Picturing Canada: Urbanization and the Changing Canadian Identity

Overview:

This unit is intended to accompany the Ontario Social Studies (History) Curriculum for Grade 8. The periods of study for this level are broken into two sections: 1850-1890 and 1890-1914. This thematic lesson set spans both periods and uses art and artifact to have students attempt to answer the following question: “What does Canada look like?”

The lessons use art and artifact to loosely explore how Canada is represented in various medias. The concept of a “Canadian identity” is a rich topic, and artworks/visual media have played a major role in building our understanding of who we are and how we belong to this country. By unpacking some of the symbolism and underlying meaning in these images and items, students can explore the biases and stereotypes (of others and themselves) that have been built into the canonical Canadian history. As they work to answer the unit question, they will begin to understand that there is no one Canadian identity; rather, individual experiences and worldviews affect how each person belongs to this country.

This unit uses the concept of a museum exhibit or “cabinet of curiosities” to invoke curiosity and encourage students to become active historians. This requires some advanced preparation for the teacher (assembling your class “cabinet” of artifacts) but it works well as both a hook for each lesson and as a prompt for signalling the beginning of the period.

Each lesson incorporates primary sources to engage students with history and give them a pathway into understanding historical perspectives. The lessons can stand alone as unit starters/enders, but I encourage you to follow this model and build even more lessons that use art and artifact to explore the changing Canadian identity in this historical period.
What is a “cabinet of curiosity?”

A cabinet of curiosity was like an early museum. In Renaissance Europe, wealthy people would collect what they considered to be strange or “curious” objects from around the world. These cabinets (or entire rooms, when the collection was large enough) would include art and artifacts (from the natural world and human-made) that were unfamiliar to the society in which the owner lived. The artifacts usually came from the ancient world or foreign nations. Sometimes these items were misidentified hoaxes (for example, a narwhal’s horn labelled as having belonged to a unicorn), but these items increased the sense of wonder surrounding the collection.

Examples of items that might be in a European cabinet: Ancient Greek sculptures, preserved/stuffed animals or pelts from North America, pieces of coral, Maasai beadwork, pots, skulls, books, etc.

See the Metropolitan Museum of Art’s webpage for a more detailed description and some visual examples.

How do I construct a cabinet for these lessons?

Having a physical “cabinet of curiosities” in your classroom will heighten the students’ feelings of discovery when they encounter the object connected with the lesson. The items within your classroom version are not always as fantastical as in a real one and may or may not be primary sources from Canadian history. They have a more important function: to act as a hook and a memorable symbol of the lesson.

The “cabinet” need not be elaborate: you could designate a decorated box, chest, or even a classroom cupboard as the cabinet, placing the day’s item inside before the lesson. You could also stack a group of boxes together on their sides and place an item in each box. At the beginning of each lesson, take the lid off the front of the box to reveal the item inside. Leave the explored boxes open throughout the year. This creates a sort of “advent calendar” feel to the unit, as students begin to guess or anticipate what might be behind the “door” of the next box.

You could also use a bulletin board as a display for your “cabinet” items. This option allows you to incorporate some related student work beside the original artifacts.

Curriculum Expectations Addressed in this Unit

This unit focuses closely on **A2.5 & B2.5:** (“Evaluate evidence and draw conclusions about perspectives...”) but each individual lesson uses and addresses multiple other expectations.
Teaching to the Student:

A Note on Differing Needs and Abilities

While these lessons are quite detailed, they are not set in stone. Few things are. I've made notes throughout for to use your professional discretion when teaching your specific group of learners.

Groups can be increased/decreased for most activities, and individuals are usually welcome to tackle the assignments on their own if that's how they learn best.

Tailor the amount of content or questions that you ask to your own class. I’ve given many different types of questions in my lessons, but by no means do you have to address them all at once (and you are absolutely welcome to go even further). Let your students inform how deep you go into each issue.

Written activities do not have to be pen on paper. While I’ve written the activities in this manner, individual learners may feel more comfortable using electronic writing methods. I've attempted to differentiate the types of record-keeping in the lessons (narrative, graphic organizers, expository writing, illustration) but please incorporate other strategies as you see fit.

Accommodations and modifications can be made to the summative assignment as you see fit. As a starting point, I would suggest altering the expectations (type or amount) to suit your learners.

Extra time can always be given. If your group (or certain individuals) is struggling or really enamoured with a concept, extend the lesson where possible. Of course, there are only so many days in a year, but don't sacrifice understanding to the textbook timeline. The sense of achievement we get from understanding is not something to overlook. It's an important part of education and one that we should try to facilitate at every turn.

About the Author

Emily Jackson is an I/S (English/History) Teacher Candidate at Queen's University. She completed her Bachelor of Arts (Honours)/Concurrent Education degree in Art History at Queen's in 2013. She uses art in her lessons to build visual literacy skills and provide students with new ways of “reading” about the subject matter. She loves to explore, both locally and internationally, for new ways to understand her own Canadian identity.

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Lesson Overview

This lesson introduces students to the subject of history and the historical thinking concepts. It covers the selection of Ottawa as Canada’s capital city and addresses the political deadlock and formation of the coalition government in the 1850s and 60s. More importantly, it introduces students to finding information in visual primary resources (maps—not just text resources). Since this unit is focusing on how Canada is represented in visual sources, this is an important skill to introduce from the beginning. **Cabinet of curiosity item:** a rope marked off with five sections.

Learning Goal

Students will be introduced to graphic/visual primary sources (maps) and begin to draw evidence from these sources. They will take on multiple perspectives to understand how the same evidence/events affect different people in different ways.

Curriculum Expectations

- Inquiry: Perspectives in the New Nation
  - A2.5 & B2.5: Evaluate evidence and draw conclusions about perspectives of different groups on some significant events, developments, and/or issues in Canada during this period

Also explored:
  - A2.3 & 3.3: Analyse and construct maps...

- Introduction to The Big Six (implicit, but particularly focusing on using evidence and historical perspective)

Materials

1. Primary Source Documents
two maps, Figs. 1.1 & 1.2 (Appendices) -- enough copies for small groups

2. Other Materials
   • blackboard/Smartboard
   • whistle
   • sidewalk chalk
   • tape
   • a few pieces of chart paper
   • marker
   • camera
   • current map of Canada, Fig. 1.3 (Appendices)
   • short piece of rope with five sections marked out on it with tape (wrap one piece of tape around the middle of the rope, and then the other four evenly spaced on either side of the middle piece) -- consider having a few of these made so multiple students can examine them at once

3. Instructions for teacher
   a. Included in lesson body.
   b. prepare rope “artifact” and print maps

4. Prompts for students
   a. The Cabinet of Curiosity: At the beginning of each of these lessons, the students have the opportunity to “open” a cabinet door and examine the mysterious object within. The object links (in some way) to the lesson, but the more important thing is that they have the opportunity to practice their analytical thinking and questioning skills in a novel way. When you tell the students to “open the cabinet,” you are signalling to them that the lesson will be part of this unit and exploring visual media, primary documents, and Canadian identity.

Plan of Instruction

*note: This is a dense lesson with lots of activities. If you know your learners need more time with one activity, I would suggest condensing the “Discussion” activity into just a verbal exercise (have them tell you reasons why your town would/wouldn’t be a good
capital based on what they’ve seen in the past) and move the Writing Blast to another period or have it as a 5-minute homework assignment.

Warm Up (5 minutes)

1. Welcome students to their very first history class of the year. Explain that they will be beginning their study around 1850, just before Canada “officially” became a country. Give a bit of historical context (Canada East and Canada West, the Maritimes, growing urban centres and industrialized life). Tell them that inside the cabinet is their first clue as to how Canada got started on the path to confederation. Open/have a student open the first cabinet door. Inside is/are the rope(s). Pass it around, and have the students examine it. Ask your students a variety of questions:

   a. What is it? What do you notice first? Is it similar or different than other ropes you’ve seen? Why do you think this item is important? What might it do or represent? What else do you wonder about?² (While this isn’t a primary source document, having them begin to think about it like it is right from the beginning will quickly ingrain this process of historical thinking). Record their thoughts on the blackboard/Smartboard/chart paper.

Discussion (Activating Prior Knowledge) (7 minutes)

1. Go out to the school yard with the class. Have them take paper and pens with them. Take a whistle, tape, markers, sidewalk chalk chart paper, camera, maps, and rope(s) with you.

2. Create a scenario: The Canadian government has decided to move the capital city from (could ask them where the capital is) Ottawa to another place (or, if in Ottawa, you could say the capital of Ontario was changing).

3. They have 2 minutes to look at their surroundings in the schoolyard to find one piece of evidence in favour of/against changing the capital to their hometown. Explain evidence (have students provide you with examples, but be prepared to supply some of your own). Identify/explore some possible features together (great transportation, cultural sites, an advantageous vantage point, etc.). Explain that they can only write down evidence that they can see/interact with from the schoolyard (not what they know of their town’s other features or history). Tell them to write down what their evidence is and why they think it means their town would be a good capital city. They can work in pairs or small groups if they wish. Split the class into for/against groups. Make sure they are aware of the time limit and that you’ll blow your whistle when they must
return. Make sure you set out clear boundaries in the schoolyard so that you can see all of your students throughout the activity.

a. Depending on your group of learners, you might want to give them categories for looking (landscape, foliage, water, climate, buildings, etc.) to focus their thoughts and provide enabling constraints.

4. Do the activity. *At this point, you could take the class back inside if the weather isn’t great or you don’t want to be outside. Instead of using chalk on the ground, distribute chart paper and markers to each group. However, I will continue writing as if you’re outside the whole time.*

**Modeling**

(10 minutes)

5. Call them back to the meeting place (somewhere with pavement/asphalt). Write the name of your community in marker on the chart paper (taped to the school wall) on the pavement and circle it. Demonstrate/model how to make a mind map of all the reasons why your town should/shouldn’t become the new capital by branching off one piece of evidence from the centre circle (town name). From the piece of evidence, draw a link to why this evidence proves the town both would be/wouldn’t be a good capital (if it’s on a hill, a positive might be its defensive position and a negative might be its inaccessibility. Have the students share their own observations as you write them on the mind map.

6. As you go, discuss some of the reasons out loud. Draw their attention to the different perspectives the groups had for similar evidence. Incorporate/segue this discussion of what they observed into a mini-lesson about how Ottawa came to be capital (Queen Victoria’s decision) and the reactions people and political parties had to it/their reasons for other cities. Touch on how these differing perspectives extended past choosing a capital into most of the parliamentary decisions and nothing was getting done (political deadlock, back-and-forth shuffle between parties). Explain how this lead to George Brown’s coalition government. Consider drawing out a simple map of Canada East/West to visually locate Toronto, Kingston, Ottawa, Montreal, and Quebec City for your students.

**Guided Practice**

(18 minutes)

1. Divide class into four groups: Tories, Clear Grits, Parti Bleu, and Parti Rouge (groups can be further broken down if you have a large class—just make sure there is at least one group to represent each party). Explain the basic beliefs of each party to the groups. Have one group member jot these beliefs down on a piece of paper or with
chalk on the ground. Find a rock or something to hold the piece of paper down on the
ground if it’s windy.

