

CLASSROOM ACTIVITIES
READ • LISTEN • TELL



“Tatterborn” by Daniel Heath Justice

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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/)*

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) 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” (p. 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"> • The Smiling Man & Nic Chopper conquer the land • Nic also ‘conquers’ the narrator’s body • Despite story being told from Indigenous point of view, colonial destruction cannot be written out of the story
<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"> • At first the road brings “false finery” and “glittering baubles and colourful fabrics [that] seemed an endless stream” (331).

<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"> • However, the City always demands more: <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"> • Where is Tatterborn at the end of the story? • As a potential "Space NDN," can Tatterborn "look into the void and know who they are?"



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*



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:

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.

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

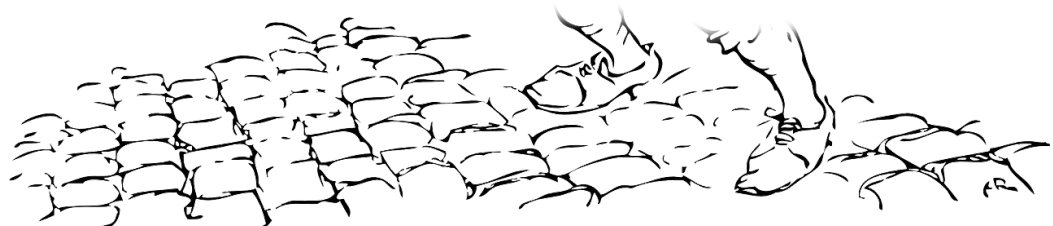
You will need felts or pencil crayons, a big sheet of paper for your map, and sticky notes.

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:

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).

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

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

TEACHER COMMENTS:

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

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

STUDENT COMMENTS:

<p>Teamwork Pie Chart</p>	
<ul style="list-style-type: none"> • <i>Divide up the pie for the amount of work each member of your team did towards your presentation.</i> • <i>Please provide a number as well.</i> • <i>If you have a group of four and everyone worked about the same it would be 25% each.</i> • <i>If you have a group where some worked more and some worked less, reflect that in the pie and their percentage.</i> 	