

# RIGHTING CANADA'S WRONGS

## Indigenous Studies Guide

- Inuit Relocations: Colonial Policies and Practices, Inuit Resilience and Resistance
- Residential Schools: The Devastating Impact on Canada's Indigenous Peoples and the Truth and Reconciliation Commission's Findings and Calls for Action
- The Sixties Scoop and the Stolen Lives of Indigenous Children



Lindsay Gibson, Ilan Danjoux, and Roland Case  
THE CRITICAL THINKING CONSORTIUM  
with Pamela Hickman





## THE RIGHTING CANADA'S WRONGS INDIGENOUS STUDIES SET

is devoted to the exploration of the under-taught, shocking, and shameful stories of the Canadian government's racist actions against Indigenous peoples. This set examines the fight for acknowledgement and justice, and the eventual apologies and restitution of subsequent governments.

In this resource guide, you will find lessons that will engage your students while they learn about important events in Canada's history that helped shape our current society. You will find support for teaching about Canada's past treatment of Indigenous peoples and how to approach the topic of injustice. As well, your students will learn about the diverse cultures and traditions that Indigenous peoples across Canada continue to practice today.

### SPECIAL FEATURES:

- A different historical thinking concept is introduced in each lesson
- Each lesson is directly linked to books in the series
- Student Blackline Masters are provided for copying
- Evaluation rubrics for your assessment of student achievement on each lesson are included
- Video links throughout the guide will supplement your lesson and add another dimension to student learning
- A special guide to teaching about racism is included

By building greater awareness of the past deep-rooted racist and non-inclusive attitudes of the individuals, groups, and governments behind each of these injustices, it is hoped that today's students will become more tolerant and inclusive in their attitudes towards Indigenous peoples across Canada.

Lindsay Gibson and Ilan Danjoux are writers and workshop facilitators with The Critical Thinking Consortium. Roland Case is the executive director.

Pamela Hickman is the author of over forty non-fiction books for children, and has co-authored several books in the Righting Canada's Wrongs series.



**WATCH  
THE VIDEO**

Look for this symbol throughout the book for links to video clips available on The Critical Thinking Consortium website at [www.tinyurl.com/take2video](http://www.tinyurl.com/take2video) (go to Video Resources tab halfway down the page).

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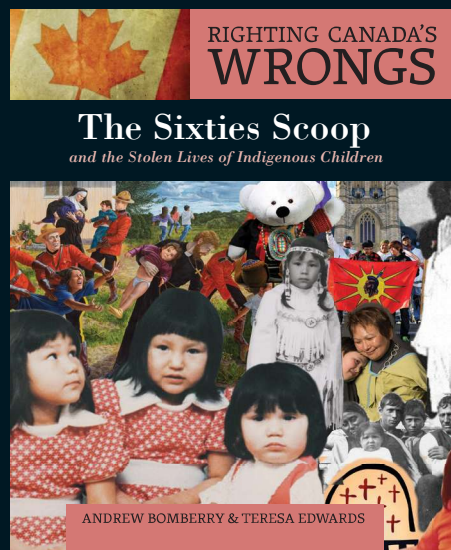
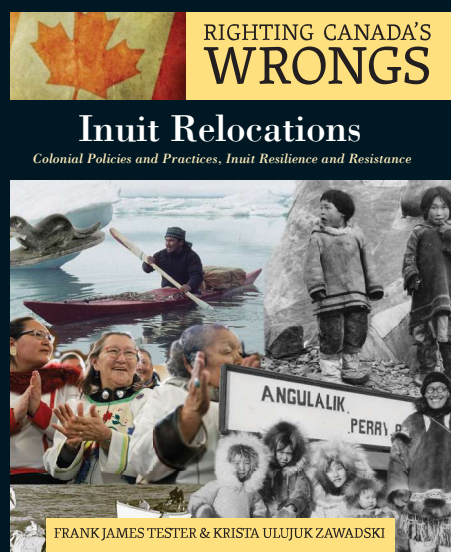
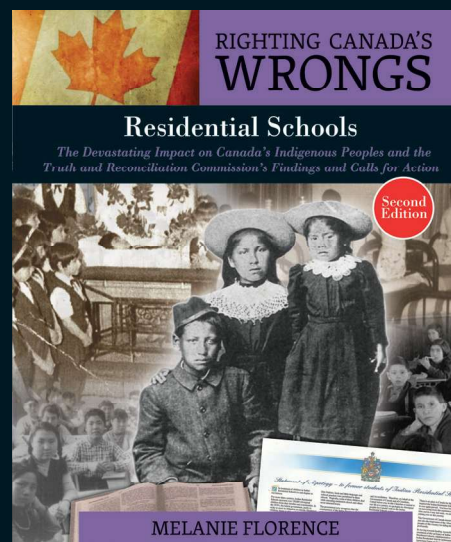


