

Roseneath Theatre

“MISCHIEF” STUDY GUIDE

This study guide includes a ‘getting started’ section (including a glossary and pre-show questions), two pre-show activities (with possible extensions for flexibility), two post-show activities (with possible extensions for flexibility), and a compilation of additional related resources. Direct curriculum connections (Ontario) are included at the end of each activity.



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“Mischief” Cast and Crew

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Study Guide Creators:

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GETTING STARTED

Synopsis: A youth activist is questioned by authorities after the statue of Edward Cornwallis loses his head. Brooke Stephens defends her actions while being interrogated in a police station. Inspired by true events, Brooke takes the audience and the hawk-like policewoman through the historical context of Mi'kmaq oppression.

Class Waiver:

The following activities deal with Indigeneity, racism, and the ongoing colonial legacies that exist in Canada. It is very important to set some guidelines when working on sensitive topics with your students. Use the following suggested guidelines to frame your lesson:

- Everyone may pass or sit out from an activity
- Create a safe learning environment, where respectful beliefs are freely expressed
- What happens in this class, stays in this class
- Respect for privacy and opinions expressed
- Openness and willingness to discuss

20 Minute Educational APTN Video:

This educational video will introduce students to the underlying themes of Lisa Nasson's *Mischief* by providing both historical and cultural contexts.

Link:

<https://www.aptnnews.ca/investigates/history-decolonized-a-closer-look-at-edward-cornwall-is-and-why-his-statue-toppled/>

Glossary:

Activism - The policy or action of using vigorous campaigning to bring about political or social change.

Authority - The power or right to give orders, make decisions, and enforce obedience.

Bounty - A sum of money paid for capturing or killing a living being, in the context of the events described in the play, Mi'kmaq peoples.

Colonialism - The policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically. *Note: colonialism is a process and colonial imbalances continue to affect Indigenous peoples across Turtle Island (Canada).*

Four Directions - The four directions symbolize many things, but everything encapsulated in them must always be in balance. Directions can be seen as black, red, yellow, and white representing the four seasons, the four aspects of health, the four elements, and the four stages of life. Here is an interactive website that explores different cultural beliefs and stories related to the four directions from different nations:

<http://www.fourdirectionsteachings.com/interactive.html>

Honour Song - The name of the honour song in the Mi'kmaq language is Kepmite'tmnej (gep-meet-day-dem-n-edge). The honour song is a way for us to show respect to one another, to our cultural roots, and to the world around us. Here is the link to a recorded version by George Paul: <https://www.youtube.com/watch?v=MNf1FLW7D0U>

Identity - A quality or characteristic which helps define a person; the qualities, beliefs, ideas, etc., that make us different and unique.

Idle No More Movement - A grassroots movement for Indigenous sovereignty, Indigenous rights, and respect for the treaties.

Indigenous Peoples - Indigenous is a global term. The United Nations considers groups to be Indigenous if they fit into the following categories:

- Self-identification as Indigenous at the individual level and accepted as a community member by the respective community.
- Historical continuity with pre-colonial and/or pre-settler societies.
- Strong link to territories and surrounding natural resources.
- Distinct social, economic, or political systems.
- Distinct language, culture, and beliefs.
- Form non-dominant groups of society.

- Resolve to maintain and reproduce their ancestral environments and systems as distinctive peoples and communities.

In Canada, we use the terms First Nations, Metis, and Inuit to differentiate Indigenous groups in Turtle Island.

Ki'ptu - (key-pu) this word translates to "eagle" in Mi'kmaq. The eagle is very important in many Indigenous cultures as it is viewed to be a connector that delivers messages between the physical world and the spirit world. Here is a 1-minute video to explain the significance of Ki'ptu: <https://www.cbc.ca/player/play/1699809859511/>

Mi'kmaq - (mig-mah) The word Mi'kmaq translates to "the people of the dawn" since they were the first people in Turtle Island (North America) to see the sun. An older term that Mi'kmaq people would use to refer to themselves is "L'nu" which means "the people". Mi'kmaq territory encompasses so-called Nova Scotia, Prince Edward Island, Newfoundland, parts of Quebec, parts of New Brunswick, Maine, and a small strip of the east coast of the USA down to Boston, MA.

