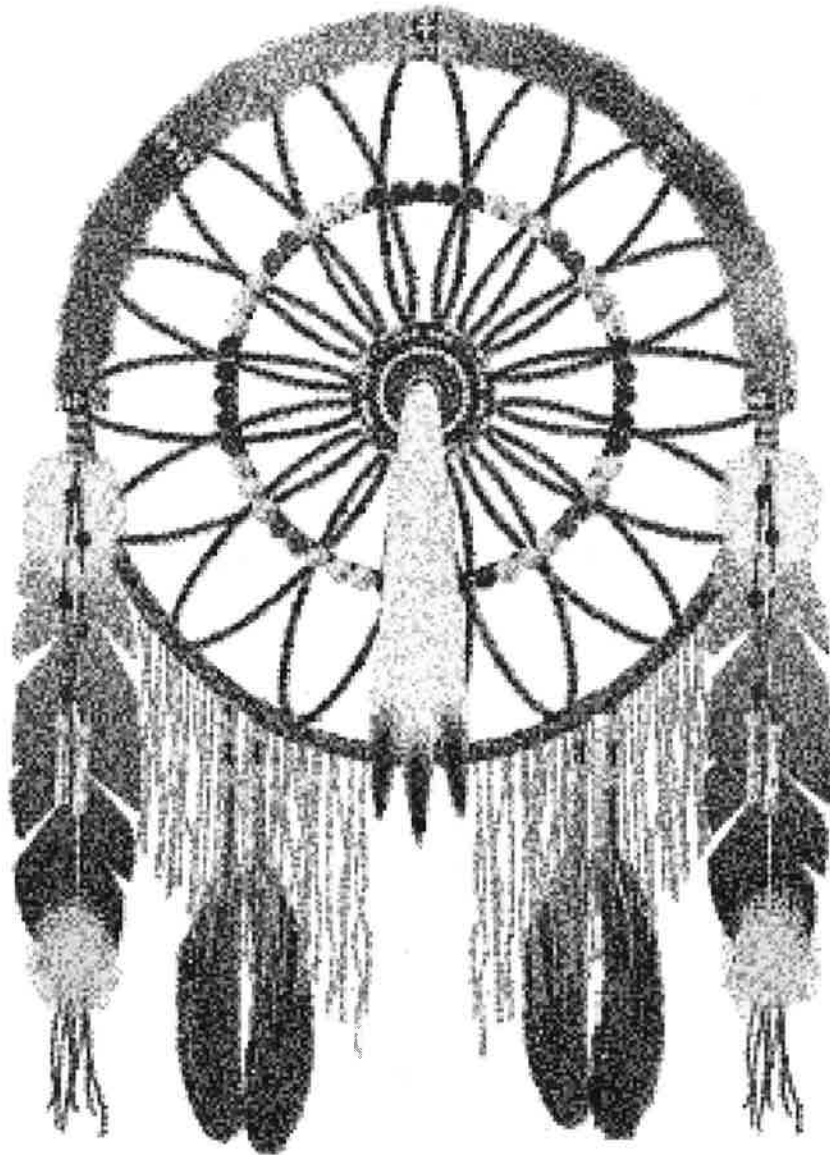


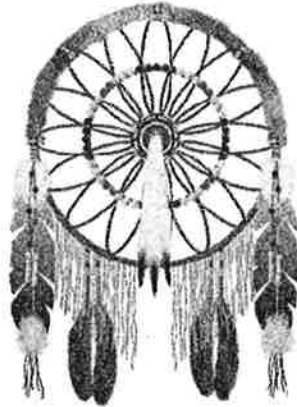
# **First Nation Poetry Unit Outline**



<http://thefederationoflight.ning.com>

- Section A:** *The Seven Grandfather Teachings*
- Section B:** *The Seven Grandfather Teachings Journals*
- Section C:** Reading, Analysing, and Writing Response Journals  
About First Nation Poetry
- Section D:** Writing First Nation Poetry

## First Nation Poetry Unit Outline



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### **Section A:** *The Seven Grandfather Teachings*

*Honesty*

*Humility*

*Truth*

*Wisdom*

*Love*

*Respect*

*Bravery*

**Assignment:** Read the information about *The Seven Grandfather Teachings* that appears in the First Nation Poetry Unit *Student Resource Package*.

## Section B: *The Seven Grandfather Teachings Journals*



[www.getawaystips.com](http://www.getawaystips.com)

**Assignment:** Now that you have read about *The Seven Grandfather Teachings*, write a ½ page journal response for **each teaching** (7). Your journal response will include what you understand about each teaching. You will include reasons why each teaching is important and provide examples and situations from your life experience as to how best to live by the teachings.

## Section C: **Reading, Analysing, and Writing Response Journals About First Nation Poetry**

**Assignment:** Carefully read *Poetry Analysis Guidelines* that appears in your First Nation Poetry *Student Resource Package*.

In analysing a poem there are certain concepts that you should always consider, such as mood, tone, message, contrast, allusion, imagery, rhythm and rhyme.

Review the *Poetry Response Journal Rubric* that appears in your *Student Resource Package* for guidance. (10 points per journal)

As for the personal response journal, you should ask yourself these questions and write about them in your journals:

- ◆ Do you like the poem?
- ◆ What do you like or dislike about it?
- ◆ What feelings did it bring to you?
- ◆ What insights about life did you gain from it?
- ◆ What is the author trying to tell me?
- ◆ Which of *The Seven Teachings* are in the poem?
- ◆ Identify and refer to at least **TWO** poetic terms in your journal.

Assignment:                      Analysing First Nation Poems – Personal Response Journals



Lorraine Mayer, Métis Poet

Directions: Read all of the following poems that are in your *Student Resource Package*. Write a **minimum half (1/2) page** personal response journal for any **fifteen (15)** of the following poems:

1.     *Reflections*, Lorraine Mayer
2.     *Grandmother*, Lorraine Mayer
3.     *Dancing Through The Fog*, Lorraine Mayer
4.     *A Lament To Western Canada*, Lorraine Mayer
5.     *Reservation Blues*, Curtis “Shingoose” Jonnie
6.     *Song*, Rita Joe
7.     *Post-Oka KindaWoman*, Beth Cuthand
8.     *god shrugged and turned his back*, Duncan Mercredi
9.     *big bear*, Duncan Mercredi
10.    *Report On Her Remains*, Daniel David Moses
11.    *Body Politics*, Louise Halfe
12.    *Communications class*, Connie Fife
13.    *Grandmother, Grandfather*, by kateri akiwenzie-damm
14.    *Helen Betty Osborne*, Marilyn Dumont
15.    *Wild Berries*, Marilyn Dumont
16.    *Guilt Is An Erosion*, Marilyn Dumont
17.    *Leather and Naugahyde*, Marilyn Dumont
18.    *Eli*, Gregory Scofield
19.    *Private Thoughts On A Warm Night*, Gregory Scofield
20.    *Smudge Ceremony*, Gregory Scofield
21.    *Count Yourself Lucky*, Gregory Scofield
22.    *Behind the Barricade*, Gregory Scofield
23.    *Between Sides*, Gregory Scofield
24.    *Good Sweating*, Gregory Scofield
25.    *Identity*, Carlene George
26.    *Warrior*, Carlene George
27.    *Where I’m From*, Stephen John Marshall
28.    *Wisdom Leads*, Brandon Bob
29.    Your Choice – research a poem to write about
30.    Your Choice – research a poem to write about

*Note: You may complete extra response journals for bonus marks.*

## Section D: Writing First Nation Poetry



<http://school.discoveryeducation.com>

**Assignment:** Refer to the *Poetry Forms* in your First Nation Poetry *Student Resource Package* for instructions on how to complete specific formula poems and write each poem required.