2. Distribute maps from 1855 to groups. Tories and Clear Grits receive map of Canada
West; Parti Bleu and Parti Rouge receive map of Canada East.

3. Have groups locate the five cities on the map and circle them. Demonstrate with
Ottawa yourself (difficult to find on these maps). Provide them with a modern, clear
map of Canada to help them find the cities. Have them help one another.

4. Have the students look at the maps. What are the features on this map? How is it
delivering information? Write down a class list (title, cities, counties, waterways,
illustrations, scale... and also look at what it doesn’t have, like roads, railways,
population densities, etc.) on a piece of chart paper. Note the images of First Nations
people and wonder aloud if/when they get to have input on the creation of Canada.
Take a minute and ask them why they think these peoples are included with cities and
Niagara Falls as “symbols of Canada.” (This is a concept that deserves more than 5
minutes and should be addressed in the next lesson, but it’s worth drawing their
attention to it now).

5. Based on what they know of their party’s beliefs, Canadian history, and the features of
this map, which city would benefit them the most? Have each group create a concept
map with chalk on the ground. Have them write their party and city of choice in the
centre, with evidence and reasons why around it. They get five minutes for this task.
Circulate and see what thinking they’re doing.

6. After they’ve explored one party for five minutes, have them switch to another group’s
mind map and geographical map (with Canada East and West groups switching -- for
another perspective and primary source). Read the previous group’s ideas and add
some more. They have five minutes for this as well. Circulate and tidy up. Take
pictures of their work!

**Independent Activity**

(5 minutes)

1. **Five minute writing blast.** On a blank piece of paper, answer the following question: If
you could choose any city/town in Canada to be the nation’s capital, which would it be?
Do you have a particular perspective or reason for choosing this place? Think about
some of the reasons (geographical location, accessibility) we explored today and include
any others that might apply to your place of choice. **This could be assigned as
homework, postponed for the next day, or included in a language arts lesson if you run out of time.

**Sharing/Discussion/Teaching** (5 minutes)

1. So what did all of this have to do with the rope? Pull it out and if you have extras, pass some around (keeping one for yourself). Have them examine the rope again and put forward some thoughts. Take out a marker and, on the 5 tape segments on the rope, write the letters T, K, O, M, Q (from left to right). Show them. See if they connect the letters as the initials of the five main cities that were in running to be the capital.

Remind them that the parties, unable to settle on a city or any other law, compromised. They created a coalition (combined) government at a central location (Ottawa). To move forward to Confederation, they had to come together. Tie a knot in the rope, centering it over the O(ttawa) section. That is what rope has to do with Confederation. It's a tangible/symbolic representation of the concepts that will hopefully help them remember the basic concepts taught today.

   a. As a parting note, remind them that rope can be cut and knots can be undone. Knots can tie things together, but they can also tangle things up. (It’s a good extended metaphor that you could continuously return to when a “change” happens in your history studies). Think aloud: who participated in making the decision for the coalition “knot” and who was left out? Address these complications the next day.

**Assessment**

- **Diagnostic (for learning):** answering questions to analyze an artifact (rope), finding evidence and providing a reason for its significance (local capital activity), writing blast

- **Assess their historical thinking baseline:** have they been introduced to these concepts before? Are they quickly picking them up (review) or are they struggling a bit (learning for the first time)? Are they able to easily reflect on what they’ve learned in a lesson (writing blast) or do they struggle with making that link? This lesson comes right at the beginning of the year so these questions are important to answer so you know how best to pace your lessons in the future.
• Formative (of learning): The writing blast is also in this category, because it (and their verbal answers) demonstrate if you’ve taught the lesson in a way they understand or if it should be revisited.

Next Day

1. Explicitly introduce The Big Six historical thinking concepts. Use today’s activity as a scaffold/link into the broader concepts (“remember yesterday when we looked for evidence on the playground...?”).

2. Review information and terms learned yesterday (coalition government, features of a capital city, confederation, the political parties in 1860, political deadlock) and perhaps do a brief related activity on paper (if you plan to test this information and want them to have a traditional “note”). Explore who was left out of these governmental proceedings further.

Interdisciplinary Extension Activity

Language Arts: Read *Wonderstruck* by Brian Selznick.

A story told in words and pictures, this novel follows the intertwined lives of Ben and Rose. It explores cabinets of curiosity, museums, collections, and history in a complex and visually beautiful way. While the reading level might be a bit juvenile for grade 8, the concepts are not, and it would be a great text to link the history unit to English class (particularly a media unit, since the novel uses images for half of the story).

Reflection/Notes

How did the lesson go? What worked? What would you change?
Lesson Overview

This lesson explores the historical thinking concept of evidence through a visual analysis of multiple artworks. Students were introduced to the concept of evidence in the last lesson and have an opportunity to further explore it here. Content-wise, it links into the growing nation in the 1870s and early 1880s. Multiple new provinces and territories have made Canada an expansive nation, but as of yet, there is no railway to connect the different places. How do Canadians learn about the different parts of the country?

By looking at artworks as a form of communication, the lesson explores perspectives (of the artist and viewer) through a series of questions. Now that the country is so large (social/political change) and localized geography no longer is the main “identity-maker,” how is Canada being represented? Whose perspective is being represented as the “Canadian” perspective, and who is being left out? Why is it important to look at visual documents when exploring history? Cabinet of curiosity item: a shell/piece of burned wood (charcoal), leaves, roots (something related to traditional Mi’kmaq dye/pigment-making).

Learning Goal

Students will learn to look at art as primary source evidence, analysing it for the artist’s perspective and what the artist wanted to convey about the subject to the viewer. Students will practice using thoughtful questions to guide investigations into the perspectives of various artists on Canada and Canadian identity.

Curriculum Expectations

• Inquiry: Perspectives in the New Nation
  • A2.5 & B2.5: Evaluate evidence and draw conclusions about perspectives...
    Also explored: A2.4 & B2.4: Interpret and analyse information and evidence...

• Historical Thinking Concept: Evidence
Focusing on Guideposts 1-3 (“History is interpretation based on inferences... 
Asking good questions... [exploring] purposes, values, and worldview”)

Materials

1. Primary Source Documents
   - virtual copies of several artworks (Figs. 2.1-2.8) (Appendices)

2. Other Materials
   - a shell/piece of burned wood (charcoal), leaves, roots (something related to traditional Mi'kmaq dye/pigment-making)
   - printouts of primary source artworks - enough for one per small group
   - Postcard Outline handouts -- enough for each student (Fig. 2.9) (Appendices)
   - art-making supplies if students don’t have their own (pencil crayons, crayons, etc.)
   - blackboard/Smartboard

3. Instructions for teacher
   - a. Included in lesson body.
   - b. Print copies of artworks and postcard outlines ahead of time.
   - c. Choose your “cabinet of curiosities” artifact ahead of time.

4. Prompts for students
   - a. The Cabinet of Curiosity: At the beginning of each of these lessons, the students have the opportunity to “open” a cabinet door and examine the mysterious object within. The object links (in some way) to the lesson, but the more important thing is that they have the opportunity to practice their analytical thinking and questioning skills in a novel way. When you tell the students to “open the cabinet,” you are signalling to them that the lesson will be part of this unit and exploring visual media, primary documents, and Canadian identity.

Previous Knowledge/Lessons

Students have been looking at the new provinces and territories joining Confederation. By 1880, Canadian land touches the Pacific, Arctic, and Atlantic oceans. Prior to the
construction of the CPR in the 1880s, however, it was very difficult to visit other parts of the growing nation. Students have been looking at different forms of communication (newspapers, etc.) and are now looking at how art and visual symbols communicate meaning. How does art connect the nation, and how does it communicate experience?

Plan of Instruction

Warm Up (5 minutes)

1. Open/have a student open the second cabinet door. Inside is a shell/piece of burned wood (charcoal), leaves, roots (something related to traditional Mi’kmaq dye/pigment-making). Pass it around, and have the students examine it. Ask your students a variety of questions:

   a. What is it? What do you notice first? Where do you think this came from? What might it be used for? Who used it? Why do you think this item is important? What might it do or represent? What else do you wonder about? (Engage in similar primary source thinking questions as in lesson one -- this becomes a recurring activity so that students learn to immediately ask meaningful questions when they encounter a new object. It also builds their prediction skills). Record their thoughts on the blackboard/Smartboard/chart paper.

   b. Share that the item is used in traditional Mi’kmaq dye/pigment-making. Link to today’s activity: looking at art to understand Canada.

Discussion (10 minutes)

1. Have students take out a sheet of paper. They should write “What does Canada look like?” across the top of the paper. They don’t need to put their names down. Have them write down, in a word or short phrase, what visual first comes to mind when they hear the word “Canada.”

2. After they’re done, have them crumple the paper into a ball and instruct them to gently toss their answers across the room to another person (make sure you carefully instruct this section — have them come up with some rules for safe throwing — before they do this). These are called “snowball questions” because the papers look like snowballs and the ideas start small and “snowball” into a larger thinking activity.

3. Everyone should catch/pick up another “snowball” and smooth it out. Have a few students share their classmate’s initial thoughts on what Canada looks like. This is
essentially anonymous participation, so it might take some of the anxiety away from people who are usually shy to share. Make a mind map at the front to record their ideas, potentially categorizing their thoughts into symbols, landscape, people, etc. Do a think aloud as you write, discussing how/why these different visuals have come to represent Canada/asking the students for their opinions. Have them consider how someone else might view Canada differently (use yourself [your own background, your age, anything]) as an example.

4. Have the students do this activity for a few more rounds of throwing, writing their answers on the “snowball” they currently have. Depending on your class, consider pairing/grouping students to come up with a more complex “snowball” of ideas, and perhaps assign groups different topics (have one group think of landscape, one of animals, one of people, one of symbols, etc.). Depending on their backgrounds, students may have different perspectives on what Canada looks like. Honour that diversity by exploring it explicitly and implicitly. By writing their own thoughts and reading their classmates’ ideas, the students begin to develop an understanding of their own similar and different perspectives. Continue to develop the class mind map, using different colours for each different “round” of thoughts.

5. Talk a bit about the other forms of communication you have been studying (newspapers, political agendas, etc. are all types of “news” that provide information to Canadian citizens). Ask them: is art “news”? Why or why not? How do visual images communicate differently than printed text? Is it important for a growing nation (Canada) to see how different people perceive the country?

_**Modeling**_ (7 minutes)

1. Put artworks (primary source documents) on a projector screen/Smartboard in the classroom (or print large copies and pass them around). I’ve included eight selections, but this activity can be done with any artwork done at the time it depicts (aka, not a painting done in 2013 about the war of 1812). You won’t have time to go through all of these artworks in this lesson. Choose a few that you like or most closely tie in with your geographical location/goals for the course. Return to this activity throughout the course with different artworks to build students’ skills in visual literacy.