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## INCLUDES:



# RIGHTING CANADA'S WRONGS

Indigenous Studies  
Resource Guide







# RIGHTING CANADA'S WRONGS

## Indigenous Studies Resource Guide



Lindsay Gibson, Ilan Danjoux, and Roland Case



The Critical Thinking Consortium

with Pamela Hickman

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# Introduction

## Objectives

In cooperation with The Critical Thinking Consortium we have developed three lessons for use with books in the Righting Canada's Wrongs Indigenous Studies set to promote the following objectives:

- **Providing a more complete picture of our past.** The study of Canadian history requires that students don't just learn about the glorious side of our national story. They must also understand the injustices that have knowingly been committed in our history. The message is not one of pessimism, rather it focuses on the ways in which minority groups have been treated in the past; and in many cases, it chronicles stories of dignity, courage, and perseverance, and the triumph of right over wrong.
- **Using engaging primary sources.** The lessons help students make rich use of the abundant variety of primary sources found in each book. These sources include photographs, official documents, letters, political cartoons, and written accounts supplemented by rich textual annotations.
- **Rooting out institutional racism.** The hope is that by building greater awareness of the deep-rooted racist and non-inclusive attitudes of the individuals, groups, and governments behind each of these injustices, we will decrease the likelihood of events or attitudes like these happening again.
- **Teaching historical thinking.** Each lesson supports students in exploring various concepts found in the framework for historical thinking developed by Professor Peter Seixas of the University of British Columbia.  
[www.historicalthinking.ca](http://www.historicalthinking.ca)

## Overview of the lessons

Before using any of the other six lessons, we recommend introducing students to the strategies for analyzing photographs and drawings explained in the following lesson:

### 1. Reading an image

Once students understand how to interpret images, choose one or more of the following six lessons depending on the fit with the curriculum and teachers' objectives:

2. Adopting historical perspectives
3. Tracking continuity and change
4. Examining historical causation
5. Identifying consequences
6. Offering ethical assessments
7. Determining historical significance

## **Background on racism**

Teaching about racism on page 96

## **Correlation of the lessons with books in the set**

Each lesson can be used with any of the books in the Righting Canada's Wrongs Indigenous Studies set. The *Key topics and references to Righting Canada's Wrongs texts* beginning on page 101 lists the critical thinking questions at the heart of each lesson and specifies, for each book, key topics and factors to consider with relevant page numbers for students to consult.



# 1.

## Reading an image

### Critical task

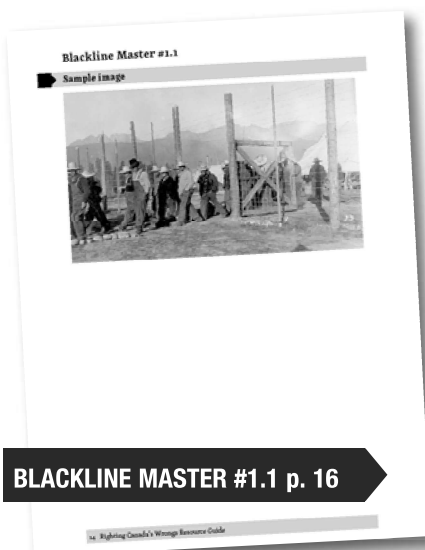
Derive multiple relevant observations and plausible inferences in response to general and specific questions posed about the contents of an assigned image.

