

English Language Arts A30 Course Outline

Unit II—Canadian Landscapes: Diverse and Dynamic

- Natural and Constructed;
- Psychological and Physical;
- Historical and Contemporary;
- Personal and Societal

Canada boasts a vast and varied landscape that inspires awe within and beyond its borders. Its geography, climate, resources, and seasons shape both the people who live here and the nation itself. The importance of place and its influence cannot be underestimated. Indeed, our history, art, and literature reflect the prominent role of the land in people’s relationships and interactions. The landscape, however, is not singular. Indeed, the Canadian landscapes are many: natural and constructed; psychological and physical; historical and contemporary; social and personal. In this unit, we explore how these landscapes are revealed through the texts of our peoples. How has this vast land shaped individuals, cultural groups, and nations of people within Canada? How do the landscapes in which we live influence our thinking, our ways of being, and our interactions with others? How and why is the understanding of landscape changing?

Natural and Constructed

1. What are Canadians’ attitudes to and concerns about the natural and constructed (e.g., political, virtual, linguistic) landscapes in which they live, and how do they express and act upon those attitudes and concerns?
2. How have Canada’s natural and constructed landscapes influenced Canadians?
3. How has your region’s landscape been represented in Canadian texts— visual, oral, print, and multimedia? Why is it important to have one’s physical—natural and constructed—landscapes represented in the texts one encounters?

1. Between Two Furious Oceans
2. The Provinces
3. The Lonely Land
4. De Stove Pipe Hole
5. From Prairie Sky to Midnight Sun—iLit 2—p. 61
 - a. My Everyday Canada photo essay
6. Canadianisms
7. Saskatchewanisms
8. [Stuff] Saskatchewanians say—YouTube
 - a. Regionalism role play/video montage
9. Prairie Born
10. Editing the Prairie (Sundog Highway)
11. Corner Gas
12. Saskatchewan Art

a. Calendar Images—creating poetry from an image

Psychological and Physical

- How does Canada’s physical landscape influence Canadians’ relationships and interactions with self and each other?
- How has the representation of the physical landscape changed throughout Canada’s history? What do the changes reveal about the Canadian psyche?

13. Brooms for Sale (PDF)

14. The Painted Door

15. The Lamp at Noon

16. On Thin Ice—iLit 1—p.62

17. The Bastard – iLit

Historical and Contemporary

- How have Canada’s historical landscapes influenced its contemporary landscapes?
- How have historical and contemporary First Nations, Métis, and Inuit landscapes shaped our national landscape? What landscapes do the First Nations, Métis, and Inuit peoples, authors, and artists present?
- How do we honour the histories of the many peoples who live in Canada while we forge landscapes that are contemporary and emerging?

18. Vimy

19. Heritage Minutes

a. Famous Canadian inquiry and panel presentation

20. Mouseland (Sundog Highway)

21. Spirit Wrestler (Sundog Highway)

Personal and Societal

- What is the relationship between the individual and the state in Canada?
- What societal issues concern Canadians? How have societal issues changed over the course of our nationhood?

22. Rick Mercer Report—Explaining Government

23. October Crisis—Trudeau’s War Measures Act Speech

24. Twisted--Lisa Harrington

a. argumentative literary essay

Natural and Constructed

1. What are Canadians' attitudes to and concerns about the natural and constructed (e.g., political, virtual, linguistic) landscapes in which they live, and how do they express and act upon those attitudes and concerns?
2. How have Canada's natural and constructed landscapes influenced Canadians?
3. How has your region's landscape been represented in Canadian texts— visual, oral, print, and multimedia? Why is it important to have one's physical—natural and constructed— landscapes represented in the texts one encounters?

Between Two Furious Oceans

Poem by Dick Diespecker

CR A30.1

CR A30.4

Before Reading

1. From memory, draw a map of Canada. Include the coastlines and international borders.
2. Draw in the provincial and territorial borders and label them.
3. Add large bodies of water.
4. Add physical features such as mountains, plains, etc.
5. Provide a brief (2-3 words) description of each province/region.
6. Compare your map with the people at your table.
7. Compare your map with a standard map of Canada. What things are similar? What is different?
8. How does perception affect your map? How would it be different if you lived in a different region of Canada?

During Reading

9. On a standard map of Canada, jot descriptors from the poem onto the appropriate place on the map.

After Reading

10. Identify the theme of the poem.
11. What point of view does the poem employ?
12. Explain the metaphor running through the poem.
13. Identify personification in the poem.
14. Identify a "golden line" from the piece. Why does that line appeal to you?
15. What does this selection tell the reader about the impact of the natural landscape on people?

Between Two Furious Oceans
Dick Diespecker

You have asked me an enormous question ...

You have asked me, "What am I?"

Now I must tell you, the vast you

That straddles the vital earth between

Two furious oceans; you whose limbs

Are strong, whose blood is rich with power...

You are the quiet bays and the lonely shadows of the firs;

The vast green acres blanketing the wide Alberni hills,

Hemlock and cedar and spruce ... proud with everlasting green;

Cold blue glaciers, spilling their life into roaring Atlin creeks;

Meadows in the clouds and valleys mute with solitude;

Sun-bright arbutus islands of the Gulf of Georgia; oaks

Golden broom and meadow larks; the mournful cry of gulls.

You are the Rocky Mountains, white with snow of centuries,

Eternal rocks that rise in columned ranks to meet the dawn,

The sunset and the frigid moon; you are the canyon walls,

Loud with ferocious rivers, and the still, imperious lakes,

Cobalt and sapphire, emerald and violet, and under the starlight, black

With the secrets of the western night; you are the mountain goat,

Poised, majestic and alone upon the barren crag,

And below, deep woods, blue grouse and grizzlies and the sombre moose.

You are the reckless foothills clambering down the eastern slopes;
The winding Bow, the dusty Badlands and the Sweetgrass buttes;
The flat immenseness of the prairies, blue with unbounded space.
You are the heaving lakes, the rolling, green-jacketed hills
Of Stormont and Dundas, roaring Niagra and the swift
Cold current of the Ottawa, hedged with silver birch;
The stately St. Lawrence and the rugged hills that stretch into the vast
And friendless wilderness of Porcupine and Kirkland Lake.
You are the dainty meadows and the lazy dappled streams
Of Joliette; the cool whisper of Laurentian breezes;
The river willows and the gracious elms; chipmunk and beaver
And the antlered deer; the green windswept curve of Gaspé' loin,
It's sanded coves, white capes and beaches, and their curling waves.
You are the maple groves that undulate, mile upon mile,
Over the wave-like hills of the Maritimes, mantling them
With rich green in the summer, kindling them with a million fires,
Blazing with consuming crimson golden lights like beacon flames
To proclaim the season's death when crackling autumn days explode,
Leaving them black and naked in the waning year, tracing
Their lonely fingers against the leaden sky and the forbidding
ocean.

The Provinces
Poem by A.M. Klein

CR A30.1

CR A30.4

Before Reading**TP-CASTT**

Klein describes the physical features of eleven of the 13 provinces and territories of Canada. He then attempts to find the ties that bind the provinces together as a nation. After describing the vigor, strength, and resources of six of the ten provinces, the poet seeks for the ties that bind all the provinces together into one nation. He wonders if they are to be found in the history, languages, geography, romantic association, and forest wealth of our land.

As you read the poem, consider and answer the following:

- What is Klein's conclusion about how the provinces are bound?
- In what order are the provinces described?

During Reading

As you read the poem, use the TP-CASTT method to annotate the poem. Focus on elements of poetry and the figurative language used by the poet, A.M. Klein.

Read the poem several times to ensure understanding.

After Reading

1. What are the dominant impressions of each province? Are these descriptions accurate? Complete?
2. How does Klein use figurative language to help convey his message? Provide examples from the poem.
3. Why does each of the following Canadian feature fail to become a dominate factor in the Canadian Identity?
 - a. geography
 - b. history
 - c. bilingualism
 - d. the Royal Canadian Mounted Police
 - e. Christmas trees
 - f. the Federal Government
4. Why is the last stanza a fitting conclusion to the poem?
5. What is the theme of the poem?

TP-CASTT Strategy

Title

Ponder the **title** before reading the poem.

Paraphrase

Paraphrase (Translate) the poem into your own words.

Connotative

Contemplate the poem for meaning beyond the literal level – **connotative**: figurative language and devices.

- Address the meaning, the effect, or both of a poem. Consider: imagery, figurative language (speech, sound, repetition, literary devices) symbolism, diction, point of view, rhythm, and rhyme)

Attitude

Identify the *subject*. Note the author/poet *tone* and **attitude**.

Shift

Note **shifts** in the speaker's attitude.

Shift Hints	Is there a shift in time, <u>tone</u> or speaker?
<ul style="list-style-type: none"> ○ Key words (but, yet, however, although) ○ Punctuation (dashes, periods, colons, ellipsis) ○ Stanza division ○ Changes in line or stanza length or both ○ Irony (sometimes irony hides <u>shifts</u>) ○ Effect of structure on meaning ○ Changes in sound (rhyme) may indicate changes in meaning ○ Changes in diction (slang to formal language) 	

Title

Examine the **title** again, this time on an interpretive level.

Theme

Determine the overall **theme**.

The Provinces

A.M. Klein

First, the two older ones, the bunkhouse brawny men,
Biceps and chest, lumbering over their legend;
scooping a river up in the palm of the hand,
a dangling fish, alive; kicking open a mine;
bashing a forest bald; spitting a country to crop;
for exercise before their boar breakfast,
building a city; racing, to keep in shape,
against the white-sweated wind; and always
bragging comparisons, and reminiscing
about their father's even more mythic prowess,
arguing always, like puffing champions rising
from wrestling on the green.

Then, the three flat-faced blond-haired husky ones.
And the little girl, so beautiful she was named –
to avert the evil of the evil eye –
after a prince, not princess. In crossed arms cradling her,
her brothers, tanned and long-limbed.
(Great fishermen, hauling out of Atlantic
their catch and their coal
and netting with appleblossom the shoals of their sky.)

And, last, as if of another birth,
the hunchback with the poet's face ; and eyes
blue as the grass he looks upon; and fruit
his fragrant knuckles and joints; of iron marrow: --
affecting always a green habit, touched with white.

Nine of them not counting
the adopted boy of the golden complex, not
the proud collateral albino, -- nine,
a sorcery of numbers, a game's stances.

But the heart seeks one, the heart, and also the mind
seeks single the thing that makes them one, if one.

Yet where shall one find it? In their history –
the cairn of cannonball on the public square?
Their talk, their jealous double-talk? Or in
the whim and weather of a geography
curling in drift about the forty-ninth?
Or find it in the repute of character:
romantic as mounties? Or discover it
in beliefs that say:
this is a country of Christmas trees?

Or hear it sing
from the house with towers, from whose towers ring
bells, and the carillon of laws?
Where shall one find it? What
to name it, that is sought?
The ladder the nine brothers hold by rungs?
The birds that shine on each other? The white water
that foams from the ivy entering their eaves?

Or find it, find it, find it commonplace
but effective, valid, real, the unity
in the family feature, the not unsimilar face?

The Lonely Land
Poem by A.J.M Smith

CR A30.1

CR A30.4

Before Reading

I am reading to...

During Reading

Create sketch notes of the imagery in the poem as you read.

After Reading

1. What mood is indicated by the choice of words such as "bitter", "ragged" and "broken"?
2. What do you think poet means by the phrase "a beauty of dissonance"?
3. In the final stanza, the poet uses the word "strength" twice, but referring to different things. What does each use reference?
4. How does this poet view the land? How do you know?

The Lonely Land
by A.J.M. Smith

Cedar and jagged fir
uplift sharp barbs
against the gray
and cloud-piled sky;
and in the bay
blown spume and windrift by the wind
and thin, bitter spray
snap
at the whirling sky;
and the pine trees
lean one way.
A wild duck calls
to her mate,
and the ragged
and passionate tones
stagger and fall,
and recover,
and stagger and fall,
on these stones -
are lost
in the lapping of water
on smooth, flat stones.
This is a beauty
of dissonance,
this resonance
of stony strand
this smoky cry
curled over a black pine
like a broken
and wind-battered branch
when the wind
bends the tops of the pines
and curdles the sky
from the north
This is the beauty
of strength
broken by strength
and still strong.

De Stove Pipe Hole
Poem by William Henry Drummond

CR A30.1

CR A30.3

CR A30.4

Before Reading

1. What role does language play in Canada's constructed landscape?
2. How does dialect influence how we read and understand a text?
3. What skills and strategies do we need to use for a text with heavy dialogue or words in another language?

During Reading/Listening

4. As you read/listen, jot down the progression of the plot in this narrative poem along the margins of the selection.
5. Highlight unfamiliar words and words in French. Use context clues to define them.

After Reading/Listening

6. How is the constructed landscape represented in this selection?
7. What techniques does the poet use to tell his story?
8. What strategies has the writer used within the text to create dialect?
9. If you were unfamiliar with a French accent, would this text still be effective? Explain.
10. Why would this poem be less effective if written in plain English or French? What does the dialect add to the enjoyment of the selection?
11. What inferences can we make about the time and place of this selection from the clues in the text?

De Stove Pipe Hole
William Henry Drummond

Dat's very cole an' stormy night on Village St. Mathieu,
W'en ev'ry wan he's go couché, an' dog was quiet, too--
Young Dominique is start heem out see Emmeline Gourdon,
Was leevin' on her fader's place, Maxime de Forgeron.

Poor Dominique he's lak dat girl, an' love her mos' de tam,
An' she was mak' de promise--sure--some day she be his famme,
But she have worse ole fader dat's never on de worl',
Was swear onless he's riche lak diable, no feller's get hees girl.

He's mak' it plaintee fuss about hees daughter Emmeline,
Dat's mebbe nice girl, too, but den, Mon Dieu, she's not de queen!
An' w'en de young man's come aroun' for spark it on de door,
An' hear de ole man swear 'Bapteme!' he's never come no more.