2. Project the first image. Tell the students, based on just the artwork, that you’re going to try to find out some information about Canada. Doing a think aloud, walk through
how you would do this. Welcome any student input—have them help you “figure out the mystery.”

a. Ask yourself, “What do I see?” Point out some major features of the subject matter and how the artwork is created (colour, brushstrokes, materials, shape).

b. “Where could this be?” Look at features and recall what you know about Canada’s geography. If the artwork is non-representational or does not depict a place, consider questions like “What could this be? Where was it created?”

c. Try to guess the time period/nationality of the artist. This is a good place to bring students into the conversation if you haven’t already. What is it about the art that makes them think that? Does anyone else have a different perspective and why?

d. Explore some higher level, inference questions.

i. What does the artist want the audience to believe about the subject? Why do you think this?

ii. Whose perspective is missing from this representation of Canada? What makes you think this?

iii. Does this image look like the Canada you know? Why or why not?

**Guided Practice**

1. Have the students do this activity in small groups or independently. Have them take out a piece of paper and pen. Make one person the recorder and put all the names on the paper.

2. Distribute a copy of an artwork. This activity works best if images are all representational. Tell the groups that they are new immigrants and have just moved to the place represented in the picture. In their groups, have them “unpack” the image, answering the following questions on their sheet of paper. Have them write it in a t-chart, with the question on one side and evidence on the other. Model this on the board.

a. Where is this place in Canada? Use evidence from the artwork to support your thoughts.

b. Who created this artwork? (Create a “role”—was it a wealthy merchant? A poor farmer? A politician? A Mi’kmaq hockey player? A mother? A child?) What about
the artwork makes you think this? Use evidence from the artwork to support your thoughts.

c. What does the artist want the audience to believe about Canada? Use evidence from the artwork to support your thoughts.

3. Circulate. Get a sense of how they are doing/what “roles” they are creating for themselves (perspectives). If students are struggling with a question, bring class back together to solve the problem together.

4. Have them hand in their answers.

Independent Activity (15 minutes)

1. Display another artwork. Hand out “postcard outline” worksheet. Read through instructions at the top of the sheet. Have them go through the “What do I see?” question as a class to get them thinking about the image (record on board). Leave your list of guiding questions visible on the board and remind students to refer to it if they get stuck when they’re trying to figure out where this place might be or what it’s telling us about Canada.

2. Give a short lesson on how a postcard works (where they write and where they illustrate). The first postcards in Canada were issued in 1871, did not have pictures, and cost one cent. Read more here.

3. Stress that it’s important they explain who they are on their postcard (their role) so you know their perspective.

4. Give them time to complete the worksheet. Tell them that, as they have seen today, art comes in a wide variety of formats. Encourage them not to worry about their images “looking right;” instead, focus on how the images and colours they use convey a story/perspective about how they are experiencing Canada.

5. Hand in postcards (or complete them later in the day/for homework, if you run out of time. However, it’s not meant to be an arduous task—postcards leave little room for text. It’s an activity to consolidate learning and have students begin to practice their visual literacy skills on their own).

Sharing/Discussion/Teaching (5 minutes)
1. Reflect on the activities done today. Did they like looking at artworks as historical documents? What did they learn from the various activities? What was easy to do/what was hard to do? How does art communicate experiences and concepts? Is it a good way to show what Canada looks like? Why is it important to look at visual documents when exploring history? (Various questions that link the concepts of evidence, art, and communication with Canadian identity).

Assessment

How do you know that the students have learned the knowledge/skills/habits of mind that you identified in the learning goals?

for/as/of learning

• Diagnostic (for learning): snowball activity (verbal)
  
  • How much do they know about Canadian symbols, visual representations, and stereotypes? Does this seem like a new skill to develop, or do they have some background knowledge in it?

• Formative (of learning): group work sheets, Postcard Outline sheets, verbal answers
  
  • Are the getting the main ideas? Look at the handed-in work for understanding/listen for it in answers. Consider hanging postcards on a bulletin board to develop student pride in learning for the sake of it (not marked but still demonstrative of learning and worth being shown).

• Self-Assessment (as learning): discussion wrap-up
  
  • students informally reflect on what they’ve learned and the skills they’ve built
  • they also address what they would like to work on to get even better
Interdisciplinary Extension Activity

Visual Arts: Explore how different art techniques convey different moods and influence how we perceive the personality of a place/person. Look at: Tom Thomson and the Group of Seven (thick application of paint conveys a wild, rough, “true north” idea of Canada that can be problematic); early Inuit art (representational sculptures carved of soft stone have a spiritual significance, Canada as a land interconnected with its animal and human inhabitants -- students could carve into bars of soap); contemporary performance art from First Nations artists like Shelley Niro or Rebecca Belmore (their art often deals with feelings of displacement and appropriation of imagery -- can be quite sad or provocative, so screen their art to make sure it’s school-appropriate).

Geography: Use artworks in geography lessons to show how different people experience place (physical/human features of land, etc.).

Reflection/Notes

How did the lesson go? What worked? What would you change?
Lesson Overview

This lesson has students analyzing primary source photographs to explore historical significance. By comparing two photographs of the same event (one famous and one not), students explore how significance is constructed by a narrator and that it varies by perspective. Students will consider how this narrative affects their understanding of Canada and have an opportunity to create their own “alternate significant moment.” They will engage in analysis, group discussion, and individual writing to explore these ideas. This exploration of narration and significance will prepare students for exploring multiculturalism in the following lesson. Cabinet of curiosity item: usb stick with “Heritage Minute” on it/link to video.

Learning Goal

Students will learn to identify how historical significance is relative to the narrative to which it belongs. Explore how historical significance can vary by perspective by creating their own “alternate significant moment.”

Curriculum Expectations

- Inquiry: Perspectives in the New Nation
  - A2.5 & B2.5: Evaluate evidence and draw conclusions about perspectives...
  - Also explored: A2.1 & B2.1: Formulate questions to guide investigations...

- Historical Thinking Concept: Historical Significance

  Focusing on Guideposts 3 & 4 (“Historical significance is constructed... Historical significance varies...”)

Materials

1. Primary Source Documents
• two photos of “The Last Spike” (Figs. 3.1 & 3.2) (Appendices)

2. Other Materials

• blackboard/Smartboard
• two “famous” illustrations of significant historical moments -- copies for groups (Figs. 3.3 & 3.4) (Appendices)
• Powerpoint “quiz” (Fig. 3.5a-h) (Appendices)
• Canadian Heritage Minute - Nitroglycerine
• camera and associated cords
• computer
• printer

3. Instructions for teacher

a. Included in lesson body.

b. Have Heritage Minute prepared before class.

c. Make sure camera/computer/printer set up are working.

d. Have Powerpoint slideshow ready.

e. Print copies of significant historical moment illustrations for groups.

4. Prompts for students

a. The Cabinet of Curiosity: At the beginning of each of these lessons, the students have the opportunity to “open” a cabinet door and examine the mysterious object within. The object links (in some way) to the lesson, but the more important thing is that they have the opportunity to practice their analytical thinking and questioning skills in a novel way. When you tell the students to “open the cabinet,” you are signalling to them that the lesson will be part of this unit and exploring visual media, primary documents, and Canadian identity.

Previous Knowledge/Lessons

Students have been learning about the development of the Plains and the West. They have learned about government treaties with Aboriginal peoples and the building of the Canadian Pacific Railway (CPR).
Students have already made “answer cubes.” These are paper cubes. The six sides are labelled with one of each of the following: A, B, C, D, True, False. These labels are written on a cube template, coloured with the same colours (for example, everyone in the class will have a red “A” square, a blue “B” square, etc...), cut out, and glued together. Store these on a shelf or in a basket so they don’t get crushed.

Alternatively, you can have them use index cards (instead of a cube) to the same ends for a more compact solution.

Plan of Instruction

**Warm Up**

1. Open/have a student open the next cabinet door. Inside is a usb stick with the Canadian Heritage Moment (Nitroglycerine -- Chinese Workers on the CPR) on it/a note with the url to the video that says “play me.” Play the one minute clip. Ask your students a variety of questions:
   a. Describe what you saw and heard. Describe what you noticed about the length of the video. What was its purpose? Who created it? Who was the intended audience? Whose perspectives did it show? What else do you wonder about it? Record their thoughts on the blackboard/Smartboard/chart paper.
   b. Share the purpose of the Heritage Minutes (some may have seen them before—they are short video clips, usually shown as commercials, that explore a variety of moments in Canadian history in one minute. Link to today’s activity: “narratives” and story-telling/making in Canada’s history.

**Discussion**

1. Open Powerpoint. Tell students you’re going to do a quick group poll on their familiarity with some famous faces. Have them retrieve their “answer cubes” (previously made; see “Previous Knowledge” section). *You can use any “celebrities” for this section. I have chosen four that can certainly be used, but they are not set in stone.*

2. Quiz the students. Make sure it’s fun and informal (have them answer by holding up their answer cubes with their chosen response facing you), but keep emphasizing that these are important, significant people. The people in the images are entertainers that I
(the teacher and creator of the lesson) know of/have some historical significance to me, but may have little meaning to the students so they may not know who they are. This is okay.

3. After the poll/quiz, ask the students how they felt when you kept emphasizing how important these people were but they had no idea who they were. They might have felt confused, frustrated, etc. Could you (the students) relate to any of the figures in the poll? If so, who and why? Work in the idea that historical significance is not fixed: the importance of a person, event, or place varies over time and from group to group.\(^6\)

**Modeling**

*(10 minutes)*

Note: This activity is adapted from *Flashback Canada* (4th ed.) by J. Bradley Cruxton and W. Douglas Wilson (see page 152).\(^7\)

1. Show Fig. 13 (The Classic “Last Spike” photograph) to the class. See more information about this event here. Have them analyze the photograph. Start them off with good observation questions (Describe what you see. What people and objects are shown? What is the setting?). The class should be familiar with this routine of questioning by now, but participate along with them to model.

2. Have them begin to ask you some analysis questions. Remind them of the questions you asked when looking at the Heritage Moment clip earlier and throughout other activities in the year. Answer their questions as if you were the student.

3. Show the other photograph (the workers’ version of the “last spike”). Repeat the process.

4. Explain what these photos show. Explain that one of these photographs is famous and the other is not often seen. Which one do they think is famous? Get opinions supporting each photograph.

5. Explain which one is famous (the official one with Donald Smith, head of the CPR). Explore the idea that powerful people are often memorialized and workers are often now. Does that mean one group is more historically significant than the other? Why do textbook manufacturers usually only show the one version? (Link back to celebrity quiz activity, the construction of history, and how different groups think different people have different amounts of power). Mention the “great man” concept of history.
6. How does the way historically significant moments are communicated affect how we think of our country? If the photo with the workers was more famous, would you view Canada differently?

7. Reflect back on the Heritage Minute video at the beginning of class. Watch it again. Which group of people are emphasized as “historically significant” in this video? Is it different from the photographs? Why might this be? (Consider when this video was made compared to the photographs, which were from 1885. Also note that there is a narrative/agenda to the Heritage Minute).

Guided Practice (13 minutes)

1. Have students get into small groups of about four. They should take out paper and pens.

2. In groups, students are going to revisit some of the “historically significant” events they’ve studied in the year. Distribute “famous” photographs/artworks, one to each student but the same one to each student in a group (two examples provided in appendices). Have them look through their notes, textbook, or memory to revisit and familiarize yourselves with the topic. Ask them: Are these photographs really historically significant?