### Overview

This challenge introduces a three-step approach to analyzing images that students will be encouraged to apply when completing other lessons in this set. As a first step, students formulate a one-sentence summary of the contents of a sample photograph. Next, students undertake a more detailed examination of the image, indicating their answers to each of the 5 Ws questions. Students are then introduced to the difference between what can be directly observed and what might be inferred based on observations. Students revise their answers to the 5 Ws questions in light of this distinction. In the third step, students study the image for more specific information about an assigned topic (for example, architecture of the time, daily life, gender roles). When looking for this information, students undertake a section-by-section reading of the photograph and qualify their conclusions based on the available evidence. Finally, students apply this multi-layered approach to another image (or images) found in one of the books in the Righting Canada's Wrongs Indigenous Studies set.

## Pre-planning

### Select images for analysis



We suggest introducing the three-step approach to reading images using the sample image found on Blackline Master #1.1 and then applying the approach a second time with different images on a common theme. For the follow-up analysis, you may wish to choose one or more images on a particular topic of interest from a book in the Righting Canada's Wrongs Indigenous Studies set.

## Session One: Practising Image Analysis

### Discuss the value of image analysis

Invite students to speculate about the meaning and the accuracy of the saying: “A picture is worth a thousand words.” Ask students to consider, in general terms, what information we can learn by examining historical images (for example, architecture, fashions, modes of transportation, technology use). Explain that in this lesson they will be learning a three-step approach to use when “reading” an image.

### Introduce step one: Summary statement

Display the sample image (Blackline Master #1.1) either as a transparency or digital projection. You may also wish to distribute a print copy of the image to each pair of students. Do not reveal the caption (“Ukrainian internees leave their compound for work at Castle Mountain Internment Camp, AB, 1915”). Invite students to formulate a one-sentence response to the question: What is this picture about? Arrange for several students to share their summary sentences and supporting reasons with the rest of the class. Without going into detail, draw attention to any discrepancies in students’ answers. For example, is the main action a parade or are troops simply marching through the streets?

### Introduce step two: 5 Ws questions

Explain that a useful next step in analyzing an image is to use five questions that reporters ask when trying to explain an event. Write the following 5 Ws questions on the board:

1. Who appears in the image?
2. What is occurring in the image?
3. When does the scene take place?
4. Where does the scene take place?
5. Why are the events in the scene occurring?

Invite students to work with a partner to answer each of these questions and to identify details from the sample image that help them answer each of these questions. Create a chart similar to the following one on the board and ask various students to share their answers.

Questions	Details	Conclusions
<b>Who?</b>	<i>Men are walking, wearing overalls and hats. They do not appear to be in a hurry.</i>	<i>The men are leaving for work that is most likely physical labour.</i>
<b>What?</b>	<i>The men are walking through a gate of a barbed wire fence. None of the men are carrying supplies or food.</i>	<i>The men are being forced to go to some form of work camp and are likely prisoners.</i>
<b>When?</b>	<i>The clothing doesn't look contemporary. There are no signs of modern technology.</i>	<i>The lack of electrical wires and clothing suggests this is the early 20th century</i>
<b>Where?</b>	<i>There are mountains in the background. The housing appears to be temporary (large tents).</i>	<i>This is a rural setting. The mountains suggest it could be somewhere in the Rockies.</i>
<b>Why?</b>	<i>There are no prison guards present and no men appear to be attempting to escape.</i>	<i>The men appear to be temporarily imprisoned at a remote work camp.</i>

Invite students to look for other details that might confirm or challenge various conclusions. For example, the lack of prison guards might suggest that the prisoners are not considered a serious threat. This reinforces the conclusion that the men are not likely to attempt escape.

## Distinguish observation from inference

Explain that when examining an image, readers often draw conclusions and identify details that are not explicitly observable from the image. Introduce a distinction between what students can actually see in the image (for example, “the men leaving the enclosure are wearing overalls and hats”) and the inferences they might draw from these observations (for example, “the men are going to do physical work outdoors”). Point out that the observations provide evidence for the inference. Relabel the headings on the chart as shown below and invite students to confirm whether the details they offered are observations or inferences. As illustrated below, ask students to restate as direct observations any details that included inferences.