Mischief - A criminal offence that refers to the willful or reckless destruction of another property, or the interference with another person's property.

Peacemaker - A person who brings about peace, especially by reconciling adversaries.

Power - The capacity of an individual to influence the actions, beliefs, or conduct (behaviour) of others.

Powwow - in Mi'kmaq this is called "Mawio'mi" (mah-we-oh-me) which roughly translates to "gathering". Traditionally Mawio'mi would have happened in the summer and all 7 districts of Mi'kma'ki (mig-mah-gee) would gather to host ceremonies, celebrations and give gifts to each other of goods that they could not produce in their district.

Privilege - A special right, advantage, or immunity granted or available only to a particular person or group.

Reserve - Defined by the Indian Act as a "... tract of land, the legal title to which is vested in Her Majesty, that has been set apart by Her Majesty for the use and benefit of a band." A result of the definition of reserve land in the Indian Act is that reserve land cannot be privately owned by the Band or Band members. "Reservation" is an American term.

Pre-Show Questions:

- Q. How does the video on Edward Cornwallis and the “founding” of Halifax make you feel?
 - Q. Do you know about the “founding” of where you live or who lived there before you?
 - Q. What are some examples of colonialism in Canada?
 - Q. What are some Indigenous-led social movements that you have heard about?
 - Q. What roles have youth played in these social movements?
-

Pre-Show Activity – Learning About Traditional Indigenous Symbols

Big Idea:

Learn about Indigenous symbols of significance and ultimately examine the use of literary devices and symbolism in everyday life, art, and literature. Students will develop a concrete understanding of symbolism. Symbolism is defined as when an author uses an object or reference to add deeper meaning to a story. An author may repeatedly use the same object to convey meaning, or they may use variations of the same object to create an overarching mood or feeling.

At the end of this lesson, students will be able to...

- Recognize significant Indigenous symbols.
- Identify symbolism in poetry written by Indigenous authors.
- Interpret the meanings associated with different symbols.
- Learn about the importance of literary devices in creative writing and poetry.

Materials:

- Powerpoint slides and access to computer/laptop and projector
- <https://communications.usask.ca/guides/aboriginal-symbols.php> (Link for information on significant Indigenous symbols and 1.5 min. educational videos)
- https://www.sfu.ca/lovemotherearth/02poetry/tea_and_bannock.pdf (Link to poems for classroom activity)
- Chart paper or chalkboard
- Markers or chalk
- Devices with access to the internet for student research

School Subjects:

Language - Grades 7 & 8 (Elementary)

Integrated Arts - Grade 9/10 (Secondary)

Expressions of First Nations, Métis, and Inuit Cultures - Grade 9 (Secondary)

Activity:

Minds On (10 minutes)

- Lead students in a discussion about symbolism and make connections to significant symbols in Indigenous cultures. As a class, go through the resources provided by the University of Saskatchewan (the first link provided) and ask the class for initial reactions. Ask if anyone knows of other symbols they can be shared before the start of the activity (making connections and welcoming students to share).
- Encourage students to think about their own identities and some symbols that are significant to them (e.g. Symbols from different cultures).
- Introduce students to pre-selected poems (available through the second link provided) and divide students into small groups comprised of varying abilities and skillsets.

Action (30 minutes)

- Groups will each read a different poem from the provided resource. Task students with identifying symbols in the text, and putting these symbols in bold font, highlighting them, or circling them, and interpreting different symbols within the text. Ask them to interpret meaning from different symbols within the text, and subsequently identify underlying themes and messages. For your reference, an example of an annotated poem is provided below.
- As a group, students will prepare their findings and present them to the class. Ask students to begin their presentations with a read-aloud of the poem.