3. How has the selected event been constructed as part of a textbook narrative? (Use example of Last Spike photographs – the “official” version supports the idea that “great men” (socially powerful men) created history). Have them write down a list of ways in which this photo fits into the narrative of history they have been learning and why it’s historically significant. Put these in one side of a t-chart on their paper. Hopefully you haven’t been teaching “from the textbook,” so they might have a more varied understanding of significance and perspective already. If so, their narrative might be more inclusive than the “great man” theory. That’s okay. Circulate throughout this question, and give them a few minutes to work with the image. This is a hard step.

4. On the other side of the t-chart, have them brainstorm what an alternate photograph (showing a different perspective of the significant moment) might look like. Remind them of the Last Spike comparison as a model. Have them jot down the features of this photograph and the narrative that it would fall under. (For example, the original Last Spike image falls under the “great man” narrative, and the worker photo falls under the “social/labour history” narrative -- that many people built the nation. You
can also give children’s history/women’s history as other examples of historical narrative).

5. Have them take their ideas for an alternate narrative photograph and stage out (tableau) how it might look. Once they’ve got their poses, take their pictures, hook up your camera to the computer, and print off a copy for each student.

Independent Activity

(10 minutes)

1. Return to desks (but remain in groups so everyone can see the photo easily). Pretend the photo you’ve just created is going to be published in a textbook. Write a short article to accompany it. Include:
   a. what your event is
   b. the main points about it
   c. what this photograph is showing (whose perspective is it?)
   d. why this image is historically significant (how did the event result in change? What does this event reveal about the changing society at the time?)

List these criteria on the board for students to follow. Don’t worry about form or structure. Focus on the content and their answers to these questions.

Sharing/Discussion/Teaching

(5 minutes)

1. Share your textbook article, original photo, and “alternate” photo with a classmate from another group. You could read to each other, explain what you’ve written, or simply read each other’s work.

2. Share one thing you learned from each other’s assignment with your partner.

3. Staple all three items together and hand in.

Assessment

• Self-Assessment (as learning): celebrity quiz, partner sharing
  • Celebrity quiz: What do I know about “significant” people? Is my opinion on significance the same as everyone’s?
• Partner sharing: What have I learned from this activity? What have my classmates learned?

• Formative (of learning): handed-in photo projects

• Have the students begun to understand historical significance and how it relates to perspectives? Are they able to construct and support a convincing “alternate” photograph of significance through visuals and writing?

Interdisciplinary Extension Activity

Health: Explore how “historical significance varies over time” and by society through an exploration of photographs and body image. Why do people with different body shapes and features at different stages in history/in different cultures? What do these reveal about overarching “issues in history or contemporary life?” (See The Big Six text for more questions)

Media Literacy: Repeat a similar activity in the context of media representations (tabloids, advertisements, etc.) to explore how celebrities are portrayed in the media. How do these photographs use specific perspectives to support different narratives? You could incorporate a lesson on body image by exploring iconic historical photographs of celebrities and how the “ideal” body is advertised to consumers.

Reflection/Notes

How did the lesson go? What worked? What would you change?
Lesson Overview

This lesson explores how posters and advertising influenced and spurred on immigration. It uses these images to look at cause and consequence: how advertising was used to draw people to Canada and the consequences of immigration (positive and negative for immigrants to Canada and inhabitants of Canada alike). It uses a visual cue (coloured squares and a map) to further explore how immigration influenced multiculturalism in Canada and how we identify with this label today. Cabinet of curiosity item: bread.

Learning Goal

Students will practice their visual analysis skills. They will use these skills to identify potential causes of (draws to) immigration in Canada and the resulting consequences.

Curriculum Expectations

• Inquiry: Perspectives in the New Nation
  • A2.5 & B2.5: Evaluate evidence and draw conclusions about perspectives...
    Also explored: A1.3 & B1.3: analyse some of the actions taken by various groups...

• Historical Thinking Concept: Cause and Consequence
  Focusing on Guidepost 1: “Change is driven by multiple causes...”

Materials

1. Primary Source Documents
   • two immigration posters (Figs. 4.1 & 4.2) (Appendices)

2. Other Materials
   • blackboard/Smartboard
• large treaty map (Fig. 4.3) (Appendices)
• coloured paper in small squares (one for each student and colours corresponding
  with country of origin)
• glue
• bread (for Cabinet)

3. Instructions for teacher
   a. Included in lesson body.
   b. Prepare a large version of the treaty map ahead of time based on image in
      Appendices.
   c. Cut appropriate amount of different-coloured squares (one for each student).
   d. Prepare “Cabinet.”

4. Prompts for students
   a. The Cabinet of Curiosity: At the beginning of each of these lessons, the students
      have the opportunity to “open” a cabinet door and examine the mysterious object
      within. The object links (in some way) to the lesson, but the more important thing
      is that they have the opportunity to practice their analytical thinking and
      questioning skills in a novel way. When you tell the students to “open the cabinet,”
      you are signalling to them that the lesson will be part of this unit and exploring
      visual media, primary documents, and Canadian identity.

Plan of Instruction

   Warm Up (5 minutes)

1. Open/have a student open the next cabinet door. Inside is piece/loaf of bread. Pass it
   around, and have the students examine it. Ask your students a variety of questions:
   a. What is it? What do you notice first? Where do you think this came from? What
      might it be used for? Who used it? Why do you think this item is important? What
      might it do or represent? What else do you wonder about? Record their thoughts
      on the blackboard/Smartboard/chart paper.
   b. Tell them that bread is one cause of Canadian multiculturalism. This seems like a
      strange link. Have them try to guess how it’s linked.
c. Explain that the draw of farming/wheat growing was one reason that many people left Europe to settle in the Canadian West.

Discussion (5 minutes)

1. Talk about multiculturalism in Canada as a broad subject. What do they know of it/think of it? How has multiculturalism been used to describe Canada? Is it a positive thing? Is it part of our history? In their opinion, what does a non-multicultural society look like? Do they feel like multiculturalism is a large part of their identity/are they proud of it?

2. Depending on your learners, this could be a full-class discussion, group discussion, or individual writing blast. They just need to get thinking about what they know about/how they feel about Canada’s reputation as a multicultural society.

Modeling/Information/Guided Practice (10 minutes)

Demonstrate the kinds of actions/skills/thinking for the class

1. Project first immigration poster (“Free Farms for the Million”) on a Smartboard.

2. Give some historical context for the poster. Give a brief overview of the drive to settle the prairies/Western Canada at this particular time (late 1880s onwards) (touch on The Dominion Land Act [just the general idea of inexpensive land for sale/free for British subjects], Treaties, railway, the end of the North-West Rebellion). The students will have covered most of this information in previous lessons and are reviewing the content now. The only new information should be that the Canadian government has started a push to settle the West. Emphasize the government’s desire for the land to be settled and, in particular, farmed. Explain that these posters went to America, Britain, and European countries that government officials believed had a propensity for farming.

3. Look at the poster more closely. Tell the students that you are all going to pretend to be European people who have seen this poster in their local village and are thinking about immigrating to Canada. Ask students to think about how they’ve been looking at images this year. As prospective immigrants, what would we notice in this poster? What do the images show/convey? Who was the poster made for? What is it’s purpose?
4. You ask and answer questions as a model and have them do the same. As a collective group, analyse the poster together. Ultimately, you want to get the idea that the poster shows (in pictures and words) an idyllic image of Canada that is inviting. It does not show any negative points. Explore the idea of “bias.”

5. Write down questions, answers, and key words on the board. These will act as prompts for the next activity.

Guided Practice (5 minutes)

1. Break classroom into small groups of students. Assign each group a role (British/Ukrainian/Russian/Polish/German/Italian/Chinese citizens). Display second poster.

2. Have small groups discuss why they, as British/Ukrainian/etc. citizens, might want to leave their homeland. Look at the poster for hints. What is the poster advertising that they might not be able to get at home? (cheap and fertile land, a “safe” environment, etc. Students are making inferences about why these words/images could be good marketing tools. It also assesses their prior knowledge of other countries). Have one student record main discussion points on a sheet. As they do this, distribute a coloured square of paper to each student (colour-coordinated by nationality).

3. Have them continue with their analysis of the poster, following the model you laid out in the previous activity. Have one student record main discussion points on same sheet.

Independent Activity (15 minutes)

1. Have students write a journal entry in their role as a (British/Ukrainian/etc.) immigrant. They should pretend they’re just getting on the boat in their home country. Have them describe the day they saw the poster. What about the poster drew them to Canada? What are they most excited about? Are they suspicious of any claims being made on the poster? What are they excited to leave at home? They can devise an occupation/family for their character if they still have time. Have them share some of their emotions as they embark on this journey. Are they excited/scared/nervous to become farmers in Western Canada? Give them about ten minutes for this, and let them know their time limit. As they write, hang your large map of the Prairies (with Treaty regions and railway line roughly sketched out).
2. In the last five minutes, have students come up in their immigration groups and glue their square of coloured paper (their “plot of land”) onto the map. Inform them that they have arrived in Canada and can “settle” anywhere in the treaty regions ceded by the various nations. They could be familiar with the treaties at this point, or this could be an introduction to them. Either way, make sure you return to this point in history, as it should not be glossed over. Inform them that immigrant groups would often settle in small communities, and remind them that there are no major highways so the rail line is their only real form of distance transportation.

   a. Invite groups up in the order listed at the beginning of this activity. After the German settlers paste their squares up, announce that all the immigrants have safely settled in this new multicultural land of Canada.

   b. Hopefully, the Chinese and Italian immigrants will say they haven’t “settled” yet. Politely ask them where they’re from and then shake your head and say something like, “No, I’m sorry, but people from your countries are not desired by Canada at this time. You aren’t allowed to settle here.” Have them come paste their squares at the edge (off) the map.

Sharing/Discussion/Teaching (10 minutes)

1. Discuss what happened at the end of the last activity. How did the groups from China and Italy feel? Talk a bit about “selective immigration.”

2. How does knowing this information now inform your opinion of Canada’s “multicultural” identity?

3. Of course, it’s not all negative. Talk about some of the positive consequences of immigration.

4. The country is often referred to as a “cultural mosaic,” and you can see, by all the coloured square, why this label sticks. But who else (other than those who weren’t allowed to immigrate) has been blocked out? (They had to cover Aboriginal lands to settle -- lead them to this discovery if they aren’t sure).

5. Identify some of the causes and consequences of Canada’s arrival at being called a “multicultural” society. Look at what immigrants were leaving, what they were coming to do (farm wheat and other things in the Prairies), influence of posters, population density along the CPR line, especially of British and Eastern European immigrants, a large influx of cultures all arriving and living together, Prairies being more densely
populated to prevent the USA from trying to take over, increase in Canadian production of goods).

6. Identify how some positive consequences of immigration (people finding a new place to live and profiting) could be negative/less positive for others (First Nations tribes being essentially forced to give up their land).

Assessment

• Diagnostic (for learning): discussion of multiculturalism at beginning
  • What do the students know about the concept of multiculturalism? How do they identify with it?