Young Dominique he's sam' de res',--was scare for ole Maxime,
He don't lak risk hese'f too moche for chances seein' heem,
Dat's only stormy night he come, so dark you cannot see,
An dat's de reason w'y also, he's climb de gallerie.

De girl she's waitin' dere for heem--don't care about de rain,
So glad for see young Dominique he's comin' back again,
Dey bote forget de ole Maxime, an' mak de embrasser
An affer dey was finish dat, poor Dominique is say--

'Good-bye, dear Emmeline, good-bye; I'm goin' very soon,
For you I got no better chance, dan feller on de moon--
It's all de fault your fader, too, dat I be go away,
He's got no use for me at all--I see dat ev'ry day.

'He's never meet me on de road but he is say 'Sapré!
An' if he ketch me on de house I'm scare he's killin' me,
So I mus' lef' ole St. Mathieu, for work on 'noder place,
An' till I mak de beeg for-tune, you never see ma face.'

Den Emmeline say 'Dominique, ma love you'll always be
 An' if you kiss me two, t'ree tam I'll not tole noboddy--
 But prenez garde ma fader, please, I know he's gettin ole--
 All sam' he offen walk de house upon de stockin' sole.

'Good-bye, good-bye, cher Dominique! I know you will be true,
 I don't want no riche feller me, ma heart she go wit' you.'
 Dat's very quick he's kiss her den, before de fader come,
 But don't get too moche pleasurement--so 'fraid de ole Bonhomme.

Wall! jus' about dey're half way t'roo wit all dat love beez-nesse
 Emmeline say, 'Dominique, w'at for you're scare lak all de res?
 Don't see mese'f moche danger now de ole man come aroun',
 W'en minute affer dat, dere's noise, lak' house she's fallin' down.

Den Emmeline she holler 'Fire! will no wan come for me?'
 An Dominique is jomp so high, near bus' de gallerie,--
 'Help! help! right off,' somebody shout, 'I'm killin' on ma place,
 It's all de fault ma daughter, too, dat girl she's ma disgrace.'

He's kip it up long tam lak dat, but not hard tellin' now,
 W'at's all de noise upon de house--who's kick heem up de row?
 It seem Bonhomme was sneak aroun' upon de stockin' sole,
 An' firs' t'ing den de ole man walk right t'roo de stove pipe hole.

W'en Dominique is see heem dere, wit' wan leg hang below,
 An' 'noder leg straight out above, he's glad for ketch heem so--
 De ole man can't do not'ing, den, but swear and ax for w'y
 Noboddy tak' heem out dat hole before he's comin' die.

Den Dominique he spik lak dis, 'Mon cher M'sieur Gourdon
 I'm not riche city feller, me, I'm only habitant,
 But I was love more I can tole your daughter Emmeline,
 An' if I marry on dat girl, Bagosh! she's lak de Queen.

'I want you mak de promise now, before it's come too late,
 An' I mus' tole you dis also, dere's not moche tam for wait.
 Your foot she's hangin' down so low, I'm 'fraid she ketch de cole,

Wall! if you give me Emmeline, I pull you out de hole.'

Dat mak' de ole man swear more hard he never swear before,
An' wit' de foot he's got above, he's kick it on de floor,
'Non, non,' he say 'Sapré tonnerre! she never marry you,
An' if you don't look out you get de jail on St. Mathieu.'

'Correc', ' young Dominique is say, 'mebbe de jail's tight place,
But you got wan small corner, too, I see it on de face,
So if you don't lak geev de girl on wan poor habitant,
Dat's be mese'f, I say, Bonsoir, mon cher M'sieur Gourdon.'

'Come back, come back,' Maxime is shout--I promise you de girl,
I never see no wan lak you--no never on de worl'!
It's not de nice trick you was play on man dat's gettin' ole,
But do jus' w'at you lak, so long you pull me out de hole.'

'Hooraw! Hooraw!' Den Dominique is pull heem out tout suite
An' Emmeline she's helpin' too for place heem on de feet,
An' affer dat de ole man's tak' de young peep down de stair,
W'ere he is go couchè right off, an' dey go on parloir.

Nex' Sunday morning dey was call by M'sieur le Curé
Get marry soon, an' ole Maxime geev Emmeline away;
Den affer dat dey settle down lak habitant is do,
An' have de mos' fine familee on Village St. Mathieu.

From Prairie Sky to Midnight Sun
iLit 2—p. 61

CR A30.1
CR A30.4
CR A30.3

Before Reading

See text prompt

During Reading

See text prompt

After Reading

Text prompts 1, 2, 3, 4, 5, 6

Extension—My Everyday Canada

CC A30.3

1. Create a photo journal of at least 10 photos (taken by you) to document your everyday view of the Canadian landscape (physical and constructed—can include human-created elements).
2. Plan and take your photos. Consider:
 - a. macro and micro elements (full landscapes or individual elements)
 - b. Elements of an effective photo
 - c. Composition (where are the elements within the frame of the photo, foreground and background, rule of thirds, centering, focal point)
 - d. Lighting (natural and constructed, light and shadow, enhanced lighting)
 - e. Perspective (high, low, eye-level, linear, rectilinear, vanishing...)
 - f. Edit and sequence your photos. Consider:
 - g. Cropping---what is included and what is excluded
 - h. Colour or black and white, filters, saturation, contrast
3. Caption each photo. Consider:
 - a. What do you see?
 - b. What elements of the landscape do you take for granted.
 - c. Examine your images for elements you don't generally notice. What would people who don't make the journey every day notice?
4. Publish your photo journal. Consider:
5. Platform (how will you get captions to show with each photo?)
6. Layout (all photos visible, one at a time, pairs, horizontal or vertical sequencing...)
7. Finish
 - a. Title your piece
 - b. bind or display—your display medium should add to or at the very least compliment your message

Regionalisms

CR A30.1

CR A30.2

CR A30.4

CC A30.1

CC A30.3

Why it is No Surprise that Canadians Speak in a Range of Regional dialects as Diverse as Any in the World: <https://nationalpost.com/entertainment/why-its-no-surprise-that-canadians-speak-in-a-range-of-regional-dialects-as-diverse-as-any-in-the-world>

Stuff Saskatchewanians Say-- <http://www.youtube.com/watch?v=ESlkrxNq1GE>

Insightrix ad-- http://www.huffingtonpost.ca/2015/03/04/saskatchewan-insightrix-ad_n_6802326.html

Air Farce—Newfoundland of Opportunity--

Mark Critch-- <https://www.youtube.com/watch?v=zqLuIXwsLDw> (4:30-6:00)

George Strombolopolous (Newfoundland)- <https://www.youtube.com/watch?v=MHB32II7Ce8>

Before Listening

1. What words or phrases do we use that people in other communities don't use?
2. What words or phrases do we use that people in other provinces don't use?
3. What words or phrases do we use that people in other countries don't use?
4. Read the National Post article linked above to set context for the viewing activity.

During Listening

5. Explore and record in a chart a selection of regionalisms from Saskatchewan, Canada as a whole, and one more region of your choice.
6. Note any that you use or find interesting. Find a minimum of 10 for each.
7. Look for:
 - Words only used in certain regions
 - Differing pronunciations of common words
 - Phrases only used regionally

After Listening

8. Either working on your own or in pairs, create a dialogue/montage of at least 15 regionalisms **per person** in your group in context. They can be in one conversation/skit and related to each other or they can be in fragmented in-context in montage form.
9. Create a storyboard (text, props, camera angles, etc on the left; visual sketch on the right) for your film.
10. Film your montage/skit using both setting and props to enhance the listener's understanding of your words.

Some places to start looking:

- <http://www.the10and3.com/this-is-how-canada-talks/>
- http://www.huffingtonpost.ca/ross-macnab/sakatchewan-booming-economy_b_1609922.html
- http://en.wikipedia.org/wiki/West%E2%80%93Central_Canadian_English
- <http://geekmom.com/2013/12/55-canadianisms/>
- <http://dchp.ca/DCHP-1/Browse/welcome/>
- <http://www.theloop.ca/travel/packing-list/photo-gallery/-/p/7143/Canadianisms-Americans-wouldnt-understand/2673856>
- <http://www.fborfw.com/features/canadianisms/>
- <http://www.wikihow.com/Understand-Canadian-Slang>
- <http://www.canadaka.net/content/page/124-canadian-slang--english-words>
- <http://www.macleans.ca/society/life/11-more-canadian-words-phrases-or-slang-most-americans-wouldnt-understand/>
- <http://www.macleans.ca/society/life/canadian-words-phrases-or-slang-that-most-americans-wouldnt-understand/>
- <https://theplanetd.com/the-great-canadian-word-unique-phrases-and-words-of-canada/?unapproved=682196&moderation->

Prairie Born
David Bouchard
Illustrated by Peter Shostak

CR A30.1
CR A30.2
CR A30.3

Before Listening and Viewing

1. What natural landscape characteristics of the prairies do you identify with?
2. What qualities can you identify for the other regions of the Canadian natural landscape?

During Listening and Viewing

3. Summarize each stanza.
4. Note how the images fit the text for each spread.
5. Note how the prairies are represented in the text and the images.
6. Mark the stressed syllables for the first couple stanzas as you listen.

After Listening and Viewing

7. Consider the refrain in the poem. What makes it effective? How are text features used to set it apart?
8. Why would the author choose to partner with this particular artist for this book? Comment on the effectiveness of the paintings used throughout the book.
9. What literary devices does the author make use of in this selection?
10. Identify the rhyme, rhythm, and meter in the poem. Do these enhance or detract from the effectiveness of the selection? Explain.

“Editing the Prairie”
Poem by Don Kerr in Sundog Highway

CRA30.1
CRA30.4

Before Reading

1. If you could change the prairies, what would you “edit”?

During Reading

2. Identify the figurative language in the poem.

After Reading

3. How does this poem stereotype the region?
4. How is this selection a realistic or unrealistic portrayal of the region? Use specific information from the text to support your point.

Prairie Born
Poem by David Bouchard
Paintings by Peter Shostak

And the prairie continues to live in my heart
It's much more than memories that tell me apart
It's the wind and the sun, the cold and the snow
Only things that a child of the prairie will know.

If I had a penny for each time I spoke
Of cold howling winds, of deep drifting snow
Of darkness of winter on route to the rink
Of so many memories, I smile as I think
Knowing full well that others who've never lived there
Will nod and listen but don't really care
As "Morn in', fine day" means nothing much more
To me it means ...

To me it means: Come in and please shut the door.
Will the kids be all right? Should I plug in the car?
If I start shovelling now will I get very far?
Will I have to start over before I am done?
Will the wind blow it back? It must weigh a ton.'
Fill your cup up, let's visit .. . Remember the time
When the snow bank was up past the telephone line?
Here's me in a picture, I'm shovelling the drive.
The snow line is over the roof on three sides.
Say what? You can top that - well try this for size,
I'd shovelled three hours and to my surprise,
That night as I came home, d'you know what I saw?
The wind blew it ... "

I know that I'm rambling but all this is true
It's more than a memory of times that I knew
It answers the mystery of what lies in our souls
Where nature's the teacher for young and for old.

It shapes us from childhood through sun and through rain
Compels us to live for life's pleasures and pain
And the secret of me from the day of my birth
Is the nurturing seasons and rich prairie earth.

You 've come to know spring as when snow finally leaves
And thoughts turn to songbirds and flowers that please

But the truth of this time of the year 's not in buds,
It's rubbers and boots, filthy doormats and mud.

And yet we found dry spots on which we could play
With marbles or jump ropes, on hard, packed down clay.
We all knew a puddle was somehow to find
Our brand new white baseball, but we didn't mind.

And we took out our bikes just as soon as we could,
As mom packed our parkas, our toques and our hoods
And our vitamins, porridge and cod liver oil
Like kids on the farm we would thrive near fresh soil.

And the prairie continues to live in my heart
It 's much more than memories that tell me apart
It's the wind and the sun, the cold and the snow
Only things that a child of the prairie will know.

A child dreams of summer as picnics and games,
And we from the prairie have thoughts much the same
The difference for me is in how I now look
The answer you'll read on my face like a book.

I'm young yet I'm wrinkled and know why it's so
It's from years of playing baseball, from crouching down low
My eyes always squinting in dust and bright sun
These lines in my face are from years of good fun.

When we think of summer there's always a bug,
A mosquito that hovers in swarms thick as rugs
While playing or eating or just walking outside
We'd fight them and lose, we'd run and we'd hide.

Yet the prairie continues to live in my heart
It's much more than memories that tell me apart
It's the wind and the sun, the cold and the snow
Only things that a child of the prairie will know.

Go back for a moment, remember your fall
Leaves changing colours, you raked and you hauled
I too know this season, but for me it's much more
And the earth knows my secret's not found on her floor.

It's a gift from the mountains that started at sea.
It's fresh , 'crisp new air and it's not only me,
Any child of the prairie will cell you for them
That the air of September means winter again.

And I'll always remember the times that I stood
Alone on the prairie, 'neath the stars when I could
My gaze towards heaven , my feet on the clay
While standing there breathing, I learned how to pray.

And the prairie continues to live in my heart
It's much more than memories that tell me apart
It's the wind and the sun, the cold and the snow
Only things that a child of the prairie will know.

You've all heard the stories of snow and of cold
As Service and Kurelek with passion have told
Of times in their lives when records were set
Well, I've lived through winter and I'll not forget.

That the cold on its own is a thing to be feared
But coupled with harsh wind as darkness draws near
It teaches respect for what nature can be
And it's taken the credit for what's come to be me.

You see ...
My hair's mostly wind, my eyes filled with grit
My skin's white then brown, my lips chapped and split
I've lain on the prairie and heard grasses sigh
I've stared at the vast open bowl of the sky
I've seen all the castles and faces in clouds
My home is the prairie and for that I am proud ...