Remember to edit your poem carefully before submitting a rough draft to your teacher. Once your teacher returns your rough draft to you, prepare a good copy of your poem. You may experiment with different fonts and graphics to enhance your poem.

Something to think about: would you be interested in including your poetry in a class anthology of First Nation poetry for your school library?

1. Acrostic Poem/Name Poem – Using a First Nation historical name or First Nation vocabulary word, write an acrostic poem. (10 points)

Example: Bear, or Mato (in Dakota)

**M** – Mighty, powerful, fierce and strong  
**A** – A wise and beautiful creature  
**T** – To wander and look for its destiny  
**O** – Our spirit walks together with courage.

2. Animal/Bird Poem – choose a traditional First Nation animal/bird and write a free verse or rhyming poem about your choice of animal/bird - 10 lines. (10 points)
3. Symbol Poem – choose a traditional First Nation symbol and write a free verse or rhyming poem about your symbol – 10 lines. (10 points)
4. Emotion Poem – write a poem that expresses your feelings on a subject that is related to First Nation culture - 10 lines. (10 points)
5. Ceremony Poem – write a poem that describes/expresses your knowledge about a First Nation ceremony of your choice – 10 lines. (10 points)

6. Concrete Poem – choose a traditional First Nation shape and write a poem in which the shape or appearance of the poem contributes to its meaning. (10 points)
7. Haiku – Choose one of *The Seven Grandfather Teachings* and write two haiku – a poem of three short lines of (5) five, (7) seven, and (5) five syllables – (Two Haiku). (10 points)
8. Cinquain – Write one (1) cinquain using one of *The Seven Grandfather Teachings*. (10 points)
9. Diamante – Write one (1) diamante using one of *The Seven Grandfather Teachings*. (10 points)

**First Nation Poetry Unit  
Student Resource Package**

***The Seven Grandfather Teachings***



[www.shmula.com](http://www.shmula.com)

- **Wisdom:** To cherish knowledge is to know Wisdom. Wisdom is given by the Creator to be used for the good of the people. This word expresses not only "wisdom," but also means "prudence," or "intelligence."



<http://spirithoods.com>

- **Love:** To know Love is to know peace. Love must be unconditional. When people are weak they need love the most.



<http://tattmight.com>

- **Respect:** To honor all creation is to have Respect. All of creation should be treated with respect. You must give respect if you wish to be respected.



<http://cheapfeatherextensions.com>

- **Bravery:** Bravery is to face the foe with integrity. This word literally means “state of having a fearless heart” and to do what is right even when the consequences are unpleasant.



<http://reinventingsdawheel.com>

- **Honesty:** Honesty in facing a situation is to be brave. Always be honest in word and action. Be honest first with yourself, and you will more easily be able to be honest with others. This word can also mean “righteousness.”





[www.radhanath-swami.net](http://www.radhanath-swami.net)

- **Humility:** Humility is to know yourself as a sacred part of Creation. This word can also mean “compassion.” You are equal to others, but you are not better. It can also be translated as “calmness,” “meekness,” “gentility” or “patience.”



<http://s0key.blogspot.com>

- **Truth:** Truth is to know all of these things. Speak the truth. Do not deceive yourself or others.

[www.7grandfatherteachings.ca/grandteachings.html](http://www.7grandfatherteachings.ca/grandteachings.html)

# First Nation Poetry Unit Student Resource Package

## Poetry Analysis Guidelines



<http://globalliterature2009.blogspot.com>

### How To Analyse A Poem

A good poem is like a puzzle – the most fascinating part is studying the individual pieces carefully and then putting them back together to see how beautifully the whole thing fits together.

A poem can have a number of different "pieces" that you need to look at closely in order to complete the poetic "puzzle."

Examine the **situation** in the poem:

- Does the poem tell a **story**? Is it a narrative poem? If so, what events occur?
- Does the poem express an **emotion** or describe a **mood**?
- Poetic voice: Who is the speaker? Is the poet speaking to the reader directly or is the poem told through a fictional "persona"? To whom is he/she speaking? Can you trust the speaker?
- **Tone**: What is the speaker's attitude toward the subject of the poem? What sort of tone of voice seems to be appropriate for reading the poem out loud? What words, images, or ideas give you a clue to the tone?

Examine the **structure** of the poem:

- **Form**: Look at the number of lines, their length, the arrangement of lines on the page. How does the form relate to the content? Is it a traditional form (e.g. sonnet, limerick) or "free form"? Why do you think the poem chose that form for his/her poem?

- **Movement:** How does the poem develop? Are the images and ideas developed chronologically, by cause and effect, by free association? Does the poem circle back to where it started, or is the movement from one attitude to a different attitude (e.g. from despair to hope)?
- **Syntax:** How many sentences are in the poem? Are the sentences simple or complicated? Are the verbs in front of the nouns instead of in the usual "noun, verb" order? Why?
- **Punctuation:** What kind of punctuation is in the poem? Does the punctuation always coincide with the end of a poetic line? If so, this is called an **end-stopped line**. If there is no punctuation at the end of a line and the thought continues into the next line, this is called **enjambment**. Is there any punctuation in the middle of a line? Why do you think the poet would want you to pause halfway through the line?
- **Title:** What does the title mean? How does it relate to the poem itself?

Examine the **language** of the poem:

- **Diction** or Word Choice: Is the language colloquial, formal, simple, unusual?
- Do you know what all the words mean? If not, look them up.
- What **moods** or **attitudes** are associated with words that stand out for you?
- **Allusions:** Are there any allusions (references) to something outside the poem, such as events or people from history, mythology, or religion?
- **Imagery:** Look at the figurative language of the poem – metaphors, similes, analogies, personification. How do these images add to the meaning of the poem or intensify the effect of the poem?

Examine the **musical devices** in the poem:

- **Rhyme scheme:** Does the rhyme occur in a regular pattern, or irregularly? Is the effect formal, satisfying, musical, funny, disconcerting?
- **Rhythm or meter:** In most languages, there is a pattern of stressed and unstressed syllables in a word or words in a sentence. In poetry, the variation of stressed and unstressed syllables and words has a rhythmic effect. What is the tonal effect of the rhythm here?
- Other "sound effects": **alliteration, onomatopoeia, assonance, consonance repetition**. What tonal effect do they have here?

Has the poem created a change in mood for you – or a change in attitude? How have the technical elements helped the poet create this effect?

[www.tnellen.com/cybereng/explicat.html](http://www.tnellen.com/cybereng/explicat.html)

## **First Nation Poetry Unit Student Resource Package**

### **Glossary of Literary Terms**

#### **Allegory**

A symbolic narrative in which the surface details imply a secondary meaning. Allegory often of a story in which the characters represent moral qualities.

#### **Alliteration**

The repetition of consonant sounds, especially at the beginning of words. Example: "Fetched fresh, as I suppose, off some sweet wood

#### **Antagonist**

A character or force against which another character struggles.

#### **Assonance**

The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe."