• Formative (of learning): handed-in journal entries, reflection at the end of the period
  • Are the students able to analyze a primary source document (poster)? Can they derive meaning from images and catchy phrases? Do they recognize bias in advertising?

Interdisciplinary Extension Activity

Science/Math: Bake a loaf of bread.

The lesson begins by using bread to pique their curiosity. What on earth does bread have to do with multiculturalism? Capitalize on that intrigue by exploring the science and math behind the reactions of ingredients and measurements in a recipe. Actually bake a loaf of bread if your school allows it.

Reflection/Notes

How did the lesson go? What worked? What would you change?
Lesson Overview

Students will examine advertising (in the Eaton’s catalogue) to pick out how historical events influence broader cultural trends and the advertising that follows. The previous lesson’s exploration of cause and consequence makes picking out moments of change (“causes”) a more familiar concept. They will look at changes and continuations of advertising techniques and make connections to significant events in Canadian history that may have signalled these changes. They will look at how such events influence their current identity as Canadians through a short creative piece. Cabinet of curiosity item: loonies.

Learning Goal

Students will be able to write a short creative piece that demonstrates their knowledge of continuity and change. They will look at contemporary culture and pick out visual cues that reflect both changes and continuations of Canadian culture over the past century.

Curriculum Expectations

• Inquiry: Perspectives in the New Nation
  • A2.5 & B2.5: Evaluate evidence and draw conclusions about perspectives...
    Also explored: A2.3 & B3.3: Identify key social and economic changes...

• Historical Thinking Concept: Continuity and Change

  Focusing on Guidepost 1 & 2: “Continuity and change are interwoven... Turning points are moments where the process of change shifts...”

Materials

1. Primary Source Documents
• 3 pages from various Eaton’s Catalogues -- enough for small groups (Figs. 5.1-5.3) (Appendices)

2. Other Materials

• blackboard/Smartboard

• loonies

3. Instructions for teacher

a. Included in lesson body.

b. Prepare catalogue pages ahead of time.

c. Prepare “Cabinet.”

4. Prompts for students

a. The Cabinet of Curiosity: At the beginning of each of these lessons, the students have the opportunity to “open” a cabinet door and examine the mysterious object within. The object links (in some way) to the lesson, but the more important thing is that they have the opportunity to practice their analytical thinking and questioning skills in a novel way. When you tell the students to “open the cabinet,” you are signalling to them that the lesson will be part of this unit and exploring visual media, primary documents, and Canadian identity.

Prior Knowledge/Previous Lessons

Students should be somewhat familiar with women’s suffrage/equality movements at the turn of the 20th century.

Plan of Instruction

* Warm Up (5 minutes) *

1. Open/have a student open the next cabinet door. Inside are two piles of loonies (one totalling $5, one totalling $11 -- could be play money if you have it). Pass them, and have the students examine it. Ask your students a variety of questions:

   a. What is it? What do you notice first? Where do you think this came from? Why is the money separated (if they don’t arrive at that observation on their own)? Why do
you think this item is important? What might it do or represent? What else do you wonder about? Record their thoughts on the blackboard/Smartboard/chart paper.

b. Tell them that the money represents the weekly wage of factory workers at the turn of the 20th century. Ask why they think there are two separate piles. Inform them that women were paid the smaller amount for the same job. Why might that be?

c. Has this practice changed? Talk a bit about the changes in women’s rights over the past century. Inform them that while the gap is closing, women in Canada still, overall, make less money for performing the same/similar jobs as men (about $0.83 to every $1 for men). This is not meant to be overtly political; rather, it is a good way to introduce change (changes in rights and increase and pay) and continuity (women still earn less than men).

Discussion (10 minutes)

1. Ask: Are women’s rights important to you/important to study in grade 8 Canadian history? Why or why not? Explain that this is an opinion question and you aren’t looking for a specific answer. Have them think about this for a minute.

2. Once they’ve tried to develop an opinion, have them stand up and move to an open space. Have them line themselves up in order from the person who thinks women’s rights are important to those who think they are less important. Explain that the line is relative and that thinking the rights are less important doesn’t mean that you don’t think they’re important at all (though you could think that). Have them talk to each other to find out what others are thinking so they know where they fit in the line.

3. After they’ve lined up, “fold” the line at the middle student. The people with the most extreme views will pair up with each other, and so on down the line. Have these pairs now discuss their views. They don’t have to have a debate -- just have them share what they think and why they think it.

4. Have class sit back down and debrief. Have different students share their thoughts and experiences hearing what their classmates thought.

a. You may hear some children express the idea that equality matters less to them because they’re male. Explore the idea that equality allows males to explore different paths in life other than earning money for their family. It breaks down stereotypical roles/gender biases (which you could explore), allowing everyone to pursue their interests, not what’s expected of them.
b. You may also talk about men’s rights -- ensure that it’s clear that women’s rights are about equality for all, not extra power for women. Try not to speak in male/female binaries. Not every child identifies as one or the other.

*Modeling/Guided Practice* (15 minutes)

1. On the board, make a simple timeline of major events in Canadian women’s rights together.

2. Break students into small groups and distribute each of the three Eaton’s catalogue pages to each group. Explain a little bit about the Eaton’s catalogue. Before Eaton’s (and other companies like it), how would people get clothes and other supplies (Local craftspeople, make it themselves)? How would this catalogue change how you bought things in the city? In the country?

3. Remind them of the visual literacy skills they’ve been building over the years (the questions they ask to get information from a primary document). Review some of these questions orally, providing some examples and having them give you some as well. Put up your gathered list of good questions as a visual prompt.

4. In each group, have them examine the catalogue pages. Thinking about what they know about women’s rights movements in Canada, how do these pages reflect the changes that happened? What stays the same? Explain to them that they don’t just have to look at the fashion (some kids might not respond well to looking at coats, so explain that they’re looking at advertisements). Remind them to use their good questions to look at the whole page. What do they see? How might that reflect a change in society (or continuity)? Suggest they use a graphic organizer for their thoughts (such as a t-chart or timeline).

5. Come back together as a class and share some of their findings. Attempt to identify how a major turning point in the Canadian women’s rights movement is reflected in the ads (suffrage and women’s experience in WWI is a good one, as there is a marked difference in the looser style/practicality of the coats). You may need to identify a turning point and have them look for clues in the pages that reflect the event. You might also look at how the ads are laid out (the later ad has less figures on it, cleaner-looking, larger and in colour), materials, prices, whatever.

6. If a Canadian from one hundred years ago time travelled to the present day and saw an advertisement for a woman’s coat, what might surprise them (cost, style, colours,
functions, the way they’re sold)? What might look the same (desire for “fashion,” overall function for warmth, usually advertised with human models, etc.)? Based on these similarities and differences, what might they think of Canadian women? How do they think/act? What do they value? Consider writing some ideas down as prompts for the next activity.

7. Hand in their graphic organizers.

**Independent Activity**

1. Write a short story OR journal entry from the perspective of a person who has time-travelled from Canada in 1913 to Canada in 2013. What about the country has changed? What has stayed the same? Based on how Canada looks now, can you infer/guess any major turning points that have happened in Canadian history? What do Canadians value in 2013 that you find strange and why? Consider advertising, art, tools, communication techniques, and anything else that you find interesting.

2. Hand in.

**Sharing/Discussion/Teaching**

1. Read stories and give feedback/commentary. Don’t worry about grammar/spelling too much. Look for how they’ve explored continuity and change in a creative manner and help them explore their thinking further with your comments.

**Assessment**

- **Diagnostic (for learning):** discussion of the value of women’s rights
  - Are students able to make a connection with their lives and the importance of gender equality? Is this something I need to develop throughout the year?

- **Formative (of learning):** handed-in stories and organizers, class discussion
  - Are the students able to analyze a primary source document (catalogue pages)? Can they derive meaning from images and catchy phrases? Can they identify moments of change and continuity? This is an interesting activity because these cues are more
subtle than just examining major events/trends, so students are forced to push their visual analysis skills. They also examine the continuity/change of identity.

• Story: Can students demonstrate an understanding of how visual cues can demonstrate continuity and change?

Interdisciplinary Extension Activity

Language Arts (Media):

Students could produce their own “catalogue,” exploring advertising techniques and media types. It could link to a text/movie or stand on its own.

Reflection/Notes

How did the lesson go? What worked? What would you change?
Lesson Overview

This lesson compares written and oral histories in an exploration of historical perspectives. Students will have the opportunity to examine how personal and cultural values influence perspective. They are given the opportunity to apply these concepts to their own understanding of record-keeping, implicitly exploring their own value system.

Students have been using historical perspectives consistently in the previous lessons (in keeping with the primary curriculum expectation of this unit) to interact with the different thinking concepts. Leaving this lesson towards the end ensures the students are equipped to attack this difficult concept. **Cabinet of curiosity item: wampum belt.**

Learning Goal

Students will develop their understanding of historical perspectives by closely examining different primary sources. They will apply this understanding by reflecting on their own perspectives and opinions on the efficacy of different recording methods.

Curriculum Expectations

- **Inquiry: Perspectives in the New Nation**
  - A2.5 & B2.5: Evaluate evidence and draw conclusions about perspectives...
    Also explored: A2.4 & B2.4: Interpret and analyse information and evidence...
- **Historical Thinking Concept: Historical Perspectives**
  - Focusing on Guidepost 1 (to some extent) & 5: The difference between current and historical “worldviews” and “Different historical actors have diverse perspectives...”

Materials

1. Primary Source Documents
• wampum belt (photographic reproduction, possibly alongside a replica) (Fig. 6.1) (Appendices)

• Oral History (“How the World Got Colour” from the Ahtahkakoop) (Fig. 6.2) (Appendices)

2. Other Materials

• blackboard/Smartboard

• Canadian history textbook pages, c. 1900 -- enough copies for pairs (Figs. 6.3 & 6.4) (Appendices)

• markers/pencil crayons

• blank paper

3. Instructions for teacher

a. Included in lesson body.

b. Print textbook pages ahead of time.

c. Prepare Cabinet object.

d. Set up oral history on Smartboard/projector screen.

4. Prompts for students

a. The Cabinet of Curiosity: At the beginning of each of these lessons, the students have the opportunity to “open” a cabinet door and examine the mysterious object within. The object links (in some way) to the lesson, but the more important thing is that they have the opportunity to practice their analytical thinking and questioning skills in a novel way. When you tell the students to “open the cabinet,” you are signalling to them that the lesson will be part of this unit and exploring visual media, primary documents, and Canadian identity.

Plan of Instruction

\textit{Warm Up} \hspace{1cm} (5 minutes)

1. Open/have a student open the next cabinet door. Inside is picture of a two row wampum belt (you can also weave your own version following instructions \textit{here}. This is not a traditional method, so be aware of that, but it will produce a physical object for your students to handle. Make sure it follows the two row belt pattern. You should
include the image of the belt as a primary source). Pass it around, and have the students examine it. Ask your students a variety of questions:

a. What is it? What do you notice first? Where do you think this came from? Why do you think this item is important? What might it do or represent? What else do you wonder about? Record their thoughts on the blackboard/Smartboard/chart paper.

b. What does this item have to do with history? Have students talk with a partner and then share what they think/why.