And that prairie continues to live in our hearts
It's much more than memories that tell us apart
It's the wind! It's the sun! It's the cold! It's the snow!
Only things that we kids from the prairie will know.

Corner Gas—An American in Saskatchewan Episode

<https://www.youtube.com/watch?v=18cVIDb6i4c>

Son of a Critch

CBC Gem

CR A30.2

CC A30.1

CC A30.4

Before Viewing

1. Identify some common perceptions of Saskatchewan by Saskatchewanians.
2. How do people outside of Saskatchewan perceive the province?
3. How do we perceive Newfoundland? How might that be different from Newfoundlanders' perception?

During Viewing

4. Fill in a plot outline for the multiple storylines within each text.
5. Make jot notes about how both people and place are represented in each text.
 - a. Stereotypes?
 - b. Humorous truths?
 - c. Blatant untruths?

After Viewing

6. Are these texts a reasonable representation of the provinces? Of their people? Justify using specific references to each text.

Extension

Create an original storyline premise for an episode of Corner Gas or Son of a Critch that highlights what you think is an important part of regional identity. Use the characters and setting from the original show though you may add minor original characters for effect.

- Consider:
 - Elements of plot: introduction, initial incident, rising action, climax, resolution
 - Types of conflict: character vs. character, character vs. self, character vs. nature, character vs. society
- Establish RAFTS:
 - R—third person writer
 - A—Canadians of all ages
 - F—plot outline with sufficient detail to tell the general story
 - T—conflict that highlights regional identity
 - S—Strong Descriptors
- Your finished product should be a complete plot outline with three converging storylines. Be sure to fully develop the rising action and the resolution.

Before Viewing

My purpose for viewing is....

View

- Landscape as Muse—Boggy Creek with Joe Fafard—ROVER—24 minute documentary
- one text from Grasslands Project—prairie documentaries-- <http://grasslands.nfb.ca/>
- one visual art text from a Saskatchewan artist

During Viewing

Consider and note:

1. What is the medium?
2. What is the message?
3. How does it portray Saskatchewan and its people?
4. How does what I am seeing make me feel?
5. Where and when does this take place? How do things look?
6. What are the main images, ideas, symbols, or themes found in this visual presentation?
7. Who is communicating and why? (Who produced this visual text? What were their intentions? What ideology/view of the world do the creators/producers assume and present?)
8. When was it created?
9. Who is the intended audience?
10. How was it produced? What production techniques were used to create the visual text elements (e.g., light, angle, colour, focus, composition, shape)

After Viewing

11. What elements of the physical and constructed landscapes were evident in the pieces you viewed?
12. What elements would you include in a representation of the Saskatchewan landscape?
13. Why is it important to have one's physical—natural and constructed—landscapes represented in the texts one encounters?

Poetic Canadian Landscapes

CR A30.3
CC A30.1
CC A30.4
AR A30.1**Before Composing**

- Choose a landscape image.
- View the image closely, completing the viewing guide for a photograph.
- Brainstorm a list of strong descriptors to use to convey the ideas and details in the photograph.

During Composing

Compose a poem that describes the “story” of your image.

Be sure to include/consider:

- R—role—whose voice is in the text? Consider some outside the box voices
- A—broad audience or narrow audience?
- F—format
 - Stanza structure/free verse—see Little Red Writing Books for poetry forms
 - Rhyme (not required but use with fidelity)
 - Rhythm and meter
- T—tone and topic
 - Physical description
 - Emotional appeal
 - Connection between people and the landscape
- S—strong descriptors
 - Minimum of 3 literary devices

After Composing

Follow the writing process, including revision, peer conference, editing, and published copy.

Use the Compose and Create Rubric to assess your finished piece and attach this to the back of your work.

Viewing Guide for a Landscape Photograph

Name: _____ Date: _____

Class: _____

Photograph and Source: _____

First Impressions: As you look at this photograph, try to describe your impressions of it. What do you notice, and what thoughts or memories or emotions does it evoke in you?

Second Impressions: What has the photographer chosen to show you? What has the photographer focused on? What has the photographer included in the frame or the picture and what has been left out?

What is the setting (the place, the time of year, the time of day, and the period of history)? If there are human subjects, who are the people involved and what are they doing? How are they interacting? What is happening in the photograph? What likely happened before the photograph was taken?

How would you describe the photograph technically? Is it black and white or colour? Is it in portrait direction or landscape direction? Does it focus on a detail or on a concept—what detail or concept? From what angle was it taken? Are there strong contrasts between light and dark? Colours? Shapes? Foreground and background? What is the mood of the photograph? What feeling does it evoke in you? Why?

What seems to be the purpose of the photograph? Is the photographer documenting a fact? Expressing an idea? What is the message? What does this photograph say to an audience? What is its ultimate value as a work of communication?

Compose and Create—Landscape Poetry					
Level 6	Level 5	Level 4	Level 3	Level 2	Level 1
Holistic					
Composition and Presentation Overall					
The written text is original and insightful.	The written text is clear and thoughtful.	written text is logical and straightforward.	The written text is satisfactory but unrefined.	The written text is limited and over-generalized.	The written text is unfocused and unclear.
Text is well-crafted, fully developed, and appropriate to purpose and audience.	Text is fully developed and appropriate to purpose and audience.	Text is adequately developed, appropriate to purpose, and shows some awareness of audience.	Text is understandable but uneven in its development. Text maintains the purpose on a basic level, but may not show awareness of audience.	Text demonstrates uneven/uncertain control over the language elements relative to the purpose. Text may not show awareness of audience.	Text is difficult to follow. The purpose is unclear, and/or the subject may be off topic.
Planning is evident, and the text comes together as a coherent whole.	Planning is evident, and the text seems complete.	Planning identifies main ideas.	Planning shows an awareness of purpose.	Less than adequate planning results in inconsistent development.	Evidence of planning is absent.
demonstrates confident control of the language elements of composition and presentation.	effectively controls the language elements and techniques.	demonstrates control over the language elements and techniques.	shows a basic control over the language elements and techniques.	shows some control over the language elements and techniques, but attempts at variety result in awkwardness and/or obscured meaning.	uncertain grasp of the basic language elements relative to purpose. Sentences are incomplete, run-on, or simple in structure.
The few errors in mechanics are likely the result of risk-taking.	The few mechanical errors do not impede communication.	Minor errors, though noticeable, do not impede audience understanding.	Some errors in mechanics may impede understanding.	Frequent mechanical errors impede understanding.	Frequent mechanical and structural errors impede understanding.

Psychological and Physical

5. How does Canada's physical landscape influence Canadians' relationships and interactions with self and each other?
6. How has the representation of the physical landscape changed throughout Canada's history? What do the changes reveal about the Canadian psyche?

Mirage

Play by Gwen Pharris Ringwood

CR A30.1

CR A30.4

Before Reading

1. How are we influenced by the landscape? How were the people before us influenced by the land?
2. What events mark the history of rural Saskatchewan?

During Reading

3. Highlight and annotate your play. Use your "Flag Your Strategy" prompts. Pay particular attention to:
 - symbols
 - themes
 - historical events
 - character traits

After Reading

Act I

4. Act I shows the progression of the first generation of Rylands on their family farm. There were definite trials this family had to overcome to maintain the family farm. List three major traumas the Rylands faced. For each, explain the effects on the family and on the farm. /9
5. Jeanne Ryland seemed to believe deeply in the magic of the medicine bag. When did she "use" it? Why do you suppose she chose to use it instead of relying on her own religion? /5
6. The White Calf family is there throughout the act, yet we just see them as "incidental" characters. Why would the playwright maintain their presence in the play? /3
7. Why was Dowser there in virtually every scene? /3

Act II

8. Act I shows the elder Ryland generation. Act II shows the younger Ryland generation. Compare and contrast the trials the two generations endured as they lived on the family farm. Who do you think underwent more severe hardships? Why? /9
9. Jeanne Ryland has lived throughout the play. Explain her role in the play. /4
10. What are some of the “advancements” Jeanne Ryland has seen in her lifetime? How have these advancements helped her or hindered her? /8
11. Jeanne Ryland has a strong belief in the power of the medicine bag, despite her not being of Indigenous ancestry. What does she believe about it? How does Jeanne White Calf’s final statements to Hilt (regarding the medicine bag) support Jeanne Ryland’s beliefs? /5

Extension

Following the style of the play, plan out the next act, bringing the play from 1980 into the present. One scene must be written in full script; the others can be point-by-point planning

- Be sure to consider the way of life in Saskatchewan and the changes that could have been wrought in the time since the last scene.
- Include at least *three significant events* in Saskatchewan during the time frame as well as carrying through symbols from the text. You may add in some modern prairie symbols. Research events and symbols if you are uncertain what to use.
- Use the existing characters, adding more characters and/or generations to suit your story. Keep the play true to the time and place.
- Use a planning guide to lay out your plot—remember that each act should follow a standard full plot structure, including a central problem, initial incident, rising action, climax, and resolution.

Follow the conventions for writing a script.

- No spacing style
- Stage directions in brackets and italics. Be brief. Remember that it is a stage script—all props and scenes need to be easy to switch between with minimal time and material. Keep the different settings to a minimum.
- All caps for speaker.
- Hanging indent for speaking lines.
- Write as the characters would speak. Give each a distinct voice and speech pattern. Read it out loud to hear what each character sounds like.

“The Painted Door”
“The Lamp At Noon”
By Sinclair Ross

CR A30.1
CR A30.4

Before Reading

During Reading

Flag your strategy

After Reading

1. Who were the main characters in each of the stories? /5
2. Explain the symbolism of the door and the lamp. /4
3. How were the wind and the storm personified? Use specific words and phrases from the texts. /4
4. Each story has a surprise ending. Identify clues in each story that foreshadow the ending. /6
5. How does each member of the couple keep their mind off their troubles or their loneliness? /5
6. Explain how the elements of nature won in each story. /4
7. Describe the pride of the men in each story. /2
8. Describe the pride of the women in each story. /2
9. What was the source of the tension between the couples in each story? /2

On Thin Ice
iLit 1—p.62

Before Reading

See text prompt

During Reading

See text prompt

After Reading

1-8 in the text

Psychological and Physical

5. How does Canada’s physical landscape influence Canadians’ relationships and interactions with self and each other?
6. How has the representation of the physical landscape changed throughout Canada’s history? What do the changes reveal about the Canadian psyche?

Twisted

by Lisa Harrington

CR A30.1
CR A30.4
CC A30.1
CC A30.4
AR A30.1
AR A30.2

Before Reading

1. What plans do you have for after you graduate?
2. What kinds of things are weighing heavy on your mind?
3. What do you anticipate being your biggest challenges in the year after you graduate?
How do you anticipate coping with these challenges?

During Reading

Annotate using the Flag Your Strategy guidelines.

Pay particular attention to the choices she makes and the impacts they have.

After Reading

Write a formal persuasive essay addressing **one** of the following prompts.

Using the novel, explain how the physical, cultural, social, and psychological landscapes impact the decisions people make.

OR

Using the novel, explain how Canadians balance their personal landscapes with the societal landscape. How is self-preservation balanced with concern for others?

Use the full writing process, including pre-writing, drafting, conferencing, revision, editing, self-assessing, and publishing.

Historical and Contemporary

7. How have Canada's historical landscapes influenced its contemporary landscapes?
8. How have historical and contemporary First Nations, Métis, and Inuit landscapes shaped our national landscape? What landscapes do the First Nations, Métis, and Inuit peoples, authors, and artists present?
9. How do we honour the histories of the many peoples who live in Canada while we forge landscapes that are contemporary and emerging?

Dibenimiisowin
Niigonwedom James Sinclair
iLit ELA 30-2
p. 32
Essay and speech

CR A30.1
CR A30.4

Before Reading

1. Text prompt

During Reading

2. Record words and phrases from the apology speech with negative connotations in one list and positive connotations in another list.
3. What tone does the excerpt use? Provide words and phrases that back your idea.
4. What tone does the Dibenimiisowin essay use? Provide words and phrases from the text to back your idea.

After Reading

5. Text questions 1-6
6. How has this historical landscape influenced the contemporary landscape?

Vimy

<https://legionmagazine.com/en/2017/03/william-shatner-narrates-military-moments-battle-of-vimy-ridge/>

<https://www.historicacanada.ca/content/heritage-minutes/vimy-ridge>

<https://www.nfb.ca/film/13>

CR A30.1

CRA30.2

Before Viewing

1. What do you know about Vimy?
2. What do you know about Canada's role in Vimy?

During Viewing

3. Note the important ideas from the text
4. Note the symbols and impressions of Canada and Canada's role in the conflict.

After Viewing

5. How have the film makers chosen to portray Canada in each text?
6. What perspective does each selection show? What perspective is missing?
7. How have these texts and the events they show influenced Canada's contemporary landscape?

Heritage Minutes

CR A30.1

CR A30.2

<https://www.historicacanada.ca/heritageminutes>

Before Viewing

Heritage minutes highlight events and personalities in Canada's history that have shaped the contemporary landscape through their historical implications.

I am viewing to...

During Viewing

For each heritage minute, identify the details of the event or person's life highlighted in the text.

After Viewing

1. Select and view 10 heritage minutes. For each one, identify how the person or event has shaped Canada's contemporary landscape.
2. Consider the cinematic qualities of the heritage minutes as a body of texts. Comment on how the Heritage Minutes use the following elements and provide specific examples:
 - a. vintage footage
 - b. Re-enactment
 - c. film type (colour, black and white, sepia, etc)
 - d. voice-over narration
 - e. written text
 - f. sound effects
 - g. music
 - h. Duration of segments (flashes, sustained scene, etc)
3. Which heritage minute speaks to you the loudest? Why.