#### **Ballad**

A narrative poem written in four-line stanzas, characterized by swift action and narrated in a direct style.

#### **Blank verse**

An unrhymed line of poetry o-r prose in unrhymed.

#### **Character**

An imaginary person that inhabits a literary work. Literary characters may be major or minor, static (unchanging) or dynamic (capable of change).

#### **Conflict**

A struggle between opposing forces in a story or play, usually resolved by the end of the work. The conflict may occur within a character as well as between characters.

#### **Connotation**

The associations called up by a word that goes beyond its dictionary meaning. Poets, especially, tend to use words rich in connotation.

#### **Denotation**

The dictionary meaning of a word. Writers typically play off a word's denotative meaning against its connotations, or suggested and implied associational implications.

**Dialogue**

The conversation of characters in a literary work. In fiction, dialogue is typically enclosed within quotation marks. In plays, characters' speech is preceded by their names.

**Diction**

The selection of words in a literary work. A work's diction forms one of its centrally important literary elements, as writers use words to convey action, reveal character, imply attitudes, identify themes, and suggest values.

**Elegy**

A lyric poem that laments the dead.

**Enjambment**

A run-on line of poetry in which logical and grammatical sense carries over from one line into the next. An enjambed line differs from an end-stopped line in which the grammatical and logical sense is completed within the line. In the opening lines of Robert Browning's "My Last Duchess," for example, the first line is end-stopped and the second enjambed:

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now....

**Epic**

A long narrative poem that records the adventures of a hero. Epics typically chronicle the origins of a civilization and embody its central values. Examples from western literature include Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, and Milton's *Paradise Lost*.

**Epigram**

A brief witty poem, often satirical.

**Figurative language**

A form of language use in which writers and speakers convey something other than the literal meaning of their words. Examples include hyperbole or exaggeration, litotes or understatement, simile and metaphor, which employ comparison, and synecdoche and metonymy, in which a part of a thing stands for the whole.

**Flashback**

An interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action. Writers use flashbacks to complicate the sense of chronology in the plot of their works and to convey the richness of the experience of human time. Faulkner's story "A Rose for Emily" includes flashbacks.

**Foreshadowing**

Hints of what is to come in the action of a play or a story. Ibsen's *A Doll's House* includes foreshadowing as does Synge's *Riders to the Sea*. So, too, do Poe's "Cask of Amontillado" and Chopin's "Story of an Hour."

**Free verse**

Poetry without a regular pattern of meter or rhyme. The verse is "free" in not being bound by earlier poetic conventions requiring poems to adhere to an explicit and identifiable meter and rhyme scheme in a form such as the sonnet or ballad.

**Hyperbole**

A figure of speech involving exaggeration.

**Image**

A concrete representation of a sense impression, a feeling, or an idea. Imagery refers to the pattern of related details in a work. In some works one image predominates either by recurring throughout the work or by appearing at a critical point in the plot. Often writers use multiple images throughout a work to suggest states of feeling and to convey implications of thought and action..

**Imagery**

The pattern of related comparative aspects of language, particularly of images, in a literary work.

**Irony**

A contrast or discrepancy between what is said and what is meant or between what happens and what is expected to happen in life and in literature.

In verbal irony, characters say the opposite of what they mean.

In irony of circumstance or situation, the opposite of what is expected occurs.

In dramatic irony, a character speaks in ignorance of a situation or event known to the audience or to the other characters.

**Metaphor**

A comparison between essentially unlike things without an explicitly comparative word such as *like* or *as*. An example is "My love is a red, red rose," Metaphor is one of the most important of literary uses of language. Shakespeare employs a wide range of metaphor in his sonnets and his plays, often in such density and profusion that readers are kept busy analyzing and interpreting and unraveling them.

**Meter**

The measured pattern of rhythmic accents in poems.

**Metonymy**

A figure of speech in which a closely related term is substituted for an object or idea. An example: "We have always remained loyal to the crown."

**Narrative poem**

A poem that tells a story.

**Narrator**

The voice and implied speaker of a fictional work, to be distinguished from the actual living author.

**Ode**

A long, stately poem in stanzas of varied length, meter, and form. Usually a serious poem on an exalted subject.

**Onomatopoeia**

The use of words to imitate the sounds they describe. Words such as *buzz* and *crack* are onomatopoeic.

**Parody**

A humorous, mocking imitation of a literary work, sometimes sarcastic, but often playful and even respectful in its playful imitation.

**Personification**

The endowment of inanimate objects or abstract concepts with animate or living qualities. An example: "The yellow leaves flaunted their color gaily in the breeze." Wordsworth's "I wandered lonely as a cloud" includes personification.

**Plot**

The unified structure of incidents in a literary work.

**Point of view**

The angle of vision from which a story is narrated. A work's point of view can be:

- first person, in which the narrator is a character or an observer, respectively;
- objective, in which the narrator knows or appears to know no more than the reader;
- omniscient, in which the narrator knows everything about the characters; and,
- limited omniscient, which allows the narrator to know some things about the characters but not everything.

**Protagonist**

The main character of a literary work

**Rhyme**

The matching of final vowel or consonant sounds in two or more words. The following stanza of "Richard Cory" employs alternate rhyme, with the third line rhyming with the first and the fourth with the second:

Whenever Richard Cory went down town,  
We people on the pavement looked at him;  
He was a gentleman from sole to crown  
Clean favored and imperially slim.

**Rhythm**

The recurrence of accent or stress in lines of verse. In the following lines from "Same in Blues" by Langston Hughes, the accented words and syllables are underlined:

I said to my baby,  
Baby take it slow....  
Lulu said to Leonard  
I want a diamond ring

**Satire**

A literary work that criticizes human misconduct and ridicules vices, stupidities, and follies.

**Setting**

The time and place of a literary work that establish its context. The stories of Sandra Cisneros are set in the American southwest in the mid to late 20th century, those of James Joyce in Dublin, Ireland in the early 20th century.

**Simile**

A figure of speech involving a comparison between unlike things using *like*, *as*, or *as though*. An example: "My love is like a red, red rose."

**Sonnet**

A fourteen-line poem in iambic pentameter. The Shakespearean or English sonnet is arranged as three quatrains and a final couplet, rhyming abab cdcd efef gg. The Petrarchan or Italian sonnet divides into two parts: an eight-line octave and a six-line sestet, rhyming abba abba cde cde or abba abba cd cd cd.

**Stanza**

A division or unit of a poem that is repeated in the same form--either with similar or identical patterns or rhyme and meter, or with variations from one stanza to another.

**Style**

The way an author chooses words, arranges them in sentences or in lines of dialogue or verse, and develops ideas and actions with description, imagery, and other literary techniques.



**Subject**

What a story or play is about; to be distinguished from plot and theme.

**Subplot**

A subsidiary or subordinate or parallel plot in a play or story that coexists with the main plot.

**Symbol**

An object or action in a literary work that means more than itself, that stands for something beyond itself. The glass unicorn in *The Glass Menagerie*, the rocking horse in "The Rocking-Horse Winner," the road in Frost's "The Road Not Taken" – all are symbols in this sense.

**Syntax**

The grammatical order of words in a sentence or line of verse or dialogue. The organization of words and phrases and clauses in sentences of prose, verse, and dialogue. In the following example, normal syntax (subject, verb, object order) is inverted:

"Whose woods these are I think I know."