Discussion (5 minutes)

1. Tell them how the wampum belts work (see a brief description here). The Western tradition is to write down history as it happens, but some cultures do not write their history. Does this mean they don’t have a history? (No) Does this mean they don’t know how to write? (No) How do people of those nations know what happened in the past/what strategies might they use to remember? (Memory, storytelling, wampum belts -- not lists of facts because that would be hard to remember, but facts woven into a story).

2. Written history uses narrative too. How might written stories and oral stories differ (how the storyteller influences the story with vocal tone, etc. vs. written emphasis)?

3. Discuss these questions as a group. You could break into pairs for a Think-Pair-Share as well.

Modeling/Guided Practice (10 minutes)

1. Explain that many First Nations, Metis, and Inuit nations have an oral tradition of history. They do not write down the stories; they tell them to each other, passing the stories down through generations.

2. When Europeans arrived, they noticed the absence of books/written documents and thought that meant the First Nations peoples did not care to record their history. Why might they have thought that? Based on their own experiences, is that a logical assumption? (Yes. Perspective is controlled largely by experience. The assumption was incorrect and it wasn’t great that they didn’t ask, but there is some sense to that). This could be done as a talk-aloud or as a class sharing activity depending on your learners.
3. Have students split into pairs. Pass out the copies of the textbook. Have students read the pages together and identify (highlight) words/phrases that demonstrate the historical perspective/bias of the author. Do a think-aloud of the first paragraph as a model and brainstorm a list of words that signal a perspective.

4. Discuss their findings. How does/could the perspective influence your opinion of First Nations culture and knowledge (if it doesn’t, imagine you knew nothing about the culture and were reading this for the first time)? Have students go back to their pairs and write a short response on the bottom of the page. Hand in.

Independent Activity

1. Pass out a blank sheet of paper to each student and make sure they have some pencil crayons or markers.

2. Explain that they are going to listen to a piece of oral history. It is a story about how the world got colour from the Ahtahkakoop, a Plains Cree nation. Explain that while this story is being told in a contemporary time, it acts as a primary source since it’s been passed down through the generations. Oral histories are often considered “living histories” because they are experienced through storytelling, the practice of which is an integral part of the culture.

3. Tell the students they are going to listen to the story. As they do, they should use the materials in front of them to illustrate the story/their experience of the story, listening for words that highlight a historical perspective and/or demonstrate a historical narrative. Listen to this story before the class and do this activity yourself. That way, when you play the story, you can model the activity at the front for a few minutes. Represent it in any way that you want, but make sure to demonstrate all the aspects of the task. Preface your modelling by saying they don’t have to illustrate the history exactly as you are, but if they’re stuck they can start off like you.

4. Play oral history (“Legends of the Ahtahkakoop,” CBC radio) clip from 25:02-37:05. Model for a few minutes and then let them do the task themselves.

Sharing/Discussion/Teaching

1. Reflect on the oral history. What terms/phrases showed you how this is a valid form of history keeping for the Ahtahkakoop? What did you like about this form of recording history? What did you find difficult? What values of the time (around 1900) does the
Ahtahkakoop history demonstrate? What values are expressed in the European-Canadian (written) history? Continue on in this way until you’re confident most students have an understanding of varying perspectives.

2. Have students: which type of historical record (written or oral storytelling) did they like best? Why? Have them think for a minute or two, and then partner up. Have each partner verbally share their choice/why, with the other person writing down their partner’s perspective. The different choices or reasons for their choice will reinforce the concept of perspective. They were all part of the same lesson, but their different personalities and backgrounds will mean they will have slightly different perspectives/answers.

3. Hand in their oral history drawing page and oral history sharing exercise.

Assessment

• Diagnostic (for learning): discussion of oral history
  • What do students know of oral histories? Can they distinguish between their values and historical values to understand perspective?

• Formative (of learning): handed-in oral history drawing page and oral history sharing exercise, class discussion
  • Are the students able to pick out words that signal historical perspective?
  • Are they beginning to understand that people have a variety of different perspectives at any different time for any given event? Can they identify some reasons for those perspectives (either at the personal level or those of historical actors)?
**Interdisciplinary Extension Activity**

Drama: Create and record oral histories (based on fictional stories or their real lives).

Art: Create their own wampum belts. Have them relate the design to a classroom “treaty” of mutual respect or something similar. A good online design tool can be found [here](creates a virtual wampum belt). Please be respectful. Take care not to appropriate by fully exploring the historical context and implications of the belts first.

**Reflection/Notes**

How did the lesson go? What worked? What would you change?
Lesson Overview

Museums are often trusted as the culture-keepers of a nation. Their displays should reflect a true history. However, every curator has an individual personality and perspective that is hard to totally eradicate. Students will explore a physical or online museum exhibition and use their analytical skills to pick out any ethical statements or perspectives that are present in the exhibit. The students will have a chance to reflect on how ethical judgements influences a country’s identity. Cabinet of curiosity item: an item of “outdated” technology.

Learning Goal

Students will be able to take the analytical skills they learned in the classroom and apply them to a new, real-world space. They will use these skills to evaluate how the arrangement of artifacts in an exhibition can tell a very specific, perspective-driven story.

Curriculum Expectations

• Inquiry: Perspectives in the New Nation
  • A2.5 & B2.5: Evaluate evidence and draw conclusions about perspectives...
    Also explored: A2.4 & B2.4: Interpret and analyse information and evidence...

• Historical Thinking Concept: Ethical Dimension
  Focusing on Guidepost 1: “Authors make implicit or explicit ethical judgements…”

Materials

1. Primary Source Documents
   a. various exhibit items (Fig. 7.1 for online exhibits) (Appendices)
2. Other Materials

- blackboard/Smartboard
- a piece of outdated technology
- Pixar short, “For the Birds”
- BLM 6.3 from *The Big Six Historical Thinking Concepts* (Seixas and Morton) *not included in this unit plan due to copyright*
- computer lab (for virtual exhibition) or museum

3. Instructions for teacher

   a. Included in lesson body.
   
   b. Find and set up Pixar short film.
   
   c. Photocopy copies of BLM for each student.
   
   d. Prepare Cabinet.

4. Prompts for students

   a. The Cabinet of Curiosity: At the beginning of each of these lessons, the students have the opportunity to “open” a cabinet door and examine the mysterious object within. The object links (in some way) to the lesson, but the more important thing is that they have the opportunity to practice their analytical thinking and questioning skills in a novel way. When you tell the students to “open the cabinet,” you are signalling to them that the lesson will be part of this unit and exploring visual media, primary documents, and Canadian identity.

**Prior Knowledge/Note**

This lesson could be done in the school using a computer lab and a virtual museum exhibit through museum websites. However, I would strongly encourage you to incorporate this lesson into a field trip to a physical museum. Being able to interact with (and in some cases, touch) physical, primary sources allows students to place themselves in Canadian history and really brings to life the idea of the “cabinet of curiosities” hook that we’ve been working with in this unit. They’ve spent a lot of time analyzing physical objects from the cabinet, so now is a great time to allow them to use those skills in a new environment.
Plan of Instruction

Warm Up (5 minutes)

1. Open/have a student open the next cabinet door. Inside is a floppy disk/cassette tape/VHS tape (some “outdated” technology). With it, include an info card set up like one at a museum (Floppy Disk, c. 1997, etc.) and include a short write up that suggests (explicitly) that people in the 20th century did not have the brainpower to develop a better/more powerful way of storing information (an explicit or implicit ethical position regarding the intelligence of a set of people). Pass it around, and have the students examine it. Ask your students a variety of questions:
   a. What is it? What do you notice first? Where do you think this came from? Why do you think this item is important? What might it do or represent? What else do you wonder about? Record their thoughts on the blackboard/Smartboard/chart paper.
   b. What do you think of what the card says? Is the text based in fact or opinion?

Discussion/Modeling (10 minutes)

1. If you are going to a museum, this could be a short lesson you do the day before the trip.

2. Show Pixar short “For the Birds.”

3. Ask: who’s the hero? Who’s the villain? What are the consequences for the actions in the story? (Small birds bully the large bird and they are “paid back” by being flung off the wire).

4. Why do we think the small birds are the villains/bullies? What about the film makes us think this? Is there any evidence/context to support the suggestion that they’re “bullies?”

5. What moral is being presented in this short film? Is this explicit (do they say “you will get back what you give” or “bullying is wrong,” or is the concept implicit (shown in a different way, not said in those exact words)?

6. This is a good time for a textbook critique, if you haven’t done one already. Select a passage from your textbook that takes a explicit/implicit ethical positions. Have students, alone/in pairs/in small groups, read the passage and identify an implicit/explicit ethical position. Make sure you clearly define the term and model the activity
by doing a “think aloud” as you read one such passage, showing how you arrive at your conclusion.

a. Have students share their answers. Ask, “Does a textbook have an ethical dimension, or is it factual and neutral, just telling what happened? ...If it does have an ethical dimension, is this position always clear? Why is it important to be aware of the ethical dimension in a textbook?”

b. Explain that museum exhibits function much like a textbook in that the authors (curators) must interpret history when they tell their story, and their ethical stance/perspective is usually expressed (explicitly or implicitly) in the exhibit. We must look critically at museum displays, as informative and interesting as they may be, to make sure we are aware of interpretations or judgements.

**Guided Practice/Independent Activity**

1. Go to a computer lab/access laptops or iPads. Students open the virtual exhibition of your choice (see appendix for list of potential exhibits and choose one that supports your current topic of study). They can work alone or with a partner. They should look through the exhibit at their own speed. Encourage students to browse the exhibit for a few minutes before they begin to analyze and answer questions. Have them consider the feeling they get from the exhibit/have them look for the story the curator is trying to tell. Remind them to use their analysis skills (ask good questions) to find meaning.

   a. If they are in a physical museum, have them do the same thing. If you do have the opportunity to be in a museum, consider having other activities planned/allowing for students to explore exhibits just to satisfy their curiosities.

2. Once they’ve explored the exhibit a bit, give them the worksheet (BLM 6.3) to guide their thinking as they look through the exhibit. Have them use the back of the sheet to answer in greater detail.

**Sharing/Discussion/Teaching**

1. After the exploration of the virtual or real exhibit, come together as a class to share your findings. Using the worksheet as a guide, work through what they thought of the exhibition. What was the message? Was it one-sided or well-explored? Did you like it? Focus the talk on the ethical dimension (were the students able to pick out a message and/or identify whose perspective was left out?).
2. Museums try to tell an unbiased story of Canada, but sometimes, as you’ve discovered, specific perspectives slip through the cracks. If you were new to Canada or visiting the country, how might exhibits with a particular ethical perspective influence how you saw/understood the country and its history? (Perhaps give an example). Is there any benefit to “leaving out the bad stuff?” Is that an ethical choice?

3. Hand in sheet.

Assessment

• Diagnostic (for learning): “For the Birds” activity/textbook critique
  • What do students know of ethical dimensions? Can they define/distinguish an opinion from a fact? Can they pick out the author’s perspective from visual/written text?