Questions	Observations	Inferences
<b>Who?</b>	<i>ORIGINAL: They are wearing work-style clothes and hats. CHANGE TO: The men are walking wearing similar clothing, including jeans, overalls, and hats. They have their hands in their pockets and do not look like they are in a hurry.</i>	<i>REVISED INFERENCE: Based on their clothing and body language the men are leaving for work that is most likely physical labour outdoors. They do not appear to be in a hurry to get to work.</i>



Questions	Observations	Inferences
What?		
When?		
Where?	<i>ORIGINAL: The housing looks temporary and remote. CHANGE TO: The housing in the background appears to be large canvas tents.</i>	<i>REVISED INFERENCE: The housing for the men is large tents which is most likely temporary and in a remote area.</i>
Why?		

### Discuss criteria for a thoughtful analysis

Introduce students to the following criteria for the thoughtful analysis of an image:

- *accurate and detailed observations*: the observations that are offered accurately describe the relevant details in the image, including less obvious details
- *plausible and imaginative inferences*: the inferences go beyond the obvious conclusions and are supported by several pieces of evidence found in the image or based on other facts known about the topic

Reveal the published caption for this image (“Ukrainian internees leave their compound for work at Castle Mountain Internment Camp, AB, 1915”). Ask students if they can identify any details from the image or offer other information they know about the time period to support the identification of Ukrainian internees in Alberta during the First World War. (For example, students may narrow down the possible locations by considering what areas of Western Canada were developed at this time and why the internees may have been sent to a remote area instead of an urban prison.)

## Introduce step three: Focus questions

Indicate that answers to the 5 Ws questions are useful in explaining the overall contents of any image. Often we want to probe images for specific information about a topic of particular interest (for example, to study clothing fashions, architecture, or daily life). Return students’ attention to the sample image. Assign various groups of students a particular focus for a more detailed analysis. These topics might include: quality of life for internees, men’s clothing, the setting of internment camps and internment camp construction. Encourage students to look beyond obvious clues, trying to extract as much information as possible from the image.

## Provide guidance for step three

Before students begin to study the sample image to learn about their assigned topic, offer these suggestions to guide their reading of the picture:

**What do I already know about the topic?** Take a minute to make a list of information they already have about their assigned topic and time period.

**What I can tell about the topic from a sector-by-sector analysis?** Rather than randomly looking at the picture, organize a close reading of the image using one of these methods:

- **Rows:** Divide the image into three horizontal rows and analyze the foreground, middle, and background.
- **Panels:** Divide the image into three vertical rows and analyze the left panel, middle panel, and right panel.
- **Quadrants:** Divide the image into four quadrants and look closely at each section. Explain that the composition of the image often suggests which way of segmenting the image may be more useful: for example, viewing the image in panels works when there are sections of relevant details on the sides of the image (as is the case if exploring setting or environment in the sample image); a complicated picture that has evenly distributed relevant detail may be best viewed in four quadrants (the bottom two quadrants are most useful if exploring the men's clothing); outside landscape images or images with depth of view often are best approached in rows (perhaps, if exploring the remoteness of the camps or the construction of internment housing).

**How plausible are my conclusions?** Encourage students to assess the plausibility of each of their inferences in light of corroborating details in the image or in other images or sources. If students know little about the topic and are faced with limited or inconclusive detail in the image, encourage them to be tentative in stating their inferences. Suggest that they qualify tentative conclusions by using terms such as “may be,” “possibly,” and “perhaps.”

## Direct students' investigations

Arrange for students to work in pairs or groups of three to review what they already know about their assigned topic; to study the image section-by-section looking for relevant details and drawing inferences about the topic; and finally to summarize and qualify any conclusions. After each team has “read” the sample image, arrange for other teams with the same topic to share their findings with each other. Finally, ask a few students to share what they have learned about their assigned topic with the entire class.

# Session Two: Historical Image Analysis

## Introduce a new analysis

Blackline Master #1.2

**Image analysis**

Title of image:  
Summarize the image's main focus:

Explain the contents of the image	Observations	Inferences
Who appears in the image?		
What is occurring in the image?		
When does the scene take place?		
Where does the scene take place?		