Mouseland
Excerpt from That'll be the Day by Ken Mitchell
In Sundog Highway p. 50

<http://www.canadashistory.ca/Magazine/Online-Exclusive/Articles/Tommy-Douglas-Takes-Mouseland>

CR A30.3
CR A30.4

Before Listening

1. Who was Tommy Douglas?
2. Why should we remember him?
3. What is allegory?

During Listening

4. In the left side of a T-chart, identify what Douglas says.

After Listening

5. In the right side of the T-chart, analyse what Douglas means.
6. Some questions that I have are...
7. The allegory in this piece is...
8. This text is successful because...
9. What made Douglas an effective speaker for his audience? Why is his speech less effective today?
10. How is Douglas' text relevant to today's contemporary landscape?

Spirit Wrestler
Play by Greg Nelson
In Sundog Highway p. 63

CR A30.1
CR A30.4

Before Reading

1. Who are the Doukhobors?
2. Peter Veregin—philosopher and leader of the Doukhobors; imprisoned and eventually released, joining his followers in Saskatchewan several years later.
3. <https://maps.google.ca/maps/ms?msid=214275371422177602317.0004bd0d42bb8f523d4b6&msa=0>

During Reading

Identify the conflict the Doukhobors faced.

After Reading

What type of conflict does this play highlight?

How does this shape the cultural landscape of Saskatchewan and Canada?

Famous Canadian Inquiry Research Paper and Panel Presentation

CRA30.4
 CCA30.2
 CCA30.3
 CCA30.4

THE BIG QUESTION

How have the histories of the many peoples who live in Canada helped to forge landscapes (physical, constructed, psychological, social, etc.) that are contemporary and emerging?

Before Composing and Creating

1. In groups of 3-5, create 3 or more focus questions to guide your inquiry. Focus questions should narrow down the big question and address different parts of the big idea.
2. Individually, decide on a subset who contribute to the Canadian landscape in a way that addresses your focus questions. Consider:
 - a. Innovators in technology
 - b. Historical personalities
 - c. Political figures (provincial, federal, world)
 - d. Sports heroes
 - e. Cultural figures (art, music, television, etc)
 - f. First Nations groups, Metis people, settler groups
 - g. Social activists
3. Research your person/group to find general background information about them and what they contributed to the Canadian landscape. Be able to tie their actions and contributions to the big question and your focus questions. Use at least three different types of sources.
4. Keep track of your sources. They will have to be cited in MLA format in a works cited page at the end of your paper. Aim for 7-10 sources.

During Writing

5. Write a roughly 1500 word formal research paper that addresses your focus questions using your chosen person or group.
6. Use an essay frame to plan your writing. You may need more than three body paragraphs for this piece.
7. Cite information that you learned in your research, even if you are not quoting it. Your own interpretation does not need to be cited.

After Writing

8. Revise for information, organization, word choice, clarity, and impact.
9. Peer conference.
10. Edit for spelling, grammar, and typos.

Panel Presentation

11. With your original group, organize a panel presentation to address the three focus questions you established at the beginning.
12. A moderator (Mrs. Kingdon) will introduce the topic and the focus questions.
13. Each group member will address each question based on the research they did.
14. Your panel presentation will be you answering the questions, not reading your research paper. You will want a reference copy with you to fact-check if you need, but you are TELLING instead of READING.
15. This is not a debate—it is simply a presentation of findings.

Personal and Societal

10. What is the relationship between the individual and the state in Canada?
11. What societal issues concern Canadians? How have societal issues changed over the course of our nationhood?

Rick Mercer Report—Explaining Government
https://www.youtube.com/watch?v=yi1yhp-_x7A

CR A30.1
CR A30.2
CR A30.3

Before Viewing and Listening

1. What is satire?
2. Who is Rick Mercer? What is he known for?
3. What do you know about governance in Canada?

During Viewing and Listening

Split a piece of looseleaf into two sections.

- On one side, map out the facts and government structure that the video presents
- On the other side, identify the satirical elements of the text.

After Viewing and Listening

1. In a paragraph, explain the structure of the Canadian government.
 2. How is satire effective in this text?
 3. What prior knowledge does this type of satire require?
 4. What production factors does Mercer use to make this an effective text?
 5. Do Canadians take an active role in understanding or participating in government?
- Explain.

Personal and Societal

10. What is the relationship between the individual and the state in Canada?
11. What societal issues concern Canadians? How have societal issues changed over the course of our nationhood?

October Crisis: Trudeau's War Measures Act speech

<http://www.collectionscanada.gc.ca/2/4/h4-4065-e.html> (Text of Speech)

<http://www.cbc.ca/archives/categories/politics/civil-unrest/the-october-crisis-civil-liberties-suspended/trudeaus-war-measures-act-speech.html> (Audio of Speech)

Mosque Attack PM Statement

<https://www.thestar.com/news/canada/2017/01/30/trudeau-faces-challenging-times-after-quebec-city-attack-and-chaos-in-us.html> (start at 5:30--second video down)

CR A30.1

CR A30.4

Before Listening

1. What is the October Crisis? Where did it stem from?
2. Pre-read about the event here:
<http://www.cbc.ca/history/EPISCONTENTSE1EP16CH1PA4LE.html>

During Listening

3. Annotate the speech using the “Flag your strategy” conventions.

After Listening

4. Identify the conventions of an effective speaker that Trudeau employed.
5. Summarize the text in one well-crafted paragraph.
6. What societal issues does the text address?
7. Compare the text with a contemporary text addressing individuals’ relationship with the state (Trudeau’s Mosque attack response).

How to Write a Précis (pronounced “pray-see”)

What it is

A précis is a summary of a book or article in which the author’s story or argument is accurately and fairly reproduced, but in the student’s own words.

It recounts the basic narrative of the story (if fiction) or the basic arguments of the book or article (if nonfiction) in ¼ to 1/6 of the original length.

This is beneficial to you as a student because it maximizes your comprehension of the document.

As Michael Seiferth at Palo Alto College puts it, “your ability to write the précis is central to the basics of analysis, synthesis, comparison, and other key, higher order thinking skills absolutely required for your success in college and in the profession or career you have chosen when you graduate.”

How to write it

1. Read the article once
2. Read the article at least once more (preferably two to three times, depending on length), mapping out the author’s argument
3. Take the resulting argument “map” and re-write it in your own words to the required page length

Remember:

This is not a reflection paper or book report – it’s an exact replica of the original, but shorter, and in different words.

Try not to quote the text, and limit paraphrasing unless absolutely necessary (that is, unless there’s no other way to say it).

Don’t add any opinion or new examples.

Don’t use expressions like “This passage says...,” or “According to the author...”. You don’t want to “stand apart” from the document, but to reproduce its intent, tone, style and mood in different words.

Tips for writing a précis of fiction:

Look especially for plot structure: the exposition, inciting incident, crisis, final resolution, and denouement will constitute your through line.

Identify the conflict in the story and only include that which develops or resolves the conflict.

Tips for writing a précis of nonfiction:

Identify the topic sentences through the document (check the introduction and conclusion to each section). This will likely provide most of your précis skeleton.

The October Crisis

In the fall of 1970, Canada was plunged into its worst crisis since the Second World War when a radical Quebec group raised the stakes on separatism and Ottawa invoked the War Measures Act

On the morning of October 5, 1970, four men posing as deliverymen kidnapped British trade commissioner James Richard Cross from his plush Montreal residence.

Cross was in the hands of Quebec's most radical separatist group, the Front de Libération du Québec (FLQ). Since 1963, the FLQ had been involved in over 200 bombings in Quebec. Now the self-described revolutionary movement was changing tactics.

The kidnappers threatened to kill Cross unless the government released 23 prison inmates charged with crimes committed in the name of the Front. The FLQ insisted these people were political prisoners. They also wanted their manifesto to be read on national television.

At first, both the federal and provincial governments - led by Prime Minister Pierre Trudeau and Premier Robert Bourassa - downplayed the kidnapping. The Quebec government said it was open to negotiate with the FLQ and even allowed the group's staunchly separatist manifesto to be read on Radio-Canada.

"We have had enough of promises of work and prosperity," the manifesto read. "When in fact we will always be the diligent servants and bootlickers of the big shots ... we will be slaves until Quebecers, all of us, have used every means, including dynamite and guns, to drive out these big bosses of the economy and of politics, who will stoop to any action, however base, the better to screw us ..."

Despite some government concessions, the crisis escalated. Five days after the Cross kidnapping, the FLQ struck again kidnapping Pierre Laporte, the Quebec minister of labour and the government's senior Cabinet minister.

The news sent ripples of panic through the public and gave the impression that the FLQ was a large, powerful organization. The kidnapping put tremendous pressure on the young premier who turned to Ottawa for help.

The federal government sent in the army to protect politicians and important buildings. For Pierre Trudeau, a lifelong champion of individual rights, it was a defining moment. In one exchange with CBC reporter Tim Rafe, Trudeau displayed an iron resolve.

Reporter: "Sir what is it with all these men with guns around here?"

Trudeau: " There's a lot of bleeding hearts around who don't like to see people with helmets and guns. All I can say is 'go ahead and bleed' but it's more important to keep law and order in this society than to be worried about weak-kneed people who don't like the looks of..."

Reporter: "At what cost? How far would you go? To what extent?"

Trudeau: "Well, just watch me."

As the country watched, events continued to unfold in Quebec. On October 15, three thousand people gathered at Paul Sauvé Arena to show support for the FLQ's separatist ideas. The FLQ's lawyer, Robert Lemieux, fired them up.

"We're going to organize, choose our ground, and WE WILL VANQUISH."

All signs indicated that the FLQ was a powerful force in Quebec. Bourassa and Montreal Mayor Jean Drapeau urged Ottawa to invoke the War Measures Act.

"What else can I do?" Bourassa reportedly told a colleague. "I personally know a great number of the people who will be arrested ... I know that my political career is over. The economic recovery, the foreign investment, the 100,000 new jobs, all that has just gone up in smoke."

On October 16, Trudeau invoked the War Measures Act, which suspended basic civil rights and liberties. It allowed police searches and arrests without warrants, and prolonged detentions without charges and without the right to see a lawyer. It was the first time in Canadian history the Act was used during peacetime.

That morning the police arrested 405 people including Quebec singer Pauline Julien.

"They didn't ask us anything," Julien remembered. "I refused to stay in the living-room during their search. I told them: You are in my house, I'm going with you everywhere. They didn't behave that badly, they weren't as brutal as I have heard they were elsewhere."

Julien's partner, leftist journalist Gérald Godin, was also arrested.

"Why was I in jail?" said Godin. "If only they had questioned me, I might have had an inkling. What had I said? What had I written or published?"

Some of those arrested under the War Measures Act were kept behind bars for 21 days - the full period allowed under the Act - but most were released after a few hours without being charged. Julien and Godin were detained for eight days, then released without charges.

The day after the first arrests, the tide turned for the FLQ. On the night of October 17, an FLQ communiqué led police to a car parked near St. Hubert airport. In the trunk was the body of Pierre Laporte. He had been strangled to death.

It was the first political assassination in Canada since the murder of Thomas d'Arcy McGee 102 years earlier. Laporte's death would mark the beginning of the end of the FLQ as sympathy abruptly shifted away from the group.

On November 6, Bernard Lortie was arrested when the police raided the hiding place of the Laporte kidnapers. Three members escaped the raid but were captured in late December. Paul Rose and Francis Simard received life sentences for murder. Bernard Lortie was sentenced to 20 years in jail for kidnapping. Jacques Rose was convicted of being an accessory after the fact and sentenced to eight years in jail.

After two months of captivity, James Cross was released as part of a deal, which allowed five kidnapers to leave Canada. Over the years, all of the exiled FLQ members returned to Canada to face trial. They were all convicted of kidnapping and sentenced to jail terms. A sixth Cross kidnapper remained in Montreal and was arrested in July 1980 and convicted of kidnapping.

Several years later, after extensive investigation, it became apparent that the FLQ was not the major paramilitary organization many had believed. It was an informal group, organized in small, autonomous cells, whose members dreamed of a separate and socialist Quebec. At the time of the October Crisis, the group had no more than thirty-five members.

The FLQ ceased activities in 1971.

“The October Crisis” 2001. Canada A People’s History. CBC Learning. Web<
<http://www.cbc.ca/history/EPISCONTENTSE1EP16CH1PA4LE.html> Accessed May 7, 2015.

October Crisis: Trudeau's War Measures Act speech

I am speaking to you at a moment of grave crisis, when violent and fanatical men are attempting to destroy the unity and the freedom of Canada. One aspect of that crisis is the threat which has been made on the lives of two innocent men. These are matters of the utmost gravity and I want to tell you what the Government is doing to deal with them.

What has taken place in Montreal in the past two weeks is not unprecedented. It has happened elsewhere in the world on several recent occasions; it could happen elsewhere within Canada. But Canadians have always assumed that it could not happen here and as a result we are doubly shocked that it has.

Our assumption may have been naive, but it was understandable; understandable because democracy flourishes in Canada; understandable because individual liberty is cherished in Canada.

Notwithstanding these conditions -- partly because of them -- it has now been demonstrated to us by a few misguided persons just how fragile a democratic society can be, if democracy is not prepared to defend itself, and just how vulnerable to blackmail are tolerant, compassionate people.

Because the kidnappings and the blackmail are most familiar to you, I shall deal with them first.

The governments of Canada and Quebec have been told by groups of self-styled revolutionaries that they intend to murder in cold blood two innocent men unless their demands are met. The kidnapers claim they act as they do in order to draw attention to instances of social injustice. But I ask them whose attention are they seeking to attract. The Government of Canada? The Government of Quebec? Every government in this country is well aware of the existence of deep and important social problems. And every government to the limit of its resources and ability is deeply committed to their solution. But not by kidnappings and bombings. By hard work. And if any doubt exists about the good faith or the ability of any government, there are opposition parties ready and willing to be given an opportunity to govern. In short, there is available everywhere in Canada an effective mechanism to change governments by peaceful means. It has been employed by disenchanted voters again and again.