• Formative (of learning): worksheet/discussion
  • Are the students able to pick up on the author’s perspective/the ethical dimension of the exhibit? Did they learn the difference between explicit/implicit ethical stances? Were they able to use their analysis skills to look at the exhibition critically?

Interdisciplinary Extension Activity

No extension activity for this lesson as the summative assignment as described in the next lesson links to this lesson.

Reflection/Notes

How did the lesson go? What worked? What would you change?
Lesson Overview

This lesson wraps up the exploration of how Canadian identity has changed and developed through visual media. Students do a final evaluation of two primary sources (from a more modern period) and reflect on how this unit has changed or influenced their own perspective of Canada. Students are also introduced to the final summative project. They make their own “museum exhibits” that are supported by the six historical thinking concepts and display primary sources/artifacts that reflect their own interpretation of Canadian identity. Cabinet of curiosity item: visual reproductions of a painting and Tim Horton’s cup.

Learning Goal

Students reflect on how analyzing primary sources has influenced their understanding of Canada. By the end of class, students will begin to create a summative project that demonstrates their new knowledge of the six historical thinking concepts.

Curriculum Expectations

- Inquiry: Perspectives in the New Nation
  - A2.5 & B2.5: Evaluate evidence and draw conclusions about perspectives...
    - Also explored: A2.6 & B2.6: communicate the results of their inquiries...

4. Evaluation of The Big Six (summative assignment assessing general understanding of these thinking concepts)

Materials

1. Primary Source Documents
   - reproduction of Tom Thomson (The Jack Pine) painting (Fig. 8.1) (Appendices)
   - reproduction of a Tim Horton’s winter cup (Fig. 8.2) (Appendices)
2. Other Materials
   • blackboard/Smartboard
   • Summative Assignment outline -- one for each student (Fig. 8.3) (Appendices)
   • Summative Rubric -- one for each student (Fig. 8.4) (Appendices)

3. Instructions for teacher
   a. Included in lesson body.
   b. Print one copy of each Assignment and Rubric for each student.
   c. Print a one copy of each Primary Source document for Cabinet.

4. Prompts for students
   a. The Cabinet of Curiosity: At the beginning of each of these lessons, the students have the opportunity to “open” a cabinet door and examine the mysterious object within. The object links (in some way) to the lesson, but the more important thing is that they have the opportunity to practice their analytical thinking and questioning skills in a novel way. When you tell the students to “open the cabinet,” you are signalling to them that the lesson will be part of this unit and exploring visual media, primary documents, and Canadian identity.

Plan of Instruction

   *Warm Up/Discussion*  
   (10 minutes)

1. Open/have a student open the last cabinet door. Inside are two reproductions: *The Jack Pine* by Tom Thomson and a copy of the 2010 Tim Hortons winter cup. Pass them around and display them larger on the projector, and have the students examine them.

2. Have the students get into pairs. Ask your students to use their new analysis skills to tell you what these images communicate about Canadian identity. Ask your students a variety of questions:
   a. What is it? What do you notice first? Where do you think this came from? Why do you think this item is important? What might it do or represent? What else do you wonder about? Make sure they really look at how the images are made/symbols/content/potential audience. Have them use a graphic organizer/chart to note their ideas.
b. After a few minutes of exploration, have the pairs partner up with another pair. Have them share their ideas with each other and come up with some collective answers.

c. Share. See what they’ve learned. Make sure they explain how they got to their conclusions (what questions did they ask? etc.).

d. End by giving them a little context for the items.

i. Tom Thomson painted Canada in the early 20th century. He is often associated with the Group of Seven, though he died before they came together. Thomson and the Group are often credited with developing the first “Canadian” style of art, which is a very contentious claim and highly debated in art historical circles. Students will be able to use their historical thinking concepts to reason out why this claim is so controversial. The fame of these paintings (thick brushstrokes, depiction of an empty land, wilderness, the “true north,” masculine, unpeopled, regional [northern Ontario]) really influenced the Canadian self-concept in the 20th century as rugged, hearty, and pioneering. Of course, it ignores the many cities, the existence of First Nations, Inuit, and Metis peoples before European settlers, and the other landscapes of Canada (prairies, west coast, Maritimes, tundra).

ii. Tim Hortons has released “winter-themed” cups for their hot beverages for several years now. How do the people/images reinforce a certain type of Canadian identity (rural, snowy, traditional family unit, outdoors-based, mostly white faces)? How else could they show Canada in the winter?

Discussion/Guided Practice (10 minutes)

1. Revisit “snowball” exercise from the second lesson. Redoing this activity will give students a chance to reflect on what they’ve learned in this unit. It also allows them to explore how their views may have changed or been reinforced.

2. Have students take out a sheet of paper. They should write “What does Canada look like?” across the top of the paper. They don’t need to put their names down. Have them write down, in a word or short phrase, what visual first comes to mind when they hear the word “Canada.” They will likely remember the activity from the second lesson.

3. After they’re done, have them crumple the paper into a ball and instruct them to gently toss their answers across the room to another person (make sure you carefully instruct
this section—have them come up with some rules for safe throwing—before they do this). These are called “snowball questions” because the papers look like snowballs and the ideas start small and “snowball” into a larger thinking activity.

4. Everyone should catch/pick up another “snowball” and smooth it out. Have a few students share their classmates initial thoughts on what Canada looks like. If you still have the mind map from the first exercise, bring it out. Ask students: are the answers you’ve received different than when we did this the first time? Make a mind map at the front to record their new ideas, potentially categorizing their thoughts into symbols, landscape, people, etc. Do a think aloud as you write, reviewing these different visuals reflect Canadian history and how they have come to be part of our identity. At this point, students will hopefully be comfortable talking about these concepts. They are given a chance to review what they’ve learned.

5. Have the students do this activity for a few more rounds of throwing, writing their answers on the “snowball” they currently have. Depending on your class, consider pairing/grouping students to come up with a more complex “snowball” of ideas, and perhaps assign groups different topics (have one group think of landscape, one of animals, one of people, one of symbols, etc.). Take this opportunity to review how using historical thinking concepts have allowed them to examine visuals in a new way.

6. Ask: what’s the most important thing you’ve learned about visual media and Canadian identity? This could be a short writing blast (about 5 minutes) if your learners are shy to share, but either way, emphasize that there’s no wrong answer.

**Modeling**

1. Introduce summative assignment for unit.

   a. Students will each make their own “museum exhibit” or “cabinet of curiosity” that uses visual, primary documents to explore Canadian identity from Confederation to 1914.

   b. Each exhibit will contain at least 6 items. Each item will have a short textual description, explaining what the item is and how it relates to Canadian identity in some way. The exhibition will also be structured around one of the historical thinking concepts (looking at Canadian identity through historical perspectives/continuity and change/etc.). Revisit some of the sources you’ve used in these lessons as examples.
c. They can work alone or in groups (up to three per group is probably best), though this is up to your discretion.

d. Students cannot use the exact same sources we’ve looked at in class (but similar ones are fine. They could look at a different Group of Seven painting, for example).

e. The exhibit can be shown in several ways. It could be an online exhibit (using Tumblr/Flickr/another blog site), a physical exhibit, a cabinet of curiosities, or anything else (ie., a mobile, etc). Give a few examples. Have them check with you first so they know if their creative way of displaying their items is appropriate.

f. Go over the rubric and task carefully, giving several examples along the way. Make sure they know from the beginning what they need to do. At the bottom of the assignment sheet is a space for them to write their questions. Encourage them to write their questions/notes as you go through the assignment so they don’t forget to ask something. You could also make the question section detachable and have them hand it in anonymously if you know some students are shy to ask in class.

g. See summative assignment sheet for more information. Note: summative assignment sheet and rubric are just loose outlines. Tailor your expectations and the language of the assignment to support your specific learners.

**Guided Practice/Independent Activity (15 minutes)**

1. Have students begin the project (find a group and start planning out what items they might use, etc). Encourage them to also think of good strategies they will use to successfully complete the project (using class time wisely, giving each member a role, being respectful of your other members by getting your work done on time and to the best of your ability, etc.).

**Sharing/Discussion/Teaching (5 minutes)**

1. Have groups pair up with another group and share their ideas/strategies for completing this project successfully. Encourage them to write down ideas they could use in their own groups.

**Assessment**
• Formative (of learning): discussion, snowballs
  • Have the students grasped how visual images affect our understanding of identity? Do they know what questions to ask when faced with an analysis task? How well are they understanding “The Big Six”?

• Summative (of learning): summative exhibition activity
  • formal assessment of learning
    • see attached assignment and rubric for details

Interdisciplinary Extension Activity

Language Arts: You could work on the text part of this project in Language Arts by teaching how to write a good summary/short text.

Reflection/Notes

How did the lesson go? What worked? What would you change?
Appendices

Follow links in text below for digital image to display on a large projector screen in class.

Fig. 1.1 Tallis Map, East Canada (1850)

Fig. 1.2 Tallis Map, West Canada (1850)
Fig. 1.3 Modern Ontario and Canada with relevant cities

Fig. 2.1 Georges Heriot, *Lake St. Charles near Quebec* (ca. 1796-1806) (Scottish)
Fig. 2.2  Anne Langton, *Interior of John's House [looking north]*, 1837 (Sturgeon Lake, near Fenelon Falls, Ontario)  (British-Canadian)

Fig. 2.3  Cornelius Krieghoff, *The Blizzard*, 1857 (likely Quebec)  (Dutch)
Fig. 2.4  Paul Kane, *Big Snake, Chief of the Blackfoot Indians, Recounting his War Exploits to Five Subordinate Chiefs*, ca. 1851-56 (around Alberta) (Irish-Canadian) *not painted from life, but an amalgam of sketches*

Fig. 2.5  Horatio Walker, *The Nut Pickers*, ca. 1900 (probably Ontario or Quebec) (Canadian)
Fig. 2.6  Charles Edenshaw, *Bracelet - Frog Design*, c.1899 (likely B.C.) (Canadian -- Haida Nation)

Fig. 2.7  Emily Carr, *Gitwangak, Queen Charlotte Islands*, 1912 (British Columbia) (Canadian)
Fig. 2.8 Lawren Harris, *Baffin Island*, 1931 (Nunavut) (Canadian)
Pretend you are a new immigrant to Canada. You have moved to the place you see in the artwork in front of you. Write a postcard home, noting which province/territory you have moved to and your initial impressions of the place. What is your role? Are you in a city or the country? Who are your neighbours? What are your main struggles and what do you like about your new home? What are your first impressions of Canada? Be sure to illustrate the front of your postcard with a scene that is representative of what you see around you in Canada (but do not just recreate the image—show your perspective on the setting).
Fig. 3.1 The “official” last spike photograph

Fig. 3.2 The “other” last spike photograph
Fig. 3.3 Rex Woods, *The Fathers of Confederation*, 1969

Fig. 3.4 Guilmette, *Execution of Thomas Scott*, 1970
Who is this?

a) Jonathan Taylor Thomas
b) Justin Bieber
c) James Franco
d) John A. Macdonald

Fig. 3.5a

Who is this?

a) Jonathan Taylor Thomas
b) Justin Bieber
c) James Franco
d) John A. Macdonald

Fig. 3.5b
This man is a famous Canadian.

a) True

b) False

Fig. 3.5c

This man is a famous Canadian.

a) True - Oscar Peterson, jazz pianist and composer

b) False

Fig. 3.5d
**Who is this?**

a) Meryl Streep

b) Christine Baranski

c) Selena Gomez

d) Julia Roberts

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**Fig. 3.5e**

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**Who is this?**

a) Meryl Streep

b) Christine Baranski

c) Selena Gomez

d) Julia Roberts

---

**Fig. 3.5f**
Who is this?

a) a movie star

b) my grandmother

Who is this?

a) a movie star (Marilyn Monroe when she was just Norma Jean Baker)

b) my grandmother

Fig. 3.5g

Fig. 3.5h
Fig. 4.1  Dominion of Canada poster
Fig. 4.2 Western Canada Poster (“The New Eldorado”)
Fig. 4.3  Numbered Treaties Map
LADIES’ CAPES.