**Theme**

The idea of a literary work abstracted from its details of language, character, and action, and cast in the form of a generalization.

**Tone**

The implied attitude of a writer toward the subject and characters of a work.

**Understatement**

A figure of speech in which a writer or speaker says less than what he or she means; the opposite of exaggeration.

<http://highered.mcgraw-hill.com>

# **First Nation Poetry Unit Student Resource Package**

## **Poetry Forms**

### **Cinquain**

The traditional cinquain is based on a syllable count.

line 1 - 2 syllables  
line 2 - 4 syllables  
line 3 - 6 syllables  
line 4 - 8 syllables  
line 5 - 2 syllables

### **Cinquain Example:**

**Listen...**

**With faint dry sound,**

**Like steps of passing ghosts,**

**The leaves, frost-crisp'd, break from the trees**

**And fall.**

### **Haiku**

Haiku is a Japanese poetry form. The best haiku uses just a few words to capture a moment and create a picture in the reader's mind. It is like a tiny window into a scene much larger than itself.

In English, haiku is normally written in three lines, with five syllables in the first line, seven syllables in the second line, and five syllables in the third line.

### **Haiku Example:**

*The last winter leaves  
Clinging to the black branches  
Explode into birds.*

## **Diamante**

A diamante has seven lines that follow this sequence:

**Line A:** Topic A (must be a noun)

**Line B:** Two vivid adjectives that describe Topic A

**Line C:** Three interesting “-ing” action verbs that describe Topic A

**Line D:** Two concrete nouns about Topic A and two about Topic G

**Line E:** Three interesting “-ing” action verbs that describe Topic G

**Line F:** Two vivid adjectives that describe Topic G

**Line G:** Topic G (must be a noun)

### **Diamante Example:**

Light  
Clear, brilliant  
Glowing, shining, revealing  
Mirror, candle . . . Whisper, shadow  
Deepening, sleeping, shrouding  
Black, quiet  
Darkness

## **Acrostic Poems**

Acrostic poems are simple poems in which each the first letter of each line forms a word or phrase (vertically). An acrostic poem can describe the subject or even tell a brief story about it.

### **Acrostic Poem Example:**

#### **Best Buds**

Best  
Everlasting  
Super  
True  
Best friends  
Unforgettable  
Do not exclude  
Super

## **Symbol Poem**

Choose a First Nation symbol and write a free verse or rhyming poem about your symbol. Some examples are: feather, dreamcatcher, tipi, arrow, buffalo, four directions circle, etc.

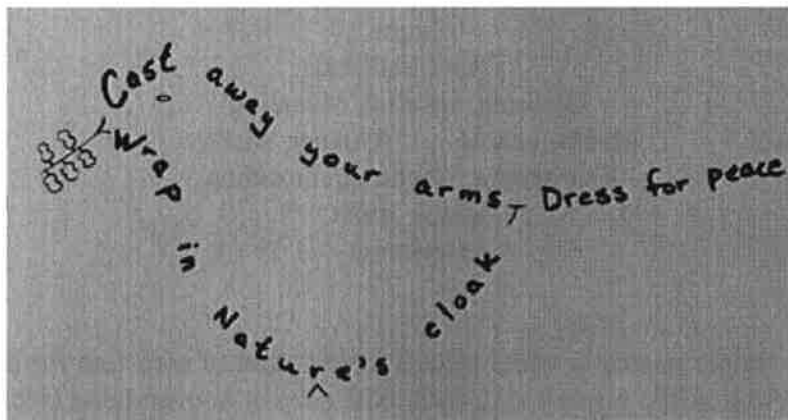
## Emotion Poem

Brainstorm a list of human emotions. Write a poem that expresses your feelings on your chosen subject.

## Concrete Poem

Choose a specific shape and write a poem in which the shape or appearance of the poem contributes to its meaning and is written in the shape. (Example: if your shape is a heart, your poem will reflect how the poem content relates to the heart.)

### Concrete Poem Example:



**First Nation Poetry Unit**  
**Poetry Response Journal Rubric**

<b><i>Level 1</i></b> <b><i>Minimal</i></b> <b><i>1-2</i></b>	<b><i>Level 2</i></b> <b><i>Basic</i></b> <b><i>3-5</i></b>	<b><i>Level 3</i></b> <b><i>Proficient</i></b> <b><i>6-8</i></b>	<b><i>Level 4</i></b> <b><i>Advanced</i></b> <b><i>9-10</i></b>
<p><b>In your journal you:</b></p> <p><b>Did not reflect on the poem you read</b></p> <p><b>Did not relate to the poem you read</b></p> <p><b>Journal is supported by very little evidence in the poem</b></p> <p><b>Demonstrate that little thought was given to the poem, poetry terms, and examples in the poem</b></p>	<p><b>In your journal you:</b></p> <p><b>Reflect on the poem you read somewhat clearly</b></p> <p><b>Relate to the poem you read somewhat clearly</b></p> <p><b>Explain your interpretation of the poem, but not clearly, supporting it with evidence from the poem occasionally and from your own knowledge and experiences</b></p> <p><b>Demonstrate that you have thought about poetry terms and examples in the poem</b></p>	<p><b>In your journal you:</b></p> <p><b>Reflect on the poem you read effectively</b></p> <p><b>Relate to the poem you read effectively</b></p> <p><b>Explain your interpretation of the poem clearly, supporting it with evidence from the poem and from your own knowledge and experiences clearly</b></p> <p><b>Demonstrate that you are a critical thinker that examines and comments on evidence of poetry terms and examples in the poem</b></p>	<p><b>In your journal you:</b></p> <p><b>Reflect on the poem you read very effectively</b></p> <p><b>Relate to the poem you read very effectively</b></p> <p><b>Explain your interpretation of the poem clearly, supporting it with evidence from the poem and from your own knowledge and experiences clearly and concisely</b></p> <p><b>Demonstrate that you are a highly critical thinker that examines all evidence of poetry terms and examples in the poem and possibly applies them to other poems read</b></p>

**Comments:**

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## First Nation Poetry Unit

### First Nation Poems

**Lorraine Mayer**

#### ***Reflections***

My constant companion  
is the gloom of the room  
where I chose to sit.  
Yet each time I know  
the room will draw  
me to depths  
of aloneness.  
And I wonder how  
a room so innocent  
can bring forth such  
intensity of despair  
as if it permeates from  
The very walls.  
I ponder my sense of  
alienation . . . knowing  
others, even friends  
can see my clothes,  
my hair  
then make assumptions  
about me  
about who I am.  
But  
none have ever known me  
no, none ever did.  
My solitary room  
gives another injection  
of loneliness that  
penetrates my flesh  
and the tears fall . . . so  
I leave the room with its  
intoxicating loneliness

and seek out a friend's  
advice on how to ease my pain.  
"Survival" he says  
"It's merely a sign of your  
survival don't you see?  
Your feelings brought to life.  
The tears, the overwhelming  
feelings it's all OK.  
It's all about survival."  
"It hurts too damn much,"  
I say.  
My friend laughs  
a hollow sound  
that offers no warmth.  
"It means you're human,"  
he says.  
"It's human to feel  
the pain that crushes  
your very being."  
And now my friend  
you say  
"Get mad.  
Let it out.  
Let it out.  
You know you can.  
You know you must.  
It will destroy you  
if you don't."  
If I cry I am human?  
If I get mad will I survive?  
When can I laugh and  
be human?  
When I can simply smile  
and be human?  
When can I survive  
without the incessant  
flow of tears or rage?