Who are the kidnap victims? To the victims' families they are husbands and fathers. To the kidnapers their identity is immaterial. The kidnapers' purposes would be served equally well by having in their grip you or me, or perhaps some child. Their purpose is to exploit the normal, human feelings of Canadians and to bend those feelings of sympathy into instruments for their own violent and revolutionary ends.

What are the kidnapers demanding in return for the lives of these men? Several things. For one, they want their grievances aired by force in public on the assumption, no doubt, that all right-thinking persons would be persuaded that the problems of the world can be solved by shouting slogans and insults.

They want more, they want the police to offer up as a sacrificial lamb a person whom they assume assisted in the lawful arrest and proper conviction of certain of their criminal friends.

They also want money. Ransom money.

They want still more. They demand the release from prison of 17 criminals, and the dropping of charges against 6 other men, all of whom they refer to as "political prisoners". Who are these men who are held out as latter-day patriots and martyrs? Let me describe them to you.

Three are convicted murderers; five others were jailed for manslaughter; one is serving a life imprisonment after having pleaded guilty to numerous charges related to bombings; another has been convicted of 17 armed robberies; two were once paroled but are now back in jail awaiting trial on charges of robberies.

Yet we are being asked to believe that these persons have been unjustly dealt with, that they have been imprisoned as a result of their political opinions, and that they deserve to be freed immediately, without recourse to due process of law.

The responsibility of deciding whether to release one or other of these criminals is that of the Federal Government. It is a responsibility that the Government will discharge according to law. To bow to the pressures of these kidnapers who demand that the prisoners be released would be not only an abdication of responsibility, it would lead to an increase in terrorist activities in Quebec. It would be as well an invitation to terrorism and kidnapping across the country. We might well find ourselves facing an endless series of demands for the release of criminals from jails, from coast to coast, and we would find that the hostages could be innocent members of your family or mine.

At the moment the FLQ is holding hostage two men in the Montreal area, one a British diplomat, the other a Quebec cabinet minister. They are threatened with murder. Should governments give in to this crude blackmail we would be facing the breakdown of the legal system, and its replacement by the law of the jungle. The Government's decision to prevent this from happening is not taken just to defend an important principle, it is taken to protect the lives of Canadians from dangers of the sort I have mentioned. Freedom and personal security are safeguarded by laws; those laws must be respected in order to be effective.

If it is the responsibility of government to deny the demands of the kidnapers, the safety of the hostages is without question the responsibility of the kidnapers. Only the most twisted form of logic could conclude otherwise. Nothing that either the Government of Canada or the Government of Quebec has done or failed to do, now or in the future, could possibly excuse any injury to either of these two innocent men. The guns pointed at their heads have FLQ fingers on the triggers. Should any injury result, there is no explanation that could condone the acts. Should there be harm done to these men, the Government promises unceasing pursuit of those responsible.

During the past 12 days, the Governments of Canada and Quebec have been engaged in constant consultations. The course followed in this matter had the full support of both governments, and of the Montreal municipal authorities. In order to save the lives of Mr. Cross and Mr. Laporte, we have engaged in communications with the kidnapers.

The offer of the federal government to the kidnapers of safe conduct out of Canada to a country of their choice, in return for the delivery of the hostages has not yet been taken up, neither has the offer of the Government of Quebec to recommend parole for the five prisoners eligible for parole.

This offer of safe conduct was made only because Mr. Cross and Mr. Laporte might be able to identify their kidnapers and to assist in their prosecution. By offering the kidnapers safe exit from Canada we removed from them any possible motivation for murdering their hostages.

Let me turn now to the broader implications of the threat represented by the FLQ and similar organizations.

If a democratic society is to continue to exist, it must be able to root out the cancer of an armed, revolutionary movement that is bent on destroying the very basis of our freedom. For that reason the Government, following an analysis of the facts, including requests of the Government of Quebec and the City of Montreal for urgent action, decided to proclaim the War Measures Act. It did so at 4:00 a.m. this morning, in order to permit the full weight of Government to be brought quickly to bear on all those persons advocating or practising violence as a means of achieving political ends.

The War Measures Act gives sweeping powers to the Government. It also suspends the operation of the Canadian Bill of Rights. I can assure you that the Government is most reluctant to seek such powers, and did so only when it became crystal clear that the situation could not be controlled unless some extraordinary assistance was made available on an urgent basis.

The authority contained in the Act will permit Governments to deal effectively with the nebulous yet dangerous challenge to society represented by the terrorist organizations. The criminal law as it stands is simply not adequate to deal with systematic terrorism.

The police have therefore been given certain extraordinary powers necessary for the effective detection and elimination of conspiratorial organizations which advocate the use of violence. These organizations, and membership in them, have been declared illegal. The powers include the right to search and arrest without warrant, to detain suspected persons without the necessity of laying specific charges immediately, and to detain persons without bail.

These are strong powers and I find them as distasteful as I am sure do you. They are necessary, however, to permit the police to deal with persons who advocate or promote the violent overthrow of our democratic system. In short, I assure you that the Government recognizes its

grave responsibilities in interfering in certain cases with civil liberties, and that it remains answerable to the people of Canada for its actions. The Government will revoke this proclamation as soon as possible.

As I said in the House of Commons this morning, the government will allow sufficient time to pass to give it the necessary experience to assess the type of statute which may be required in the present circumstances.

It is my firm intention to discuss then with the leaders of the Opposition parties the desirability of introducing legislation of a less comprehensive nature. In this respect I earnestly solicit from the leaders and from all Honourable members constructive suggestions for the amendment of the regulations. Such suggestions will be given careful consideration for possible inclusion in any new statute.

I recognize, as I hope do others, that this extreme position into which governments have been forced is in some respects a trap. It is a well-known technique of revolutionary groups who attempt to destroy society by unjustified violence to goad the authorities into inflexible attitudes. The revolutionaries then employ this evidence of alleged authoritarianism as justification for the need to use violence in their renewed attacks on the social structure. I appeal to all Canadians not to become so obsessed by what the government has done today in response to terrorism that they forget the opening play in this vicious game. That play was taken by the revolutionaries; they chose to use bombing, murder and kidnapping.

The threat posed by the FLQ terrorists and their supporters is out of all proportion to their numbers. This follows from the fact that they act stealthily and because they are known to have in their possession a considerable amount of dynamite. To guard against the very real possibility of bombings directed at public buildings or utilities in the immediate future, the Government of Quebec has requested the assistance of the Canadian Armed Forces to support the police in several places in the Province of Quebec. These forces took up their positions yesterday.

Violence, unhappily, is no stranger to this decade. The Speech from the Throne opening the current session of Parliament a few days ago said that "we live in a period of tenseness and unease". We must not overlook the fact, moreover, that violence is often a symptom of deep social unrest. This government has pledged that it will introduce legislation which deals not just with symptoms but with the social causes which often underlie or serve as an excuse for crime and disorder.

It was in that context that I stated in the House of Commons a year ago that there was no need anywhere in Canada for misguided or misinformed zealots to resort to acts of violence in the belief that only in this fashion could they accomplish change. There may be some places in the world where the law is so inflexible and so insensitive as to prompt such beliefs. But Canada is not such a place. I said then, and I repeat now, that those who would defy the law and ignore

the opportunities available to them to right their wrongs and satisfy their claims will receive no hearing from this government.

We shall ensure that the laws passed by Parliament are worthy of respect. We shall also ensure that those laws are respected.

We have seen in many parts of Canada all too much evidence of violence in the name of revolution in the past 12 months. We are now able to see some of the consequences of violence. Persons who invoke violence are raising deliberately the level of hate in Canada. They do so at a time when the country must eliminate hate, and must exhibit tolerance and compassion in order to create the kind of society which we all desire. Yet those who disrespect legal processes create a danger that law-abiding elements of the community, out of anger and out of fear, will harden their attitudes and refuse to accommodate any change or remedy any shortcomings. They refuse because fear deprives persons of their normal sense of compassion and their normal sense of justice.

This government is not acting out of fear. It is acting to prevent fear from spreading. It is acting to maintain the rule of law without which freedom is impossible. It is acting to make clear to kidnapers and revolutionaries and assassins that in this country laws are made and changed by the elected representatives of all Canadians - not by a handful of self-selected dictators - those who gain power through terror, rule through terror. The government is acting, therefore, to protect your life and your liberty.

The government is acting as well to ensure the safe return of Mr. James Cross and Mr. Pierre Laporte. I speak for millions of Canadians when I say to their courageous wives and families how much we sympathize with them for the nightmare to which they have been subjected, and how much we all hope and pray that it will soon conclude.

Canada remains one of the most wholesome and humane lands on this earth. If we stand firm, this current situation will soon pass. We will be able to say proudly, as we have for decades, that within Canada there is ample room for opposition and dissent, but none for intimidation and terror.

There are very few times in the history of any country when all persons must take a stand on critical issues. This is one of those times; this is one of those issues. I am confident that those persons who unleashed this tragic sequence of events with the aim of destroying our society and dividing our country will find that the opposite will occur. The result of their acts will be a stronger society in a unified country. Those who would have divided us will have united us.

I sense the unease which grips many Canadians today. Some of you are upset, and this is understandable. I want to reassure you that the authorities have the situation well in hand. Everything that needs to be done is being done; every level of government in this country is well prepared to act in your interests.

Unit I—Canadian Perspectives: Distinct and Rich

Before and throughout our nationhood, Canada’s diversity has been a source of pride and pain, strength and struggle. The wealth of worldviews represented in Canada challenges us, individually and collectively, to define ourselves not just as individuals, but as a nation unique among other nations. Though we live in different regions, work at different endeavours, and experience different customs, lifestyles, and ways of knowing, we strive to live together to honour all the voices and perspectives that make this country great. Through our literature - in all its forms – we explore the issues that influence Canadian culture and Canadian identity. What does it mean to be Canadian? What sort of people are we? How do we express and convey our identity as a people? What are our values, and how do we demonstrate them within and beyond our borders? How do our visual, oral, print, and multimedia texts reveal what it means to be Canadian? How does diversity benefit Canada and Canadians?



CC A30. 2

1. What stereotypes do we see about Canadians here?
2. What factual information do we see about Canada and Canadians?
3. Which elements make this an effective visual?
4. What tone does this visual have?

Create your own 8 ½ x 11 “Welcome to Canada” visual with similar style elements to this one. Include the “where we...” and a visual. Consider the tone you want it to convey and make your image match the tone. You may use computer images or draw and colour your own but you CANNOT use this identical visual.

Include:

- At least three visual features
- At least two text elements

Define the Individual, Negotiate the Community

1. What does it mean to be Canadian and what is our Canadian identity?
2. What is the relationship between the individual and the community in Canada? How do individuals shape a community and the country, and how do the community and the country shape their citizens?
3. What contributions have Canadian individuals (e.g., famous and not-so-famous; First Nations, Métis, Inuit, long-time Canadians, new Canadians) made to the character of the Canadian community? To the global community?

We Are More

Spoken Word Poem--Shane Koyzcan

<https://www.youtube.com/watch?v=YJCHrQ7V-Ws>

I Am Canadian

Poem by Duke Redbird (HO)

<https://www.youtube.com/watch?v=KtlivijlGUs>

Joe Canadian Rant

<http://www.youtube.com/watch?v=RuNQwwlK3xg>

O Canada

Songwriter: Phil Marshall

Artist: Classified

<https://www.youtube.com/watch?v=fF62J3vxPdQ>

CR A30.1

CR A30.3

CR A30.4

Before Viewing

1. What top five things do you see as defining being Canadian?

During Listening

2. Highlight the lines that speak to you.

After Listening

3. Choose 5 lines that you believe best define Canadian. Share them with the people at your table group.
4. Identify the tone of each piece. How are they different?
5. Identify and comment on the different writing styles between the three pieces.
6. What stereotypes are included in these pieces? Which ones (if any) do you find offensive?
7. Summarize the message of each poem.

