-day conveniences linked to masculinity in this story?
  - How does the main character connect his identity to the place in which he lives?
- “The Secret of the Zutz’balam” by Isaias Hernandez Isidro (*RLT*256-259)
  - What is the relationship between self, family, and community in this story? Why is this important?
  - How does this story discuss the supernatural, and why?
  - This story is translated from the Tabasco Chontal (Yokot’an) language. How do you think this translation impacts the story?
- “Devotion” by Richard Van Camp (*RLT*259-264)
  - This is a story within a story. What is the relationship between the frame narrative and the story?

- Who is the narrator telling the story to, and why is she telling it?
- How does transformation operate in this story? Why is it important?
- Why does the story end with a dash?
- “Grandma and the Wendigo” by Sylvain Rivard (*RLT*264-268)
  - Read the Introduction to the story (264-5). What are some characteristics of Cree Wendigo stories? Do further research if needed.
  - Why do you think the grandmother gives the “very tall, very thin man” a blanket and a warm drink?
  - Why do you think the grandmother doesn't explain anything when she mops up the floor the next morning?
  - Do you think the grandmother killed the Wendigo?
- Excerpt from *Red: A Haida Manga* by Michael Nicoll Yahgulanaas (*RLT*268-272)
  - How do images tell a story, and how do they affect an audience?
  - What are some key themes in this text, and how are they presented in the story (through text and/or image)?
- “The Boys Who Became a Killer Whale” by Ellen Rice White (*RLT*273-286)
  - The adults in this story are too busy to pass on their traditions to the youth. How do you think this could be a result of Residential schools and colonization in Canada?
  - What are the responsibilities between Elders and youths? Reflect on the story or do some research.
- “Never Marry a Mexican” by Sandra Cisneros (*RLT*288-300)
  - Note: Lit Guide and Classroom Activities available on *RLT* website
- “Weegit Discovers Halibut Hooks” by Gordon Robinson (*RLT*300-302)
  - What is the role of the Weegit or raven in this Haisla story?
  - How could it be argued that land is its own character in this story?
- “The Many Lives of Anakajuttuq” by Joe Panipakuttuk (*RLT*302-305)
  - How is transformation described in this story?
  - How is death described in this story?

- How are transformation and death connected in this story (what is their interrelationship), and why are they so vital?
- Excerpt from *Wendy* by Walter K. Scott (*RLT* 305-309)
  - What is the story being told in this excerpt?
  - How do the images tell a story? How do the images provoke emotion in the reader?
  - The writing of this comic is very colloquial. Why do you think the author chose to write it that way?
- “Lullaby” by Leslie Marmon Silko (*RLT* 310-323) and “Notes on Leslie Marmon Silko’s ‘Lullaby’: Socially Responsible Criticism” by Jo-Ann Episkenew (*RLT* 318-323)
  - Why should someone read these two texts together?
  - How is context important to the reading of the story, “Lullaby”? Explain why and use evidence from both texts to support your answer.
  - Why do you think Episkenew argues that readers should focus not only on how “ideology is embedded in the text,” but also on “the ideology that they bring their reading”? Do you agree?
- “Tatterborn” by Daniel Heath Justice (*RLT* 327-336)
  - Note: Lit Guide and Classroom Activities available on *RLT* website
  - Justice’s purpose in writing “Tatterborn,” which is a prequel to L. Frank Baum’s *The Wonderful Wizard of Oz*, is to “imagine otherwise.” How does Justice encourage his readers to “imagine otherwise” the story of Oz?
  - What are some of the negative effects of colonialism on Indigenous peoples that the story describes?
  - Consider how “Tatterborn” combines elements of the past and the future. Why is this significant?
  - Consider the characters in “Tatterborn.” What is their relationship to the land?
- “Men on the Moon” by Simon Ortiz (*RLT* 337-345)
  - How does this story relate to colonialism?
  - What other story of a “moon landing,” which took place long before the Americans landed on the moon, does the narrator know?
  - What role does land play in this story—a story about the moon landing?