When goddamnit, when?  
“When you let it out,”  
he says.  
“What is it?” I ask  
“What is it I have to let out?”  
“Your history, my friend.  
Your history”

(pp. 1-2)

### ***Grandmother***

Grandmother where are you  
I hear you calling but I hurt  
Grandmother  
am I the woman you thought  
the child would be?  
No!  
Beer, wine and men  
took the place of beads, hide and pride

Grandmother I hear you calling  
but I am ashamed of who I am  
Grandmother keep calling  
I’m coming home  
Grandmother – I am  
Yes!  
Wait for me grandmother  
I’m coming home.

(p. 7)

### ***Dancing Through The Fog***

You poor white trash working class man  
spawning mixed blood light-brown child  
I guess you didn’t know any better  
I guess you thought you loved her

Did her sparkling deep-brown eyes draw



you into depths your own denied you?  
enticing seductress, spinning webs  
your family called her *half-breed*.

An unwanted, unfit bride  
with skin so brown she did her best  
to hide with creamy cakes of white.  
Is this what made her beautiful?

You poor white trash working class man  
did drink make her more acceptable  
as you danced her through the fog  
Till her spirit died?

(p. 12)

### ***A Lament to Western Canada***

buffalo tilled  
prairie sod  
till cut beneath  
a foreign plow  
furrows deep then deeper  
from the heart of soil  
to offer grain  
for settlers flooding in

That railway  
snaked its way  
across the west  
carrying soldiers  
hellbent on revenge  
against a people  
wanting only to  
survive

Canada bequeathed  
her future

from fur traders to farmers, merchantmen  
and soldiers  
who hold glory for their  
misbegotten past  
half-breeds displaced  
and all because of  
prairie gold  
kept up the profiteers

(p. 69)

## **Curtis "Shingoose" Jonnie**

### ***Reservation Blues***

Left all my family, back on the Rez  
Been gone so long, I don't know who I is,  
How did I get myself into such a mess?  
Life in the city, caught in the race  
I'd give it all up for a slower pace,  
But when I get blue, it's all I can do  
Reservation Blues.

Chorus:

I got those Reservation Blues  
Traded my moccasins for those whiteman's shoes,  
I got both feet in two canoes  
Lord I got those Reservation Blues

Now assimilation is all I hear  
But this life I'm livin', ain't nowhere near  
The one my Grandfathers lived  
For thousands of years,  
My life's in a conflict, I'm caught in a swirl  
Tryin' to live the best of both worlds  
But when I get blue, it's all I can do  
Reservation Blues

(p. 61)

## **Rita Joe**

### ***Song***

I have served prison term, with locks on the door  
My pain it is known, it is known the world over.  
On my heart's aching core, I didn't do, I was told  
He was my friend  
We are the same, we are the same, we are the same.

My hurt is not gone, the key is beyond  
The pain that is known, it is known the world over.  
On my heart's aching core, I didn't do, I didn't do  
He was my friend  
We are the same, we are the same, we are the same.

The pain will be there, as long as men fail  
My hurt it is known, it is known the world over.  
On my heart's aching core, I didn't do I was told  
He was my friend  
We are the same, we are the same, we are the same.

(p. 116)

## **Beth Cuthand**

### ***Post-Oka Kinda Woman***

Here she comes strutting down your street,  
This Post-Oka woman don't take no shit.

She's done with victimization, reparation,  
degradation, assimilation,  
devolution, coddle collusion,  
the 'plight of the Native Peoples.'

Post-Oka woman, she's o.k.

She shashay into your suburbia.  
MacKenzie Way, Riel Crescent belong to her  
like software, microwave ovens,  
Plastic Christmas trees and lawn chairs.

Her daughter wears Reeboks and works out.  
Her sons cook and wash up.  
Her grandkids don't sass their Kohkom!  
No way.

She drives a Toyota, reads bestsellers,  
Sweats on weekends, colors her hair,  
Sings old songs, gathers herbs.  
Two step Tuesdays,  
Round dances Wednesdays,  
Twelve steps when she needs it.

Post-Oka woman she's struttin' her stuff  
Not walkin' one step behind her man.  
She don't take that shit  
Don't need it!      Don't want it.  
You want her      then treat her right.

Talk to her of post-modern deconstructivism  
She'll say: 'What took you so long?'

You wanna discuss Land Claims?  
She'll tell ya she'd rather leave  
Her kids with a struggle than a bad settlement.

Indian Government?  
Show her cold hard cash.

Tell her you've never talked to a real live 'Indian'  
She'll say:      'Isn't that special.'

Post-Oka woman, she's cheeky.

She's bold.                      She's cold.

And she don't take no shit!  
No shit.

(pp. 252-253)

**Duncan Mercredi**

***god shrugged and turned his back***

famine begets hunger distended bellies beget tears  
children dance the devil's tune  
blood spills and another butterfly dies  
silenced rivers criss-cross by humming wires  
fish float belly up  
and i feel the poison in my blood  
burning forests clear cuts scar the land  
blue waters turn red then black  
suicidal whales hit the beaches  
awash in oil a bird dies  
broken treaties broken bodies  
money pays for guns not food  
people shoot at people who could be brothers  
pieces of cloth stitched together  
another star's light fades from the sky  
a sister lives in fear of the night  
children selling bodies  
for a bit of pain killer  
other men decide our futures  
as we stand outside the gate  
watching brothers pocket their seven pieces of silver  
riots death dreams rising into the sky on smoke  
jesus came down to listen to the wolf sing  
and found him dying  
smeared on his body a message  
thou shalt not kill  
jesus raised his arms to the sky

and cried why hast thou forsaken me  
the priest smiled his smile  
as god shrugged and turned his back

(pp. 343-344)

### ***big bear***

i walked where big bear danced  
i feel his joy in the wind  
that carries his message  
from the past  
i danced where big bear danced  
his dance steps an imprint on the land  
his face a shadow that calls to me  
the wind whispering his name  
i sleep where big bear sleeps  
a prisoner with no walls to hold him  
he remained a prisoner  
so he danced in his mind  
when he heard the steel doors slam  
he journeyed on the breeze  
that caressed him in his cell  
he sang his songs in silence  
i walk where big bear danced  
i heard his prayer  
i felt his pain  
i am his anger  
big bear still dances  
on the ground where i walk

(p. 344)

### **Daniel David Moses**

#### ***Report on Her Remains***

The Micmac woman's body has been disinterred and her

severed hands are being transported by air for identification in Washington. In a refrigerated drawer in South Dakota a thirty eight calibre bullet floats, an icy glimmer within her skull. A similar glimmer comes off her fingernails. In the box passing above the Mississippi her hands are rustling, the nails are growing, the fingers unfolding, refolding, pale wings migrating toward the Atlantic.

Her body sleeps the sleep of the abandoned. Its marrow refuses to condense. Her blood searches for the pine ridge under which the shallow grave is. It finds only turquoise left over from the last wind and leather so softly cured it welcomes starlight through. The leather's stained with sweat and semen, but even these relics fade.