We Are More
by Shane Koyczan

When defining Canada
you might list some statistics
you might mention our tallest building
or biggest lake
you might shake a tree in the fall
and call a red leaf Canada
you might rattle off some celebrities
might mention Buffy Sainte-Marie
might even mention the fact that we've got a
few
Barenaked Ladies
or that we made these crazy things
like zippers
electric cars
and washing machines
when defining Canada
it seems the world's anthem has been
"been there done that"
and maybe that's where we used to be at
it's true
we've done and we've been
we've seen
all the great themes get swallowed up by the
machine
and turned into theme parks
but when defining Canada
don't forget to mention that we have set
sparks
we are not just fishing stories
about the one that got away
we do more than sit around and say "eh?"
and yes
we are the home of the Rocket and the Great
One
who inspired little number nines
and little number ninety-nines
but we're more than just hockey and fishing
lines
off of the rocky coast of the Maritimes
and some say what defines us
is something as simple as please and thank you
and as for you're welcome

well we say that too
but we are more
than genteel or civilized
we are an idea in the process
of being realized
we are young
we are cultures strung together
then woven into a tapestry
and the design
is what makes us more
than the sum total of our history
we are an experiment going right for a change
with influences that range from a to zed
and yes we say zed instead of zee
we are the colours of Chinatown and the
coffee of Little Italy
we dream so big that there are those
who would call our ambition an industry
because we are more than sticky maple syrup
and clean snow
we do more than grow wheat and brew beer
we are vineyards of good year after good year
we reforest what we clear
because we believe in generations beyond our
own
knowing now that so many of us
have grown past what used to be
we can stand here today
filled with all the hope people have
when they say things like "someday"
someday we'll be great
someday we'll be this
or that
someday we'll be at a point
when someday was yesterday
and all of our aspirations will pay the way
for those who on that day
look towards tomorrow
and still they say someday
we will reach the goals we set
and we will get interest on our inspiration

because we are more than a nation of whale
 watchers and lumberjacks
 more than backpacks and hiking trails
 we are hammers and nails building bridges
 towards those who are willing to walk across
 we are the lost-and-found for all those who
 might find themselves at a loss
 we are not the see-through gloss or glamour
 of those who clamour for the failings of others
 we are fathers brothers sisters and mothers
 uncles and nephews aunts and nieces
 we are cousins
 we are found missing puzzle pieces
 we are families with room at the table for
 newcomers
 we are more than summers and winters
 more than on and off seasons
 we are the reasons people have for wanting to
 stay
 because we are more than what we say or do
 we live to get past what we go through
 and learn who we are
 we are students
 students who study the studiousness of
 studying
 so we know what as well as why
 we don't have all the answers
 but we try
 and the effort is what makes us more
 we don't all know what it is in life we're
 looking for
 so keep exploring
 go far and wide
 or go inside but go deep
 go deep
 as if James Cameron was filming a sequel to
 The Abyss
 and suddenly there was this location scout
 trying to figure some way out
 to get inside you
 because you've been through hell and high
 water
 and you went deep
 keep exploring

because we are more
 than a laundry list of things to do and places to
 see
 we are more than hills to ski
 or countryside ponds to skate
 we are the abandoned hesitation of all those
 who can't wait
 we are first-rate greasy-spoon diners and
 healthy-living cafes
 a country that is all the ways you choose to live
 a land that can give you variety
 because we are choices
 we are millions upon millions of voices
 shouting
 " keep exploring... we are more"
 we are the surprise the world has in store for
 you
 it's true
 Canada is the "what" in "what's new?"
 so don't say "been there done that"
 unless you've sat on the sidewalk
 while chalk artists draw still lifes
 on the concrete of a kid in the street
 beatboxing to Neil Young for fun
 don't say you've been there done that
 unless you've been here doing it
 let this country be your first-aid kit
 for all the times you get sick of the same old
 same old
 let us be the story told to your friends
 and when that story ends
 leave chapters for the next time you'll come
 back
 next time pack for all the things
 you didn't pack for the first time
 but don't let your luggage define your travels
 each life unravels differently
 and experiences are what make up
 the colours of our tapestry
 we are the true north
 strong and free
 and what's more
 is that we didn't just say it
 we made it be.

Joe Canadian Rant

Hey,
I'm not a lumberjack, or a Fur trader.
I don't live in an igloo,
or eat blubber
or own a dogsled.
And I don't know Jimmy, Sally or Suzy from
Canada,
although I'm certain they're really, really
nice.

I have a prime minister... not a president,
I speak English and French, not American
and I pronounce it About, not A-boot.

I can proudly sew my country's flag on my
backpack,
I believe in peacekeeping, not policing,
diversity not assimilation,

and that the beaver is a truly proud and
noble animal.

A toque is a hat,
a chesterfield is a couch,
and it is pronounced Zed,
not Zee... ZED!!
Canada is the 2nd largest land mass,
the 1st nation of hockey,
and the best part of North America.

My name is Joe...
And I am Canadian!
Thanks-you.

I am a Canadian
Duke Redbird

I'm a lobster fisherman in Newfoundland
I'm a clambake in P.E.I.
I'm a picnic, I'm a banquet
I'm mother's homemade pie

I'm a few drafts in a Legion hall in
Fredericton

I'm a kite-flyer in Moncton
I'm a nap on the porch after a hard day's
work is done

I'm a snowball fight in Truro, Nova Scotia
I'm small kids playing jacks and skipping
rope
I'm a mother who lost a son in the last
Great War
And I'm a bride with a brand new ring
And a chest of hope

I'm an Easterner
I'm a Westerner
I'm from the North
And I'm from the South
I've swam in two big oceans
And I've loved them both.

I'm a clown in Quebec during carnival
I'm a mass in the cathedral of St. Paul
I'm a hockey game in the forum
I'm Rocket Richard and Jean Beliveau

I'm a coach for little league Expos
I'm a babysitter for sleep defying rascals
I'm a canoe trip down the Ottawa

I'm a holiday on the Trent
I'm a mortgage, I'm a loan
I'm last week's unpaid rent

I'm Yorkville after dark
I'm a walk in the park
I'm a Winnipeg gold-eye
I'm a hand-made trout fly
I'm a wheat-field and a sunset
Under a prairie-sky

I'm Sir John A. MacDonald
I'm Alexander Graham Bell
I'm a pow-wow dancer
And I'm Louis Riel

I'm the Calgary Stampede
I'm a feathered Sarcee
I'm Edmonton at night
I'm a bar-room fight

I'm a rigger, I'm a cat
I'm a ten-gallon hat
And an unnamed mountain in the interior
of B.C.
I'm a maple tree and a totem pole
I'm sunshine showers
And fresh-cut flowers

I'm a ferry boat ride to the Island
I'm the Yukon
I'm the Northwest Territories
I'm the Arctic Ocean and the Beaufort Sea
I'm the Prairies, I'm the Great Lakes
I'm the Rockies, I'm the Laurentians

I am French
I am English
And I'm Métis
But more than this
Above all this
I am Canadian and proud to be free.

"I am a Canadian" is a sixty line poem celebrating the peoples of Canada, presented to Queen Elizabeth at her Silver Jubilee in 1977. Duke Redbird is an Indigenous Canadian poet and writer.

Oh...Canada

Songwriter: Phil Marshall; Artist: Classified

I told this god where I was from	I'm from Canada o-o-o Canada
He said oh, Canada	O Canada o-o-o Canada
Kinda laughs it off, real funny huh?	(O canada)
Yeah, uh, come on	I'm from Canada
1-2, 1-2,	O-o-o Canada
Mic. check, 1-2, 1-2	The class makes a sick beat, we call it a classic (x4)
Yeah	I've been around the globe and
(O Canada)	Heard of confusion
Uh, yeah	Honestly a lot o y'all are ignorant and stupid
From the land of the lost	Yes, we have microwaves, tv's and cell phones
Trans-Canada crossed	Unintelligent no, we invented the telephone
Patriotic and a honor	We made Yahtzee
With a hand on my heart	The light bulb, hockey
From the greatest of lakes	And bred the greatest playa's Gretzky to Crosby
To the greenest of greens	We all got at least one drinking buddy
To the rockiest mountains	And after one drink, all of us think we're funny
And everything in between	Our national mascot's a damn beaver
O-o-o Canada	O Canada we love our beaver
Oh you?re no fan of us?	Home o' Hell's Angels the North-CMP
'Cause our movie and TV shows are so amateur?	Home of Gordon Lightfoot and nasty tv
Yeah, we laugh at off, that don?t really bother me	The underground rail road
Look, we ain't serious unless you really gotta be	Georges St. Pierre
Humorous attitude like Kids in the Hall	Right here is where he calls home
Like Jim Carey Mike Myers yeah we claiming them	Our health care system
all	Y'all know its free
It's the great white north	I won't even get into the music on the streets
Home of the funniest actors	They say hip hop is dead
The front of the joke	Naw its up north with me
With an abundance of laughter	I could do this all day its a part of my routine
The red and white flag	But supper's almost done and tonight poutine
Keep it high keep it visual	I know where I'm from and I told ya before
People see Canada and get stereotypical	North of America hard to ignore
Think we finish every sentence with buddy or bye	Every time I go away I tell em for sure
And if it ain't that its either do, eh or guy	I'm from Canada o-o-o Canada
(Canataka A)	(I'm from the east coast of Canada)
Yeah we consider it people	O-o-o Canada
And smoking marijuana	(I'm from the east east east coast)
We consider it legal	Yo yo!
Still doing rap like the 1990's	See I'm from Canada so sometimes the words
But that's how we like it off timed and grimy	come out of my mouth like this
I know where I'm from and I told ya before	Get used to it
North of America hard to ignore	
Every time I go away I tell them for sure	

Pardon Me, I'm Canadian
iLit 2

CR A30.1

CR A30.4

Before Reading

1. See text prompt—divide your list into positive qualities and negative qualities.

During Reading

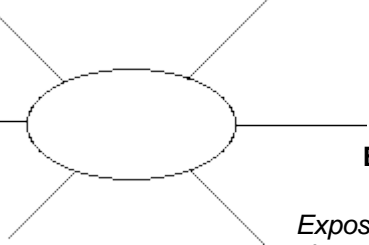
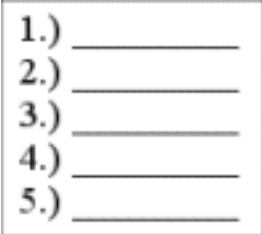
2. See text prompt—use a three column chart with the headings “country”, “custom”, and “meaning of custom” to organize your information

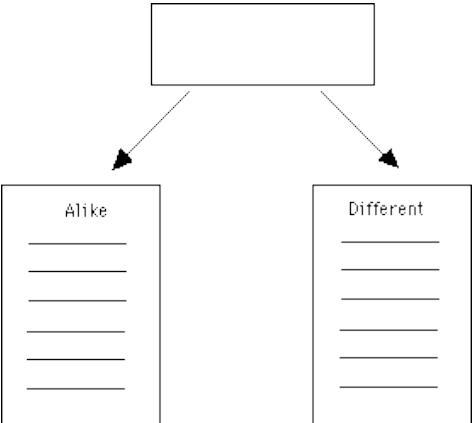
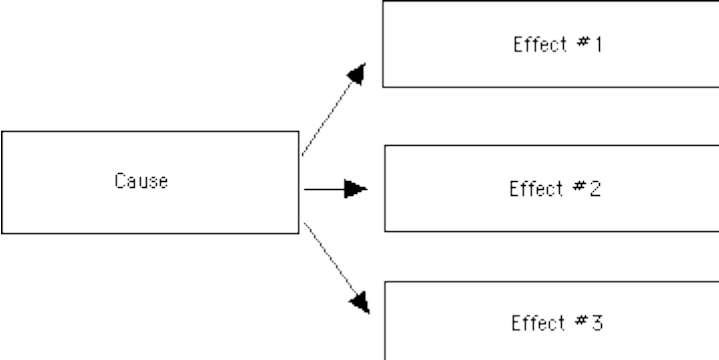
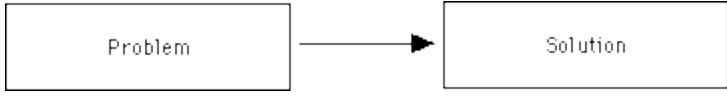
After Reading

3. Create the essay outline that could have been used to write this piece. Include the thesis, body paragraph main ideas, supporting evidence/anecdotes, and concluding restated thesis.
4. Identify the tone in the essay. Provide specific examples that point to that tone. Evaluate whether this tone is effective for this piece. Justify your response.
5. Comment on the diction in the piece. How are varieties of sentences used? How are fragments used? What makes the diction in this piece effective?
6. Identify the styles of exposition the author uses. Why would he choose this organizational pattern to deliver his message? See “What is Expository Writing” for style explanations.

What is Expository Writing?

Expository writing is a type of writing that is used to explain, describe, give information, or inform. The text is organized around one topic and developed according to a pattern or combination of patterns. The writer of an expository text cannot assume that the reader or listener has prior knowledge or prior understanding of the topic that is being discussed. Since clarity requires strong organization, one of the most important mechanisms to improve skills in exposition is to improve the organization of the text. The patterns shown below are frequently used to create an expository essay. Additionally, more than one pattern may be used within an expository essay.

Pattern Name	Written and Graphic Example of the Pattern
<p>Description The author describes a topic by listing characteristics, features, and examples. It provides details about how something looks, feels, tastes, smells, makes one feel, or sounds</p> <p>Cue Words for example, the characteristics are...</p>	<div style="text-align: center;">  <p>Example of Descriptive Writing</p> <p><i>Expository essays are written by students to demonstrate their knowledge and understanding of a particular topic. For example, a student might use a descriptive pattern to emphasize the features and characteristics of a topic. Sequential writing emphasizes the order of events, listing items in numerical or chronological order. A writer might use a comparison or contrast pattern to emphasize the similarities or differences between two topics. A cause and/or effect pattern shows the relationship between events, while a problem/solution pattern shows a different kind of relationship that discusses a problem and suggests solutions. Variations of these patterns are sometimes used, as well as a combination of patterns to create an expository essay.</i></p> </div>
<p>Sequence or Process The author lists items or events in numerical or chronological order.</p> <p>Cue Words first, second, third; next; then; finally</p>	<div style="text-align: center;">  <p>Example of Sequential Writing</p> <p><i>Expository writing is intended to convey the writer's knowledge about a topic. While different patterns may be employed to create the essay, every essay contains the same features: the introduction, the thesis, the body paragraphs, and the conclusion. The introduction is the first paragraph in the essay. The introduction contains the thesis statement, one sentence that summarizes the main idea of the essay. The body paragraphs follow the introduction and explain the main topics. Lastly, the conclusion is the final paragraph that restates the main topics and the thesis. Every expository essay contains these features, in this order.</i></p> </div>