- “Father, Son, Holy Rabbit” by Stephen Graham Jones (*RLT* 345-352)
  - Why do you think the boy is never named?
  - How is this story both a horror story, and a survival story?
  - Consider the final line in the story: “Some woods, they’re big enough you never find your way out” (352). What do you think this line is implying?
  - Reflect on the relationship between the boy and the father. How does this relationship increase the emotional impact of the story?
- “Terminal Avenue” by Eden Robinson (*RLT* 352-360)
  - What is dystopian fiction? How does this story negotiate the conventions of that genre?
  - How can government policies create a dystopian reality or future?
  - How do Indigenous peoples exist in this dystopian future?
  - Are there parallels to our current world?
- “On Drowning Pond” by Allison Hedge Coke (*RLT* 360-364)
  - What are the characteristics of the Noir genre? How is genre used in this story?
  - How does this story discuss structural violence, and how does it impact the characters?
  - How does structural and systemic violence impact people in the real world?
  - How does the main character connect his identity to the place in which he lives?
- “The Space NDN’s Star map” by L. Catherine Cornum (*RLT* 364-371)
  - Consider the genre of science fiction. How does this story challenge the stereotypical characteristics associated with this genre?
  - Consider the line, “why can’t we as Indigenous peoples also project ourselves among the stars?” (366). What do you think this line means, and how is it connected to colonialism in Canada?

Unit	Dr. Deanna Reder's Presentation: Strategies for Approaching Indigenous Literatures	Big Ideas ( <i>BC Curriculum</i> )	Curricular Competencies ( <i>BC Curriculum</i> ) *All units "Use the conventions of First Peoples and other Canadian spelling, syntax, and diction proficiently and as appropriate to the context."*
1) Self Awareness: Positionality, Place, Time	Strategy for Approach: <ul style="list-style-type: none"> <li>• Begin each term by following local protocols—and consider these to be models of intellectual practice.</li> <li>• Begin with where you are.</li> </ul>	<ul style="list-style-type: none"> <li>• The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world.</li> <li>• First Peoples texts and stories provide insight into key aspects of Canada's past, present, and future.</li> </ul>	<ul style="list-style-type: none"> <li>• Access information for diverse purposes and from a variety of sources and evaluate its relevance, accuracy, and reliability.</li> <li>• Recognize and identify personal, social, and cultural contexts, values, and perspectives in texts, including gender, sexual orientation, and socio-economic factors.</li> <li>• Respectfully exchange ideas and viewpoints from diverse perspectives to build shared</li> </ul>

			<p>understandings and extend thinking.</p> <ul style="list-style-type: none"> <li>• Recognize intellectual property rights and community protocols and apply as necessary.</li> <li>• Analyze how First Peoples languages and texts reflect their cultures, knowledge, histories, and worldviews.</li> <li>• Analyze the influence of land/place in First Peoples texts.</li> </ul>
<b>Unit</b>	<b>Dr. Deanna Reder’s Presentation: Strategies for Approaching Indigenous Literatures</b>	<b>Big Ideas</b> <i>(BC Curriculum)</i>	<b>Curricular Competencies</b> <i>(BC Curriculum)</i>
2) Social Responsibility	<p>Strategy for Approach:</p> <ul style="list-style-type: none"> <li>• Recognize that teaching Indigenous texts is not supported by conventional educational curriculum.</li> </ul>	<ul style="list-style-type: none"> <li>• Oral and other texts are socially, culturally, geographically, and historically constructed.</li> <li>• First Peoples texts and stories provide insight</li> </ul>	<ul style="list-style-type: none"> <li>• Appreciate and understand how language constructs and reflects personal, social, and cultural identities.</li> <li>• Analyze the diversity within</li> </ul>