Her hands remember only the last jet of breath, the warm gun butt, and the dream of power. They try to dream it again, the dream of black soil flooding and drowning the prairie, of the sky clearing with light like the shine of warm blood, of the woman perching on the palm of a flying stone. But that dream imploded when the woman died. Through their own glimmer her hands dream the remnants, dream of men with no faces swimming a storm of hot powder; their heads oiled and hands sharp as shovels, they dig up and burn the Dead to ash in the steely air.

Through the sinking light her body feels a sound. Her hands have escaped the box and her bones the wrappings of skin. They swing on their tendons, chiming.

(p. 357)

**Louise Halfe**

***Body Politics***

Mama said,

Real woman  
don't steal  
from the sky and wear clouds  
on their eyelids.

Real woman  
eat rabbit well-done  
not left half-raw  
on their mouth.

Real woman  
have lots of meat  
on their bones.  
They're not starving,  
hobbled horses  
with bony, grinding hips.

Real woman caress  
with featherstone hands  
not with falcon fingernails  
that have never worked.

When she was finished talking  
she clicked her teeth  
lifted her arse  
and farted  
at the passing  
city women.

(pp. 369-370)



**Connie Fife**

***Communications class***

if i drop out of your educational system  
do not fool yourself that i have fallen  
off the face of the earth and  
am just another statistical write-off.  
this act will cause you embarrassment and  
i am familiar with the feeling of  
being caught turning red in the face  
tomorrow if you do not find me, again,  
dozing during another one of your lectures  
do not think firstly that i have disappeared  
amongst sheets of paper shelved in  
a reference library . . . .  
instead picture me wide awake at 3:00 a.m.  
throwing ink upon blank white squares  
creating with your own language  
a universal formula for change.

(p. 431)

**kateri akiwenzie-damm**

***Grandmother, Grandfather***

i carry a picture of you  
in my head  
i carry your blood in my heart  
like a secret  
i carry a cross  
since you went away

i lost your words  
i lost the sound of your voice

my skin is made of spirits  
at night i feel them dance  
my hair is a thousand feathered arrows  
my face a dull moon

i carry a picture of you in my head

(p. 460)

## **Marilyn Dumont**

### ***Helen Betty Osborne***

Betty, if I set out to write this poem about you  
it might turn out instead  
to be about me  
or any one of  
my female relatives  
it might turn out to be  
about this young native girl  
growing up in rural Alberta  
in a town with fewer Indians  
than ideas about Indians,  
in a town just south of the 'Aryan Nations'

It might turn out to be  
about Anna Mae Aquash, Donald Marshall or Richard Cardinal,  
it might even turn out to be  
about our grandmothers,  
beasts of burden in the fur trade  
skinning, scraping, pounding, packing,  
left behind for 'British Standards of Womanhood,'  
left for white-melting-skinned women,  
not bits-of-brown women  
left here in this wilderness, this colony.

Betty, if I start to write a poem about you

it might turn out to be  
about hunting season instead,  
about 'open season on native women  
it might turn out to be  
about your face                young and hopeful  
staring back at me            hollow now  
from a black and white page  
it might be about the 'townsfolk' {gentle word}  
townsfolk who 'believed native girls were easy'  
and 'less likely to complain if a sexual proposition led to violence.'

Betty, if I write this poem.

(p. 20)

### ***Wild Berries***

when I watch you move  
it's as if  
my eyes are old hands  
uncovering and furtively picking  
wild berries  
before they fall

it's as if  
I am parched  
and you are water  
and my eyes drink  
till I am quenched  
by your smooth taut skin

it's as if  
you are a gift I open  
my eyes long fingers  
slowly untying a thin ribbon  
that slips  
beneath crisp paper,

smoothed out  
by one long slow glance

(p. 35)

### ***Guilt Is An Erosion***

of self, a cleansing  
a rock in a slide  
ground down  
wedged, crushed, scraped  
against rock  
against ice  
a filing  
a polishing  
what remains is cold  
black shiny  
granite  
perfect palm size

(p. 45)

### ***Leather and Naugahyde***

So, I'm having coffee with this treaty guy from up north and we're laughing at how crazy 'the mooniyaw' are in the city and the conversation comes around to where I'm from, as it does in underground languages, in the oblique way it does to find out someone's status without actually asking, and knowing this, I say I'm Métis like it's an apology and he says, 'mmh,' like he forgives me, like he's got a big heart and mine's pumping diluted blood and his voice has sounded well-fed up till this point, but now it goes thin like he's across the room taking another look and when he returns he's got 'this look,' that says he's leather and I'm naugahyde.

(p. 58)

## **Gregory Scofield**

### ***Eli***

His voice a harp to soothe my childhood fears  
so long ago  
this memory of you & me hidden out back  
peering down from the safety of our maple tree  
waiting out the drunken rages – pretending we didn't  
hear the ashtrays crashing – singing to silence  
the screams  
of glass cutting a mother's  
delicate flesh.

Eli, where did you vanish to when I was fifteen?  
only an image remained:  
coal-black hair, deep wells of brown where I drew my  
strength, love. But those too became another memory;  
fleeting with the years like the wings of a bird  
ascending higher, higher until gone.

Who will know these ancient scars, except you & me?  
Even the streets, the human replacements  
could not silence your playing, how you once lulled me  
to sleep.

(p. 49)

### ***Private Thoughts on a Warm Night***

Your body is cool, sensual, perfect to the touch  
this wilting heatwave makes it impossible to sleep  
just lay there thinking back to earlier tonight  
your thirsting eyes drank me in,  
what we could do if I'd invited you  
up for tea, some slow-moving music  
we're not sure                      have to play it by ear

maybe just smile a lot, pretend we don't sneak peeks  
but we know better                      it's a matter of timing  
silence                      private thoughts are worth more unspoken  
even when the mind races ahead  
doesn't know where to begin                      I start with the top  
button                      work my way down slowly                      letting it just  
happen                      don't go too quickly                      save it & have some  
special feeling to remember                      like waves drenching my  
body                      while the moon swells to twice its normal size

(p. 57)

### ***Smudge Ceremony***

#### **A Spider's Delicate Work**

A spider's delicate work                      hangs in mind                      an endless  
thread                      weaving me into his sticky tapestry                      unravels  
my dreams                      shamelessly

crawl back into my abalone smudge bowl  
sage smoke going up high  
summons an eagle circling  
circling  
hands through smoke wash head  
face  
shoulders  
back  
stomach  
legs  
feet

purified                      ready to chase him  
under his own black creation

(p. 66)

## ***Count Yourself Lucky***

Twentieth Street  
Sure remember cheap draft.  
Each glass gave a temporary cure.  
Hocking the TV  
Got a couple of pitchers.  
And my dancing outfit: we stayed  
Cut for a whole week.  
(Indian tradition to share the wealth)  
When the shakes start up, you got to  
Pool your resources.  
No haggling over who put in more. Just  
Count yourself lucky to be getting a buzz.

(p. 71)

## ***Behind This Barricade***

Behind the barricade of dead-falls and razor wire  
We tighten our circle  
Calling our old ones with  
Sweetgrass prayers  
Heads bowed  
The passing of  
Silence  
an eagle feather moves from warrior to woman  
To warrior to woman  
Chanting

A different ceremony on the other side  
News reporters broadcast the movements  
of camouflaged wolves  
Pointing semi-automatics  
into living rooms across the country

Face to face  
We might learn something if we stop long enough

to hear that Mohawk sisters' account  
of how stones break more than bones.