<p>Comparison The author explains how two or more things are alike and/or how they are different. A comparison essay usually discusses the similarities between two things, while the contrast essay discusses the differences.</p> <p>Cue Words different; in contrast; alike; same as; on the other hand</p>	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  </div> <div style="text-align: center;"> <p>Example of Compare/Contrast Writing</p> <p><i>Expository writing has distinct features that distinguish it from creative writing. The content of an expository essay is factual and straight-forward while the content of a creative story is imaginative and symbolic. Expository essays are written for a general audience but creative stories are designed for a specific audience. The writing style of an expository essay is formal, standard and academic, while a creative story uses an informal and artistic style. The organization of an expository essay is systematic and deliberate; on the other hand, the organization of a creative story is more arbitrary and artistic. Finally, the most important difference between the two types of writing is the purpose of the text. An expository essay is written to inform and instruct, while a creative story is written to entertain and captivate.</i></p> </div> </div>
<p>Cause / Effect The author focuses on the relationship between two or more events or experiences. The essay could discuss both causes and effects, or it could simply address one or the other. A cause essay usually discusses the reasons why something happened. An effect essay discusses what happens after a specific event or circumstance.</p> <p>Cue Words reasons why; if...then; as a result; therefore; because</p>	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  </div> <div style="text-align: center;"> <p>Example of Cause/Effect Writing</p> <p><i>There are several reasons why so many people attend the Olympic games or watch them on television. One reason is tradition. The name Olympics and the torch and flame remind people of the ancient games. People can escape the ordinariness of daily life by attending or watching the Olympics. They like to identify with someone else's individual sacrifice and accomplishment. National pride is another reason, and an athlete's or a team's hard earned victory becomes a nation's victory. There are national medal counts and people keep track of how many medals their country's athletes have won.</i></p> </div> </div>
<p>Problem / Solution The author states a problem and lists one or more solutions for the problem. A variation of this pattern is the question- and-answer format in which the author poses a question and then answers it.</p> <p>Cue Words the problem is; the dilemma is; puzzle is solved; question... answer</p>	<div style="text-align: center;">  </div> <p>Example of Problem/Solution Writing</p> <p><i>One problem with the modern Olympics is that it has become very big and expensive to operate. The city or country that hosts the games often loses a lot of money. A stadium, pools, and playing fields must be built for the athletic events and housing is needed for the athletes who come from around the world. And all of these facilities are used for only 2 weeks! In 1984, Los Angeles solved these problems by charging a fee for companies who wanted to be official sponsors of the games. Companies like McDonald's paid a lot of money to be part of the Olympics. Many buildings that were already built in the Los Angeles area were also used. The Coliseum where the 1932 games were held was used again and many colleges and universities in the area became playing and living sites.</i></p>

Being Canadian
Film—Rob Cohen

strong language, alcohol consumption and references, some innuendo

CR A30.1

CR A30.2

Before Viewing

1. Which famous pop culture Canadians do you know?
2. How do you react when you learn that a celebrity is Canadian? Why do most people have strong reactions about famous Canadians? What does this say about Canadians?

During Viewing

Take notes on fact vs opinion and information that you agree/disagree with.

After Viewing

React to the text in a multi-paragraph personal response. Critique the content and the craft. What information do you agree with? What information do you disagree with? What do you like about the film? What do you dislike?

Pretty Like a White Boy
Essay by Drew Hayden Taylor in Pens of Many Colours

CR A30.1

CR A30.4

Before Reading

1. When someone asks what nationality you are, how do you respond? Why is this a problematic question?
1. Oka Crisis: The Oka Crisis was a 78-day standoff (11 July–26 September 1990) between Mohawk protesters, police, and army. At the heart of the crisis was the proposed expansion of a golf course and development of condominiums on disputed land that included a Mohawk burial ground. Tensions were high, particularly after the death of Corporal Marcel Lemay, a police officer, and the situation was only resolved after the army was called in. While the golf course expansion was cancelled, and the land purchased by the federal government, it has not yet been transferred to the Kanesatake community. The Oka Crisis revealed a number of issues in terms of Aboriginal affairs, as well as government and police responses to protests and occupations. The crisis played an important role in the establishment of the Royal Commission on Aboriginal Peoples. Investigations held after the crisis revealed several problems in the SQ's handling of the situation, including command failures and prejudice among SQ members. It has never been discovered who fired the shot that killed Corporal Marcel Lemay.
<http://www.thecanadianencyclopedia.ca/en/article/oka-crisis/>

During Reading

Highlight key ideas

Make, confirm, and adjust inferences on your copy of the essay.

After Reading

Topics for Exploration

Old Friends
iLit 1—p.56

CR A30.2
CC A30.1
CC A30.2

Before Viewing

See text prompt

During Viewing

See text prompt

After Viewing

In text:

- 1
- 2
- 4
- 6
- 7

Extension

- Using your class' photo, create a memoir in the style that Tamaki used.
- Using the photo and the numbers as a starting point, brainstorm things that stand out and memories you have in connection with each of the people in your class.
- Decide on the qualities and characteristics you want to highlight.
- Draft a point for each person in the photo that shows your perception and connection.
- Follow the revision process, including a conference.
- Create a published copy.

Celebrate the Glorious, Acknowledge the Scandalous

4. Why is it important for Canadians to recognize, historically and currently, both the glorious and the scandalous aspects of Canadian life?
5. What Canadian scandals have longevity and why? Why is acknowledgement of the scandalous difficult yet necessary?
6. What is the basis of Canadian national pride? What is Canada's international image in the global community?

“How the World Sees Canada”

CBC News article

<http://www.cbc.ca/news/canada/how-the-world-sees-canada-1.1130322>

<http://www.cbc.ca/news/canada/how-canada-is-perceived-around-the-world-1.3132343>

Talking to Americans--This Hour has 22 Minutes

<https://www.youtube.com/watch?v=gFgPX0hnNfA>

CR A30.1

CR A30.2

CR A30.4

Before Reading

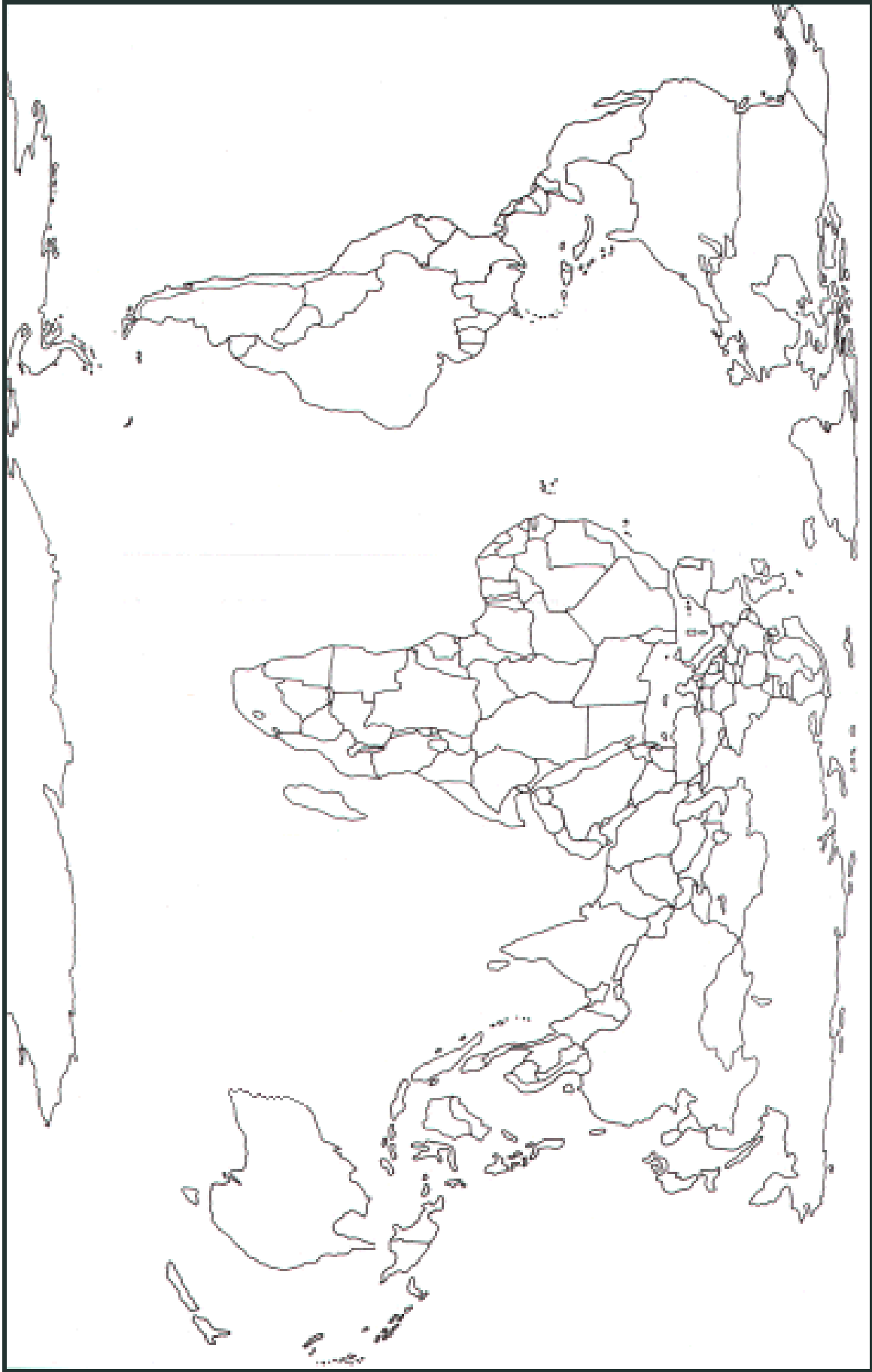
1. Predict which glorious parts of Canadian culture are widely known around the world.
2. What scandalous parts of Canadian culture are widely known?

During Reading

3. On the world map, jot notes about how people around the world perceive Canada. Colour code so positive impressions are in one colour and negative impressions are in a second colour.

After Reading

4. Whose voice is presented in this collection? Whose voice is missing?
5. What is Canada's international image? In a good paragraph, discuss what the general perception of Canada is and what you believe Canada should do to improve/broaden its perception in the global community.
6. What is the tone of the “Talking to Americans” text. What message is conveyed?



Lament for Confederation
Chief Dan George

White people, here's your one-time Canada Day special: Native people apologize back!
DREW HAYDEN TAYLOR

CR A30.1, CR A30.4, CC A30.4

Before Reading

1. What does “lament” mean?
2. Based on the title and author, predict what each text will be about and what type of text it will be.
3. Sentence purpose:
 - a. Declarative—tells information
 - b. Interrogative—asks a question
 - c. Exclamatory—provides emphasis
 - d. Imperative-expresses a request or command
4. Sentence order
 - a. Loose—main clause at the beginning, followed by modifiers or extra information
 - i. **I am willing to pay slightly higher taxes for the privilege of living in Canada**, considering the free health care, the cheap tuition fees, the low crime rate, the comprehensive social programs, and the wonderful winters.
 - b. Periodic—main point is at the end of a long sentence with modifiers at the beginning
 - i. Considering the free health care, the cheap tuition fees, the low crime rate, the comprehensive social programs, and the wonderful winters, **I am willing to pay slightly higher taxes for the privilege of living in Canada.**
 - c. Parallel—all clauses are composed in similar grammatical forms
 - i. I am willing to pay slightly higher taxes for the privilege of living in Canada, considering **the free health care, the cheap tuition fees, the low crime rate, the comprehensive social programs, and the wonderful winters.**
 - d. Balanced-- made up of two parts that are roughly equal in length, importance, and grammatical structure.
 - i. **I am willing** to pay higher taxes **but I expect** better services.
 - e. Inverted—verb comes before the subject. (think Yoda)
 - i. **Hit** me with the taxes.
 - ii. Seldom **had** he complained about the services.

During Reading

5. Identify the tone, purpose, and audience of each text.

After Reading

6. Identify literary devices in the text.
 - a. Simile
 - b. Metonymy
 - c. Apostrophe
 - d. Alliteration
 - e. repetition
7. Discuss the structure of each text. What makes these effective texts?
8. Identify examples of each sentence purpose and order in the texts.
9. What message is each author sending?
10. What examples of marginalization do the texts present?
11. Compare and contrast the two texts.

Lament for Confederation
Chief Dan George (Teswahno) 1899 - 1981
July 1, 1967—Empire Stadium, Vancouver BC

How long have I known you, Oh Canada? A hundred years? Yes, a hundred years. And many many seelanum [lunar months] more. And today, when you celebrate your hundred years, Oh Canada, I am sad for all the Indian people throughout the land.

For I have known you when your forests were mine; when they gave me my meat and my clothing. I have known you in your streams and rivers where your fish flashed and danced in the sun, where the waters said come, come and eat of my abundance. I have known you in the freedom of your winds. And my spirit, like the winds, once roamed your good lands.

But in the long hundred years since the white man came, I have seen my freedom disappear like the salmon going mysteriously out to sea. The white man's strange customs which I could not understand pressed down upon me until I could no longer breathe.

When I fought to protect my land and my home, I was called a savage. When I neither understood nor welcomed this way of life, I was called lazy. When I tried to rule my people, I was stripped of my authority.

My nation was ignored in your history textbooks -- they were little more important in the history of Canada than the buffalo that ranged the plains. I was ridiculed in your plays and motion pictures, and when I drank your firewater, I got drunk - very, very drunk. And I forgot.

Oh Canada, how can I celebrate with you this Centenary, this hundred years? Shall I thank you for the reserves that are left to me of my beautiful forests? For the canned fish of my rivers? For the loss of my pride and authority, even among my own people? For the lack of my will to fight back? No! I must forget what's past and gone.

Oh God in Heaven! Give me back the courage of the olden Chiefs. Let me wrestle with my surroundings. Let me again, as in the days of old, dominate my environment. Let me humbly accept this new culture and through it rise up and go on.

Oh God! Like the Thunderbird of old I shall rise again out of the sea; I shall grab the instruments of the white man's success -- his education, his skills, and with these new tools I shall build my race into the proudest segment of your society.

Before I follow the great Chiefs who have gone before us, Oh Canada, I shall see these things come to pass. I shall see our young braves and our chiefs sitting in the houses of law and government, ruling and being ruled by the knowledge and freedoms of our great land.