WHEN ORDERING LADIES’ CAPES SEND BUST MEASURE AND SIZE OF COLLAR.

No. 620. Ladies’ black beaver cloth cape, plain tailor made, silk stitching, high rolling collar ............... $3.50

No. 621. Ladies’ black beaver cloth cape, made with pleated back, good black Thibet fur collar ............... 5.00

No. 619. Ladies’ black beaver cloth cape, handsome Thibet fur collar, with same trimming down front, made with pleated back ............... 6.00

No. 636. Ladies’ black broche crepon cape, lined with black twill mercerized Italian, quilted, and finished with high rolling black Thibet fur collar .................. 6.50

No. 622. Ladies’ heavy all-wool black beaver cloth cape, plain tailor-made and stitched with silk, with extra fine black Thibet fur collar ............... 7.50

No. 624. Ladies’ rich black mohair crepon cape, lined with twilled mercerized Italian, and finished with large storm collar of black Thibet fur, with same fur trimming down fronts .................. 7.50

No. 623. Ladies’ fine quality black mohair crepon cape, lined with quilted mercerized Italian, finished with handsome black Thibet fur collar .................. 8.50

No. 637. Ladies’ elegant black silk mixed crepon cape, lined with quilted mercerized Italian, made with high rolling collar of black Thibet fur, and same fur trimming down fronts .................. 10.00

No. 638. Ladies’ rich black crepon cape, silk mixed, lined with twilled mercerized Italian, quilted, and finished with large handsome black Thibet fur collar and jet trimming on front and back .................. 11.00

No. 625. Ladies’ fine quality black mohair crepon cape, silk mixed, lined with twilled mercerized Italian, quilted, and finished with choice black Thibet fur collar .................. 11.00

No. 626. Ladies’ heavy black silk crepon cape, lined with twilled silkaline and finished with choice black Thibet fur collar .................. 11.00
Fig. 5.2 page from Eaton's Catalogue, Fall and Winter 1909-1910
The New Coats

When one plans to buy a new coat for the Winter there are several points to be considered—it must be stylish, comfortably warm, reliable and good value. These requirements one and all have been borne in mind when selecting the models for this catalogue.

In accord with the trend of Fashion, coats showing the modish straight lines, the graceful wrap-like effects and the jaunty shorter lengths are included in the offerings. Colors that are high in favor, such as Brown, Burgundy, Taupe, Green, Navy and Black are well represented.

Warm and durable are the materials used, and All-Wool Velours, Silvertans, Seal Plushes, Fur Fabrics and Mackinaw Plaids are especially popular.

As to trimmings, buttons, braid, buckles and stitching are favorites, and fur frequently completes the charm of an appealing model. Linings receive special attention, and often figured fancy satin provides an attractive inside finish.

Finally, the values will greatly appeal to the discriminating shopper, for each and every coat gives full worth for the money expended.

All-Wool Velour with Coney Collar

35.00
Delivered.

Seasonable Model of All-Wool Velour

27.50

Fig. 5.3 page from Eaton’s Catalogue, Fall and Winter 1920-1921
Fig. 6.1 Two line wampum belt (also see here for information about the symbolism)

Both men and women adorned themselves with beads, which were made from shells and bones, until Europeans brought glass beads into the country.

Records. The Indians did not know how to write, but some of the shell-beads, called wampum, were made into collars and belts of curious patterns, and were used as reminders of important events. For instance, when one tribe made a treaty with another, a belt of wampum was given at the end of each clause; and these belts were put into the charge of old men, who were expected to remember and explain their meaning. To a certain extent, the Indians also used picture-writing—that is, they made rough sketches instead of writing words.

Superstitions. The Indians had very strange ideas about God and religion. They believed in a great Good Spirit and a great Bad Spirit. They did not pay much attention to the Good Spirit, but tried to frighten the Bad Spirit by wearing charms, and to put him in good humour by making strange sacrifices to him. They believed, also, that a host of unseen beings peopled the woods and mountains and streams, and affected their fate for good or ill. The “medicine-men,” who professed to be able to make rain and to control evil spirits, had.
THE NATIVE RACES.

great influence. When a man fell ill he was thought to be possessed by a demon, and was often cruelly tortured in the attempt to drive it out. The good, after death, were supposed to go to the “happy hunting-grounds”; but the journey thither was held to be long and perilous. Food and cooking-pots, weapons and garments were laid beside the dead, with the idea that his spirit would need the spirits of these things.

Indians of To-day. The Indians living now are few in number, and, in Canada, are found chiefly on lands set apart for them by government and in the unsettled regions of the north and west.

The Eskimos. Near the Arctic Ocean and Hudson Bay live the Eskimos, who are of a different race from the Indians. Their habits have probably changed little since America was discovered. They are said to be honest and good-humoured, but very dirty. They live by hunting and fishing, often eating their food raw. They dress from head to foot in fur. In winter they live in houses half underground, made of earth, turf, or even bones; but when they need shelter suddenly they build a round hut of snow.
Fig. 7.1 *Online Exhibitions:* [http://www.gallery.ca/en/see/online-showcases.php](http://www.gallery.ca/en/see/online-showcases.php)
[http://www.civilization.ca/exhibitions/online-exhibitions/online-exhibitions](http://www.civilization.ca/exhibitions/online-exhibitions/online-exhibitions)
[http://www.warmuseum.ca/exhibitions/online-exhibitions/](http://www.warmuseum.ca/exhibitions/online-exhibitions/)
[http://www.glenbow.org/exhibitions/online/](http://www.glenbow.org/exhibitions/online/)

Fig. 8.1 *Tom Thomson, The Jack Pine, 1916-17*
Fig. 8.2  *Tim Hortons’ Winter Cup, 2010*
Curating Canada: Make Your Own Museum Exhibit (fig. 8.3)

Now that we have seen a museum exhibit, it’s time to make our own!

On your own or with a partner, create a small museum exhibit that shows how history has influenced Canadian identity. You will use primary sources (like the ones we’ve been looking at all year) to curate your own exhibition. Do not use the exact same sources that we’ve looked at. Be creative and find something new to share!

A complete exhibit will include the following:

☐ Your exhibit uses one of the Six Historical Thinking Concepts as its main theme (historical significance, evidence, continuity and change, cause and consequence, historical perspectives, the ethical dimension)
☐ Your exhibit has a creative title
☐ You have created a brief description of the exhibit that explains its theme
☐ Each exhibit contains at least 6 primary source items (paintings, diaries, sculptures, tools, etc.)
☐ Each item in your exhibit contains an “information card” that explains what the item is, what time period it is from, and how it expresses Canadian identity
☐ You have displayed your exhibit in a creative and logical way (cabinet of curiosity, online exhibit, museum display, mobile... if you have another idea, see me and we’ll make it work)

If you have any more questions, please ask me! I like questions.

Notes or questions I have about this assignment:
### Curating Canada: Make Your Own Museum Exhibit

**Rubric** (fig. 8.4)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exceptional (Exceeding Acceptable Standards)</th>
<th>Accomplished (At Acceptable Standards)</th>
<th>Developing (Reaching Towards Acceptable Standards)</th>
<th>Beginning (Below Acceptable Standards)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expression of Canadian Identity</td>
<td>Artifacts and writing tell a clear and complex story about Canadian identity</td>
<td>Artifacts and writing clearly tell a story about Canadian identity</td>
<td>Artifacts and writing tell a story about Canadian identity</td>
<td>Artifacts and writing do not quite tell a story about Canadian identity</td>
</tr>
<tr>
<td>Link between Theme (Historical Thinking Concept) and Artifacts</td>
<td>Link between theme and artifacts is clear; artifacts have been well-chosen to best demonstrate this theme</td>
<td>Link between theme and artifacts has been clearly explained in writing</td>
<td>Link between theme and artifacts has been somewhat explained in writing</td>
<td>Link between theme and artifacts is unclear (little demonstration of the use of a theme)</td>
</tr>
<tr>
<td>Choice of Artifacts</td>
<td>6 artifacts are all original and unique (in a format we did not explore) primary source documents</td>
<td>6 artifacts are all original, primary source documents</td>
<td>Some artifacts are original, primary source documents/ some artifacts are missing</td>
<td>Artifacts are not original, primary source documents/ many artifacts are missing</td>
</tr>
<tr>
<td>Creative Display of Exhibit</td>
<td>Exhibit is exceptionally creative and expertly crafted (strong consideration of neatness, colour choice, style that reflects the exhibit theme)</td>
<td>Exhibit is creative and well-crafted (consideration of neatness, colour choice, style)</td>
<td>Exhibit is clearly displayed and there has been some consideration of neatness, colour choice, style</td>
<td>Exhibit is not clearly displayed and there has been little consideration of neatness, colour choice, style</td>
</tr>
<tr>
<td>Clarity of Writing</td>
<td>Explanations for exhibit artifact choice are expertly stated and deeply connect with exhibit theme</td>
<td>Explanations for exhibit artifact choice are clearly stated and logically connect with exhibit theme</td>
<td>Explanations for exhibit artifact choice are stated and somewhat connect with the exhibit theme</td>
<td>Explanations for exhibit artifact choice are not stated and do not connect with exhibit theme</td>
</tr>
</tbody>
</table>
Endnotes

The following is a list of additional resources I used while creating this unit. They are noted throughout and referenced here.

1 This and all subsequent curriculum expectations taken from The Ontario Curriculum, Social Studies, Grades 1-6: History and Geography, Grades 7-8, 2013. http://www.edu.gov.on.ca/eng/curriculum/elementary/sshg18curr2013.pdf


5 Seixas and Morton, The Big Six, 24.

6 Ibid.


8 Seixas and Morton, The Big Six, 115.


10 Seixas and Morton, The Big Six, 86.


13 Seixas and Morton, The Big Six, 148.


15 Seixas and Morton, The Big Six, 161.
16 Ibid., 184.


18 Questions adapted from Seixas and Morton, *The Big Six*, 187.

19 Ibid., 186.

20 Idea adapted from Seixas and Morton, *The Big Six*, 186.

21 Ibid., BLM 6.3, 206.