(p. 77)

### ***Between Sides***

Where do I belong, way up north?  
The first white trader  
Must have felt this way

on the reserve      a curio being looked over  
my skin defies either race      I am neither Scottish  
or Cree

So why those disgusted stares?  
I speak the language  
Eat my bannock with lard

I am not without history      Halfbreed labour built  
this country      defending my blood has become a  
life-long occupation

White people have their own ideas  
How a real Indian should look  
In the city or on the screen

I've already worked past that      came back to the  
circle      my way is not the Indian way or white way

I move in-between  
Careful not to shame either side

(p. 81)



## ***Good Sweating***

Round One:      enter womb sun-wise                  minding prayers  
offer my tobacco to heated stones  
remember to be grateful                  fix my eyes to  
darkness                  when the door flap closes  
water on stones                  hissing

Round Two:      bear down on heat wave                  changes in  
breathing                  prickles                  skin boring holes  
release impurities of mind                  body  
spirit cleansed

Round Three:      melt to cool earth                  against my face  
laying still                  take in grandmothers  
grandfathers singing                  join voices  
become one

Round Four:      exit womb sun-wise                  hiy-hiy  
all my relations                  reborn

(p. 85)

## **Carlene George**

### ***Identity***

I never felt so empty  
Forced to experience this emotion  
Alone  
                Tears race  
                        Falling hard  
Pain screams  
                Louder  
Time stands still  
Emptiness  
I never asked for this

Why loneliness  
My eyes sore, my sadness nauseating  
Heart ache at every beat  
I pray to the Creator  
Asking for guidance  
Hold my hand  
Please lead me  
Closing my eyes  
I promised "I will be strong"  
I will heal  
Awakened to the power of  
existence  
A voice whispers  
"I am always here for you"  
Realizing my identity was  
fading  
Today I stand strong  
I have control  
This is my identity

### ***Warrior***

Like a rose blooming so brilliant  
Rich in color  
Sent so pure  
Purpose, ever so clear  
Only can one man be so great to pursue his dream  
Traveling one path  
Holding onto knowledge that will take him far  
Brave man so full of courage  
Let your eyes see what you can have  
Soar for the best  
Brave man be positive  
Optimistic thoughts are the keys  
Keys to doors you may someday open  
Smile with confidence  
A blissful spirit will ease your journey  
Continue to love

For love can concur anything  
Brave man you shall the be called a warrior

**Stephen John Marshall**

***Where I'm From***

We've been taught to live from the beat of the drums,  
No matter where we're really from,  
All the Elders already knew,  
From recent years they're been through,  
Believing in strong will power,  
Fighting rights like heroes, not like cowards,  
Where I'm from I was told to stand my ground,  
The place I'm from where my people are proud,  
Living in a circle of life like the moving cloud,  
Maybe many years our people were told a lie,  
But where I'm from we have great pride.

**Brandon Bob**

***Wisdom Leads***

Throughout my time  
Walking the road  
Time always tells my path  
Can you hear me?  
My visions see a different scene  
We are as one  
On the same river  
What is it that you ask of me?  
Ancestors guide me through song  
Through prayer  
Through whispers  
Through thoughts  
Can you see what they tell?  
Do not lose sight

Of your spirit  
Of your time  
Most of all....of your walk

# First Nation Poetry Unit

## Teacher Notes

### Resources

Dumont, M. *A Really Good Brown Girl*. London, ON: Brick Books, 1996.

Fox Roman, T. Ed. *Voices Under One Sky: Contemporary Native Literature*. Scarborough, ON: Nelson Canada, 1994.

Mayer, L. *Cries From A Métis Heart*. Winnipeg, MB: Pemmican Publications Ltd., 2007.

Moses, D.D. & Goldie, T. Eds. *An Anthology of Canadian Native Literature in English*, Second Edition. Toronto, ON: Oxford University Press, 1998.

Scofield, G. *The Gathering: Stones For The Medicine Wheel*. Vancouver, BC: Polestar Book Publishers, 1993.

*Tea and Bannock Stories: First Nations Community of Poetic Voices*. Retrieved from <http://webcache.googleusercontent.com>

### Section A: *The Seven Grandfather Teachings*

Students will access and read this information from the *Student Resource Package*.

### Section B: *The Seven Grandfather Teachings Journals*

Students will write **seven** journals explaining their understanding of each of *The Seven Grandfather Teachings*.

The journals are a minimum of ½ page in length. For evaluation, the teacher will review *The Seven Grandfather Teachings* in the *Student Resource Package* and mark each journal out of 10 points. Each student will have different interpretations of, and experience with, the individual *Teachings*. Teachers will look for student originality in explaining each teaching and how the student best communicates his/her understanding using real-life examples.

### Section C: *Reading, Analysing, and Writing Response Journals About First Nation Poetry*

Refer to the *First Nation Poetry Response Journal Rubric* in the *Student Resource Package* for marking guide for the response journals.

Students will write **fifteen** journals explaining their understanding of the poem. Each journal is worth ten points. After the first two journals, it is suggested that teachers provide feedback as to student progress so they are able to ask questions, clarify poetry terms meanings, discuss any concerns they may have with the assignment, rubric, grade received, etc.

Students are welcome to write more than fifteen journals for bonus marks.

## First Nation Poetry Unit

### Poetry Response Journal Rubric

<b><i>Level 1 Minimal 1-2</i></b>	<b><i>Level 2 Basic 3-5</i></b>	<b><i>Level 3 Proficient 6-8</i></b>	<b><i>Level 4 Advanced 9-10</i></b>
<p><b>In your journal you:</b></p> <p><b>Did not reflect on the poem you read</b></p> <p><b>Did not relate to the poem you read</b></p> <p><b>Journal is supported by very little evidence in the poem</b></p> <p><b>Demonstrate that little thought was given to the poem, poetry terms, and examples in the poem</b></p>	<p><b>In your journal you:</b></p> <p><b>Reflect on the poem you read somewhat clearly</b></p> <p><b>Relate to the poem you read somewhat clearly</b></p> <p><b>Explain your interpretation of the poem, but not clearly, supporting it with evidence from the poem occasionally and from your own knowledge and experiences</b></p> <p><b>Demonstrate that you have thought about poetry terms and examples in the poem</b></p>	<p><b>In your journal you:</b></p> <p><b>Reflect on the poem you read effectively</b></p> <p><b>Relate to the poem you read effectively</b></p> <p><b>Explain your interpretation of the poem clearly, supporting it with evidence from the poem and from your own knowledge and experiences clearly</b></p> <p><b>Demonstrate that you are a critical thinker that examines and comments on evidence of poetry terms and examples in the poem</b></p>	<p><b>In your journal you:</b></p> <p><b>Reflect on the poem you read very effectively</b></p> <p><b>Relate to the poem you read very effectively</b></p> <p><b>Explain your interpretation of the poem clearly, supporting it with evidence from the poem and from your own knowledge and experiences clearly and concisely</b></p> <p><b>Demonstrate that you are a highly critical thinker that examines all evidence of poetry terms and examples in the poem and possibly applies them to other poems read</b></p>

**Comments:**

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## Section D: Writing First Nation Poetry

Students are required to write nine different types of poems using *The Seven Grandfather Teachings*. Poems are worth 10 points each.