	<ul style="list-style-type: none"> <li>• Recognize that teaching Indigenous texts is not supported by conventional infrastructures that support the teaching of literature.</li> <li>• Recognize that the stakes feel higher.</li> </ul>	<p>into key aspects of Canada's past, present, and future.</p> <ul style="list-style-type: none"> <li>• First Peoples voices and texts play a role within the process of Reconciliation.</li> </ul>	<p>and across First Peoples societies as represented in texts.</p> <ul style="list-style-type: none"> <li>• Discern nuances in the meanings of words, considering social, political, historical, and literary contexts.</li> <li>• Demonstrate speaking and listening skills in a variety of formal and informal contexts for a range of purposes.</li> <li>• Demonstrate understanding of the role of story and oral traditions in expressing First Peoples perspectives, values, beliefs and points of view.</li> <li>• Understand and evaluate how literary elements, techniques, and devices enhance and shape</li> </ul>
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			meaning and impact.
Unit	Dr. Deanna Reder's Presentation: Strategies for Approaching Indigenous Literatures	Big Ideas ( <i>BC Curriculum</i> )	Curricular Competencies ( <i>BC Curriculum</i> )
3) Positionality, Complex Identity, Holistic Being	Strategy for Approach: <ul style="list-style-type: none"> <li>• Value self-awareness.</li> <li>• The lack of information, the misinformation, and the resulting emotions unsettle the classroom and strain the teacher-student relationship.</li> </ul>	<ul style="list-style-type: none"> <li>• The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others, and the world.</li> <li>• First Peoples voices and texts play a role within the process of Reconciliation.</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 personal, social, and cultural contexts, values, and perspectives in texts, including gender, sexual orientation, and socio-economic factors.</li> <li>• Respectfully exchange ideas and viewpoints from diverse perspectives to build shared understandings and extend thinking.</li> <li>• Construct meaningful</li> </ul>

			<p>personal connections between self, text, and world.</p> <ul style="list-style-type: none"> <li>Examine the significance of terms/words from First Peoples languages used in English texts.</li> <li>Experiment with genres, forms, or styles of texts.</li> </ul>
<b>Unit</b>	<b>Dr. Deanna Reder's Presentation: Strategies for Approaching Indigenous Literatures</b>	<b>Big Ideas</b> <i>(BC Curriculum)</i>	<b>Curricular Competencies</b> <i>(BC Curriculum)</i>
4) Reciprocal Relationships	<p>Strategy for Approach:</p> <ul style="list-style-type: none"> <li>Value humility and encourage generosity.</li> <li>Bring in Indigenous writers and artists to the classroom.</li> </ul>	<ul style="list-style-type: none"> <li>Voice is powerful and evocative.</li> <li>Self-representation through authentic First Peoples text is a means to foster justice.</li> </ul>	<ul style="list-style-type: none"> <li>Access information for diverse purposes and from a variety of sources and evaluate its relevance, accuracy, and reliability.</li> <li>Select and apply appropriate strategies in a variety of contexts to guide inquiry, extend thinking, and comprehend texts.</li> </ul>

			<ul style="list-style-type: none"><li>• Select and apply appropriate oral communication formats for intended purposes.</li><li>• Use writing and design processes to plan, develop, and create engaging and meaningful texts for a variety of purposes and audiences.</li><li>• Analyze how different forms, formats, structures, and features of texts reflect a variety of purposes, audiences, and messages.</li><li>• Understand and evaluate how literary elements, techniques, and devices enhance and shape meaning and impact.</li><li>• Assess the authenticity of First Peoples texts.</li><li>• Express and support an</li></ul>
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			<p>opinion with evidence.</p> <ul style="list-style-type: none"> <li>Respond to text in personal, creative, and critical ways.</li> </ul>
<b>Unit</b>	<b>Dr. Deanna Reder's Presentation: Strategies for Approaching Indigenous Literatures</b>	<b>Big Ideas</b> <i>(BC Curriculum)</i>	<b>Curricular Competencies</b> <i>(BC Curriculum)</i>
5) Past and Present Intersect: Future Responsibility	<p>Strategy for Approach:</p> <ul style="list-style-type: none"> <li>Create space for Indigenous literatures, theories, students and faculty by imagining them as essential parts of every conversation.</li> <li>The history of colonialism is an inevitable influence and topic of analysis in Indigenous texts but Indigenous languages and epistemes can also provide varying interpretations.</li> </ul>	<ul style="list-style-type: none"> <li>First Peoples texts and stories provide insight into key aspects of Canada's past, present, and future.</li> <li>Self-representation through authentic First Peoples text is a means to foster justice.</li> </ul>	<ul style="list-style-type: none"> <li>Construct meaningful personal connections between self, text, and world.</li> <li>Identify bias, contradictions, distortions, and omissions.</li> <li>Assess and refine texts to improve clarity, effectiveness, and impact.</li> <li>Use writing and design processes to plan, develop, and create engaging and meaningful texts for a variety of purposes and audiences.</li> <li>Transform ideas and information to create original</li> </ul>

			texts, using various genres, forms, structures, and styles.
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