BLACKLINE MASTER #1.2 p. 17

Invite students to use the three-step analysis to examine one or more images from the Righting Canada's Wrongs Indigenous Studies set. Begin by distributing both pages of *Image analysis* (Blackline Master #1.2) to each student. Review the three-step approach:

- summarize the image's main focus in a sentence;
- explain the contents of the image using the 5 Ws questions to make observations and draw inferences;
- conduct an in-depth reading of the image on a particular topic by reviewing prior knowledge, making relevant observations and drawing inferences based on a section-by-section analysis, and summarizing and qualifying all relevant conclusions.

Provide students with a specific topic (or different topics) to consider as they make observations and draw inferences. Ask students individually or in groups to analyze the assigned photographs on a common theme and to record their findings at each step of the analysis on Blackline Master #1.2.

## Share findings

Once students have completed their analyses, arrange for them to share their findings with other students investigating the same topic. Finally, invite a few students to share what they have learned about their assigned topic with the entire class. Discuss the challenges that students face as they try to “read” images, and the usefulness of the approach they have just applied.

## Assess the image analysis

Blackline Master #1.3

**Assessing the image analysis**

	Outstanding	Very good	Competent	Basic	In progress
<b>Accurate and detailed observations</b>	For every question or section identifies several relevant and accurate details from the image, including numerous subtle details.	For almost all questions and sections identifies several relevant and accurate observations from the image including some subtle details.	For most questions and sections identifies a few obvious details from the image and occasionally recognizes subtle details.	For most questions and sections identifies only the most obvious details from the image.	Struggles to identify even the most obvious details from the image.
<b>Plausible and imaginative inferences</b>	For every question or section provides several varied and imaginative inferences that are highly plausible.	For almost all questions and sections provides several plausible and sometimes imaginative inferences.	For most questions and sections provides a few inferences that are generally plausible but rather obvious.	For most questions and sections provides a plausible but obvious inference.	Struggles to provide any plausible inferences that build upon the observations.

Comments/notes for rating:

BLACKLINE MASTER #1.3 p. 19

Assess students' ability to make accurate and detailed observations and to draw plausible and imaginative conclusions about an image as recorded on Blackline Master #1.2, using the rubric found on *Assessing the image analysis* (Blackline Master #1.3).



## Prepare for future applications

Suggest to students that it may be useful for them to complete Blackline Master #1.2 in writing for a few of the images they will analyze. However, once they become familiar with the approach, they may spend less time on the first two steps, perhaps completing them orally. In addition, while students are encouraged to undertake a section-by-section analysis of any image, they may prefer to record all their observations and inferences, even those from several images, in a single two-column chart.

## Blackline Master #1.1

### Sample image



*Image © Glenbow Archives*

## Blackline Master #1.2

### Image analysis

Title of image:

Summarize the image's main focus:

Explain the contents of the image	Observations	Inferences
Who appears in the image?		
What is occurring in the image?		
When does the scene take place?		
Where does the scene take place?		
Why are the events in the scene occurring?		

**Identify a topic to explore in-depth:**

**Review what you already know about this topic:**

<b>What can I learn about the topic in each section of the image?</b>		
<b>Observations</b>		
<b>Inferences</b>		
Check applicable section: Foreground Left panel Top left		
Check applicable section: Middleground Middle panel Bottom left		
Check applicable section: Background Right panel Top right		
Bottom right (if applicable)		
<b>Summarize and qualify conclusions about the topic:</b>		

## Blackline Master #1.3

### Assessing the image analysis

	Outstanding	Very good	Competent	Basic	In progress
<b>Accurate and detailed observations</b>	For every question or section identifies several relevant and accurate details from the image, including numerous subtle details.	For almost all questions and sections identifies several relevant and accurate observations from the image including some subtle details.	For most questions and sections identifies a few obvious details from the image and occasionally recognizes subtle details.	For most questions and sections identifies only the most obvious details from the image.	Struggles to identify even the most obvious details from the image.
<b>Comments/reasons for rating:</b>					
<b>Plausible and imaginative inferences</b>	For every question or section provides several varied and imaginative inferences that are highly plausible.	For almost all questions and sections provides several plausible and sometimes imaginative inferences.	For most questions and sections provides a few inferences that are generally plausible but rather obvious.	For most questions and sections provides a plausible but obvious inference.	Struggles to provide any plausible inferences that build upon the observations.
<b>Comments/reasons for rating:</b>					