As evaluating student-produced written poetry is a fairly murky task as best, the teacher should first look for the message or theme the student is trying to express. Next, the teacher should look for an attempt at using poetry terms 'in action' – refer to *Glossary of Literary Terms* in *Resource Package* for definitions and examples. Further, the teacher should look for evidence of at least one of *The Seven Grandfather Teachings* in the poem. There should also be evidence of an attempt to use vocabulary that will enrich and enhance the message/theme of the poem. Finally, the teacher should examine formula poems carefully for student adherence, i.e., appropriate number of syllables for each Haiku line, etc.

The student needs to submit an edited rough copy of each poem to the teacher (electronically or faxed) and the teacher needs to proofread the poem using the criteria above. Then the teacher needs to return the proofread poem to the student in order that they may, in turn, produce a final copy ready for marking.

If the teacher wishes and the students agree, the teacher may compile an anthology of that particular group's poetry for the school library. Students are very interested in what their peers write and poetry provides an excellent form to share in a group.



# **First Nation Poetry Unit**

## **MECY Outcomes**

### **Section A: *The Seven Grandfather Teachings***

#### **General Learning Outcome 1: Explore thoughts, feelings, ideas, and information.**

Students will consider other's ideas (1.1.2); express preferences (1.1.4); set goals (1.1.5); develop understanding (1.2.1); combine ideas (1.2.3); and extend understanding (1.2.4).

#### **General Learning Outcome 2: Comprehend and respond personally and critically to oral, print, and other media texts.**

Students will use prior knowledge (2.1.1); comprehension strategies (2.1.2); experience various texts (2.2.1); extend vocabulary (2.3.3); and connect text, self, and culture (2.2.2).

#### **General Learning Outcome 3: Manage ideas and information.**

Students will use personal knowledge (3.1.1); identify personal knowledge (3.2.1); evaluate sources (3.2.3); make sense of information (3.2.5); organize information (3.3.1); evaluate information (3.3.3); and develop new understanding (3.3.4).

#### **General Learning Outcome 4: Enhance the clarity and artistry of communication.**

Students will generate ideas (4.1.1) and organize ideas (4.1.3).

#### **General Learning Outcome 5: Celebrate and build community.**

Students will use relate texts to culture (5.2.2) and appreciate diversity (5.2.3).

### **Section B: *The Seven Grandfather Teachings Journals***

#### **General Learning Outcome 1: Explore thoughts, feelings, ideas, and information.**

Students will express ideas (1.1.1); consider other's ideas (1.1.2); experiment with language and forms (1.1.3); express preferences (1.1.4); set goals (1.1.5); develop understanding (1.2.1); explain opinions (1.2.2); combine ideas (1.2.3); and extend understanding (1.2.4).

#### **General Learning Outcome 2: Comprehend and respond personally and critically to oral, print, and other media texts.**

Students will use prior knowledge (2.1.1); comprehension strategies (2.1.2); experience various texts (2.2.1); connect text, self, and culture (2.2.2); extend vocabulary (2.3.3); experiment with language (2.3.4); and create original texts (2.3.5).

#### **General Learning Outcome 3: Manage ideas and information.**

Students will use personal knowledge (3.1.1); identify personal knowledge (3.2.1); evaluate sources (3.2.3); make sense of information (3.2.5); organize information (3.3.1); and develop new understanding (3.3.4).

**General Learning Outcome 4: Enhance the clarity and artistry of communication.**

Students will generate ideas (4.1.1); organize ideas (4.1.3); revise content (4.2.2); enhance legibility (4.2.3); grammar and usage (4.3.1); spelling (4.3.2); capitalization and punctuation (4.3.4); and share ideas and information (4.4.1).

**General Learning Outcome 5: Celebrate and build community.**

Students will use language to show respect (5.1.3); relate texts to culture (5.2.2) and appreciate diversity (5.2.3).

## **Section C: Reading, Analysing, and Writing Response Journals About First Nation Poetry**

**General Learning Outcome 1: Explore thoughts, feelings, ideas, and information.**

Students will express ideas (1.1.1); consider other's ideas (1.1.2); experiment with language and forms (1.1.3); express preferences (1.1.4); develop understanding (1.2.1); explain opinions (1.2.2); combine ideas (1.2.3); and extend understanding (1.2.4).

**General Learning Outcome 2: Comprehend and respond personally and critically to oral, print, and other media texts.**

Students will use prior knowledge (2.1.1); comprehension strategies (2.1.2); textual cues (2.1.3); cueing systems (2.1.4); experience various texts (2.2.1); connect text, self, and culture (2.2.2); appreciate the artistry of texts (2.2.3); analyze forms and genres (2.3.1); examine techniques and elements (2.3.2); extend vocabulary (2.3.3); experiment with language (2.3.4); and create original texts (2.3.5).

**General Learning Outcome 3: Manage ideas and information.**

Students will use personal knowledge (3.1.1); identify personal knowledge (3.2.1); evaluate sources (3.2.3); access information (3.2.4); make sense of information (3.2.5); organize information (3.3.1); record information (3.3.2); evaluate new information (3.3.3); and develop new understanding (3.3.4).

**General Learning Outcome 4: Enhance the clarity and artistry of communication.**

Students will generate ideas (4.1.1); organize ideas (4.1.3); revise content (4.2.2); enhance legibility (4.2.3); grammar and usage (4.3.1); spelling (4.3.2); and use capitalization and punctuation (4.3.4).

**General Learning Outcome 5: Celebrate and build community.**

Students will use language to show respect (5.1.3); relate texts to culture (5.2.2) and appreciate diversity (5.2.3).

## **Section D: Writing First Nation Poetry**

### **General Learning Outcome 1: Explore thoughts, feelings, ideas, and information.**

Students will express ideas (1.1.1); experiment with language and forms (1.1.3); express preferences (1.1.4); develop understanding (1.2.1); combine ideas (1.2.3); and extend understanding (1.2.4).

### **General Learning Outcome 2: Comprehend and respond personally and critically to oral, print, and other media texts.**

Students will use prior knowledge (2.1.1); comprehension strategies (2.1.2); textual cues (2.1.3); cueing systems (2.1.4); appreciate the artistry of texts (2.2.3); connect text, self, and culture (2.2.2); use forms and genres (2.3.1); use techniques and elements (2.3.2); use vocabulary (2.3.3); experiment with language (2.3.4); and create original texts (2.3.5).

### **General Learning Outcome 3: Manage ideas and information.**

Students will use personal knowledge (3.1.1); create and follow a plan (3.1.4); identify personal knowledge (3.2.1); evaluate sources (3.2.3); access information (3.2.4); make sense of information (3.2.5); organize information (3.3.1); record information (3.3.2); evaluate information (3.3.3); and develop new understanding (3.3.4).

### **General Learning Outcome 4: Enhance the clarity and artistry of communication.**

Students will generate ideas (4.1.1); choose forms (4.1.2); organize ideas (4.1.3); appraise own work (4.2.1); revise content (4.2.2); enhance legibility (4.2.3); enhance artistry (4.2.4); enhance presentation (4.2.5); grammar and usage (4.3.1); spelling (4.3.2); and use capitalization and punctuation (4.3.4); share ideas and information (4.4.1); and use visual communication (4.4.2).

### **General Learning Outcome 5: Celebrate and build community.**

Students will cooperate with others (5.1.1); share and compare response (5.2.1); use language to show respect (5.1.3); relate texts to culture (5.2.2) appreciate diversity (5.2.3); and celebrate special occasions (5.2.4).