So shall we shatter the barriers of our isolation. So shall the next hundred years be the greatest in the proud history of our tribes and nations.

http://www.canadahistory.com/sections/documents/1967_dan_george.htm

White people, here's your one-time Canada Day special: Native people apologize back!
DREW HAYDEN TAYLOR - Jun. 30 2012

Canada Day has always been a mixed bag for Canada's native people. It makes us think of many things: patriotism, flags, sunburned cottagers, barbeques and exploding fireworks. That's the good stuff.

For some, though, it's a reminder that it was four years ago when Prime Minister Stephen Harper apologized to the first nations, Inuit and Métis inhabitants of this country for the imposition and effects of the infamous residential-school system.

Since then, much has been said and written about that apology: Did it go far enough? Too little too late? What's next? That is something I am afraid only educated, wealthy white men in positions of power can decide.

However, some in the native community feel that perhaps we are being a little lax in not issuing an apology of our own.

We are not without some culpability. In the centuries that have passed since that fateful day of contact, we ourselves have been negligent and irresponsible in not acknowledging our liability in many regretful incidents and events in the past.

So in the spirit of cooperation, I would like to offer up these apologies to the people of Canada on behalf of the NAFNIP (native/aboriginal/first nations/indigenous people):

We hereby apologize for being so inconsiderate as to occupy land that, one day, your people would want. Even though we did not have a postal system or an Internet, this was an inexcusable oversight. We hope you are enjoying it.

We apologize for having so many politically correct and incorrect names for you to call us - everything from native to aboriginal to first nations to wagon burner to status-card number 48759375876-1.

In retrospect, to make things easier for you, we should have stayed in India, where we were originally thought to have come from. Unfortunately today it is really hard to get decent palak paneer on the reserve.

We hereby apologize for not understanding the subtle connections between God, children and sexual abuse. Some are still struggling with appreciating this association.

They are forgetting that, early in the Bible, it says, "Let there be white. And it was good."

We apologize for wanting rights to minerals and other natural resources that exist beneath our feet. When you negotiated for our land, you meant to the Earth's core.

We did not fully comprehend that when we were put on reserves where our rights to the land only went two or three feet below the surface.

Anything that falls down a sewer grate basically belongs to the Federal Government.

We apologize for being so concerned about the disappearances of so many native women.

We did not realize that the professional attitude of most law-enforcement agencies towards this issue was basically "out of sight, out of mind." From now on, we'll report any native women that go missing as white women with dark tans. That should speed up response time.

No need to thank us.

We hereby apologize for straining the Canadian health system due to our propensity towards diseases like diabetes. I know it has been said we put the word "die" in diabetes, but being introduced to all that Kraft Dinner and potato chips was definitely worth giving up the steady diet of salmon and deer.

I am sure the vegetarians are happy.

We apologize for launching so many land claims against the federal and provincial governments. One of our most ancient teachings tells us it is our sacred responsibility to make sure as many lawyers as possible are fed and looked after.

Where would they be without us?

We hereby apologize for wanting autonomy from the Federal bureaucracy of the DIA (Department of Indian Affairs). ... Wait a minute, make that DIAND (Department of Indian and Northern Development). ... Sorry, but I think it's now called INAC (Indian and Northern Affairs Canada). ... No, I have just been informed the Ministry's official name is now AANDC - short for Aboriginal Affairs Northern Development Canada. ... Now I forget what my original point was.

And though it had nothing to do with us, we are sorry for obvious reasons for the unique acronym of a once-testy office known as the Government of Ontario Native Affairs Directorate.

Finally, and perhaps most of all, we apologize for helping Canada/Great Britain win the War of 1812 against the Americans. There are many in the native community who feel Barack Obama would be a far more interesting leader than Mr. Harper.

But in our defense/defence, who could have guessed?

Apology Day
iLit 1—p. 133

The Canada Most People Don't See

<http://www.macleans.ca/news/canada/the-canada-most-people-dont-see/>

Wrongs of the Past
iLit 1—p.144

Before Reading

See text prompt

During Reading

See text prompt

After Reading

Text prompts 1, 2, 5, 6

The Last Man in Africville
iLit 1—p. 92

Before Reading

What do you know about Canada's black history?

How would you respond if your home and neighbourhood were slated for destruction? Would you act or let it happen? What kinds of things could you do?

During Reading

Make note of the injustices the municipal government served on the people of Africville.

After Reading

Text prompts 1, 2, 3, 5, 6

Lit Circle Novel Study

CR A30.1
CR A30.4
CC A30.3

Choose from:

Secret Lives of Sergeant John Wilson

April Raintree (M)

As I Remember It (M)

Indian Horse

As Long as the Rivers Flow

No Man's Land

The Education of Augie Merasty

From The Ashes (M)

The Strangers (M)

1. Section the book into 6 parts. You will be responsible for one section each discussion day.
2. Choose a role sheet for each discussion day. You must have a discussion director for each discussion day; the other roles will rotate based on how many people are in your group.
3. Read and annotate as you go. Complete your role sheet for each section.
4. Focus on themes and questions for deeper understanding in your discussions and study of the novel. Your contribution to the discussions is assessed as part of the novel comprehension outcome as is speaking in small group situations.
5. Final Panel Discussion:
 - a. Audio or video recording of your group discussing the following questions for deeper understanding with references to your book. Alternate who addresses each question first to give each person equal opportunity to respond.
 - i. General thoughts on the book, both for its content and for its craft.
 - ii. How do the characters in the book shape the community and the country and conversely, how do the community and the country shape the citizens?
 - iii. Why is it important for Canadians to recognize both the glorious and the scandalous aspects of Canadian life, both historically and currently?
 - iv. How are the multicultural perspectives in Canada addressed by its authors?
 - v. What perspectives have been dominant in Canada? Which have been or are marginalized? Why?
6. Hand in:
 - a. Role sheets
 - b. Annotations and rough notes
 - c. Digital copy of your final panel discussion

Shift Centres, Blur Margins

7. What perspectives have been dominant or privileged in Canada? Why? What perspectives have been and are marginalized? Why?
8. How are the multicultural perspectives in Canada captured and represented by its artists and authors?

Stolen Sisters

<http://www.stolensisters.com/page3.html>

My Sisters

Nikita Longman poem—iLit

<https://www.youtube.com/watch?v=wSnC8H5gRSA>

CR A30.1

CR A30.2

CR A30.4

Before Viewing and Reading

Which perspectives are dominant in Canada? Which are marginalized? Why? How can we change this?

During Viewing and Reading

Consider the perspectives presented. Whose voice is heard? Whose is not?

After Viewing and Reading

1. What message are the film clips sending?
2. Are the clips effective? Why?
3. What message is the film maker sending about marginalized voices?

4. After reading the poem through twice, summarize what the speaker is trying to convey.
5. Who is the “you” in the poem? How do you know?
6. Write a possible title for the poem.
7. With your table group, share your ideas and decide on the best title within your group.
8. Discuss what the author is encouraging the reader to do to stop violence against FNMI women.
9. How would you represent the main idea of the poem?

Shifting Centres, Blurring Margins Photo Essay

CCA 30.1
 CC A30.2
 CR A30.1
 CR A30.2
 CR A30.3
 CR A30.4

- Prepare a photo story or visual multimedia presentation capturing Canadian multicultural perspectives by a variety of artists and authors (minimum of 10 perspectives from a minimum of 5 sub-cultures, both dominant and marginalized).
- Include visual (photo or video clips), audio (music and/or spoken words), and text (quotes from authors, headlines, captions) component.
- Develop a presentation that is appropriate to the
 - Subject--multicultural perspectives by artists [visual art, actors, musicians, singers], and authors [adult, youth, and children’s stories, poets, songwriters]
 - audience (Canadian teens and adults)
 - purpose (informing and entertaining)
- Create a central focus and maintain focus throughout.
- Sequence visuals and audio in best possible order and support them with text. Be sure to have an introduction, a body, and a conclusion for your piece.

Some people/perspectives to consider:

Boonaa Mohammed	Michael Ondaatje
Chansons de Louis Riel	Neve Campbell
David Bouchard	Rafeef Ziadah
Drake	Robert Munsch
Graham Greene	Sabrina Jalees
http://diversemagazine.ca	Sandra Oh
http://www.shelleylambefineart.com/projects/162	Seth Rogan
Jin-me Yoon	Shane Koyczan
John Carrey	Shaun Majumder
Joseph Boyden	Susan Aglukark
KD Lang	Tommy Chong
Kn’aan	Vincent Lam
Little Mosque on the Prairie	Wayson Choy
Lorne Cardinal	Yassin Alsalman
Michael Lonechild	Etc, etc, etc

Understand Beliefs, Initiate Action

9. How can Canadians and their communities with varying and divergent beliefs act ethically, cooperatively, and respectfully?
10. How can the individual or collective beliefs of Canadians influence Canada's actions?
11. How do Canadians facilitate understanding of one another's beliefs?

Why Apathy is Boring
iLit 2—pg. 69

CR A30.1
CR A30.4

Before Reading

See text prompt

During Reading

See text prompt

After Reading

Text prompts 1, 2, 4, 5

Community Involvement is Just Good Business
Article—Craig and Mark Kielburger

CR A30.1
CR A30.4
CC A30.1
CC A30.4

Before Reading

List all the volunteer activities you have been involved in through your high school years. What things do you anticipate being involved with as a young adult? When you are older?

During Reading

Highlight the types of volunteer and social action activities employees in the article engage in.

After Reading

How would you respond if your new potential employer required volunteerism and social action as part of your job? Would you take the job or pass it up? How might you contribute if your company required it? What types of activities would you get involved in?

Extension--Editorial

Choose **one** of the following prompts and respond in a multi-paragraph editorial style personal essay. Be sure to reference current social issues, media, etc to support your claims.

How can Canadians and their communities with varying and divergent beliefs act ethically, cooperatively, and respectfully?

OR

How can the individual or collective beliefs of Canadians influence Canada's actions?

Editorials have:

- Introduction, body and conclusion like other news stories
- An objective explanation of the issue, especially complex issues
- A timely news angle
- Opinions from the opposing viewpoint that refute directly the same issues the writer addresses
- The opinions of the writer delivered in a professional manner. Good editorials engage issues, not personalities and refrain from name-calling or other petty tactics of persuasion.
- Alternative solutions to the problem or issue being criticized. Anyone can gripe about a problem, but a good editorial should take a pro-active approach to making the situation better by using constructive criticism and giving solutions.
- A solid and concise conclusion that powerfully summarizes the writer's opinion. Give it some punch.

Community involvement is just good business
MAY 26, 2014 |
BY CRAIG & MARC KIELBURGER

Kneeling on the rocky ground, the tall thin labourer used his bare hands to prepare a mound of sand, gravel and cement mix. Under the blazing Indian sun, he wiped his brow with an arm caked to the elbow in grime before grabbing a shovel to work the materials into another batch of concrete for the schoolhouse floor. You'd never suspect this sweat-drenched worker was Bill Thomas, CEO of one of Canada's largest accounting and professional services firms, KPMG.

Around Thomas, other senior managers, partners, and chartered accountants from KPMG offices across Canada hauled rocks and lay bricks. An intern helped village children paint a mural on the school wall. Together these financial whizzes were building a new schoolroom for the village of Udawad in India's northwestern Rajasthan province.

The evolution—we might even say revolution—taking place in the field of corporate social responsibility has been fascinating to behold. For the best companies, making your employees recycle, and cutting a big cheque once a year to some lucky charity, is no longer good enough. They're making "giving back" an integral part of doing business.

While you don't necessarily have to build a school if you want to rise up the corporate ladder at KPMG, you have to be involved in your community. When performance evaluation time rolls around, or promotion opportunities beckon, you are assessed not only on job achievements, but on your record of volunteerism. Community engagement is considered a core competency alongside team leadership and building client relationships.

In the world of telecommunications, TELUS is showing everyone how it's done. Since 2000, TELUS has contributed more than \$350 million to a wide range of charitable causes across Canada. As part of the company's philanthropic philosophy, Give Where We Live, TELUS employees have rolled up their sleeves for 5.4 million hours of volunteer service. In 2006, the company launched its TELUS Day of Giving. On this day (this year it's May 31), thousands of team members, retirees, their family and friends, volunteer to make lasting change within their communities.

Last year, TELUS also launched a new initiative in partnership with us called Give Where You Live. It's a school curriculum program with workshops and speaking tours that teaches giving and volunteerism in the classroom to inspire a generation of socially engaged young people. And so many other companies are going beyond the cut-a-cheque model of corporate giving. Cisco Systems works with governments and NGOs in sub-Saharan Africa to spread Internet connectivity and offer technology training. Software company SAP Canada created an online network and mobile app that connects potential volunteers with non-profit organizations in need of help.

And companies are increasingly looking at ways to employ their corporate skills and logistics, as well their pocketbooks, to give back. In 2010, massive flooding destroyed the homes and possessions of millions of Pakistanis. Credit card company Visa used its knowledge and technology to help the Government of Pakistan create a pre-paid debit card system that allowed flood survivors to purchase food and other essentials.

So what's the benefit making community giving and volunteerism a core business activity? Study after study shows consumer attitudes are changing as the millennials attain more buying power. When New York University researchers compiled the results of numerous consumer studies, they concluded that 60 per cent of shoppers were willing to spend as much as 17 per cent more for products that came with social or environmental benefits. A recent Forbes Insights poll found that 93 per cent of global executives agreed that their companies could "create economic value by creating societal value."

Craig Jelinek, the CEO of retail giant Costco, made headlines and infuriated other CEOs by giving his employees higher wages and better health benefits than his competitors, and publicly advocating for a higher national minimum wage. Costco profits continue to soar.

But more than the bottom line, it's also about attracting the top talent from the next generation of workers. In a study conducted for David Stillman's book *The M-Factor: How the Millennial Generation is Rocking the Workplace* (Harper Business, 2010), 90 per cent of millennials said that "having an opportunity to give back via my company" was an important factor in their decision to join an organization.

Welcome to the new millennium, where giving back is just good business.