One's Offering-Cheri Jubinville

I may not have seen the **Buffalo** roam. I may not have seen the **Eagle** fly. But deep inside my soul, the **Great One** planted a seed to grow. Oh, how I wish I had been able to roam like the **Buffalo** and fly like the **Eagle** so High So I may too, touch the mountain tops that reach for the **sky**. Just as I see all the people here today. All of the different Shades and Creeds Not one Person, but all People have added color to my eyes so that I too may See. So glorious is every day, that we all have another day to Breathe.

Connect/Consolidate/Discuss (15 minutes):

Have students regroup as a class and check for conceptual understanding of the material and make space for questions. Encourage students to be vigilant when analyzing and interpreting literature and oral texts, and prepare them to watch the play by encouraging them to pay particular attention to the use of symbolism throughout the story.

Curriculum Connections:

Language (Elementary)

READING

1. Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning;
2. Recognize a variety of text forms, text features, and stylistic elements and demonstrate an understanding of how they help communicate meaning;

Integrated Arts (Secondary)

C. FOUNDATIONS

C2. Contexts and Influences: demonstrate an understanding of symbols and themes associated with artworks produced by various cultures, and describe past and present influences on various arts disciplines;

C2.1 Demonstrate an understanding of common symbols and themes in past and present artworks from a variety of cultures, including First Nation cultures.

Expressions of First Nations, Métis, and Inuit Cultures (Secondary)

A. ARTISTIC EXPRESSION AND FIRST NATIONS, MÉTIS, AND INUIT WORLD VIEWS

A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analyzing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines;

Pre-Show Activity - Whose Voice is Heard?

Big Idea:

Students will explore the power relations between young people and adults. Students will consider young people's rights, as well as young people's use of activism to exercise their rights and make their perspectives heard.

At the end of this lesson, students will be able to:

- Use research skills to identify youth changemakers in their community and beyond.
- Identify various methods and purposes behind youth activism.
- Learn about how young people's rights are recognized within Canada and internationally.

Materials:

- Devices with access to the internet for student research
- Paper and a writing utensil or a digital word document

School Subjects:

Language/English

Language - Grades 7 & 8 (Elementary)

English - Grades 9 - 12 (Secondary)

English: Understanding Contemporary First Nations, Métis, and Inuit Voices - Grade 11 (Secondary)

Social Studies

Social Studies - Grade 6 (Elementary)

Social Sciences and Humanities - Equity, Diversity, and Social Justice/Equity and Social Justice: From Theory to Practice - Grades 11 & 12 (Secondary)

Minds On: (10 minutes)

As a class, read the following passage from the play:

“You gotta know how loud that shaking vibration is in my head, okay? I’m supposed to be a peacemaker – that’s what all those hawk-humans predict from me – but my warrior is getting

tired, and pretty restless now. If they aren't going to start understanding, I'm going to get louder, and louder, and louder." (Nasson, 2021, p. 1)

In pairs or small groups, have students think about the following prompts:

- Are young people's ideas and perspectives considered with the same weight as adults' ideas and perspectives?
- What is youth activism?
- What forms might youth activism take?

Action: (35 minutes)

In pairs or small groups, ask students to research an Indigenous youth activist or group of Indigenous youth activists. Students can then share their chosen activist(s) with the class.

Extension Activity:

1) In pairs or small groups, ask students to create an activist profile for an Indigenous youth activist or group of Indigenous youth activists. Students can address the following prompts in their profile:

- a. Who is/are the activist(s)?
- b. What issue are they voicing their opinion about?
- c. How did they make their perspectives heard/seen/recognized by adults?
- d. What barriers did they face?
- e. What has resulted from their activism?

Students can share their profiles as a written piece or through a presentation to the class.

2) Compile the created profiles into a 'Youth Activist Hall of Fame' for students to share in the school or classroom.

Connect/Consolidate/Discuss (15 minutes):

- Do young people under the age of 18 have the same rights as adults? If not, how do they differ? Why might they differ?
- The United Nations Convention on the Rights of the Child (UNCRC) is an international document that outlines the civil, political, economic, social, and cultural rights that children are entitled to. Article 12 outlines children's right to express their views in matters that affect them. Article 13 outlines children's right to freely express their thoughts and opinions. Are these rights acknowledged in everyday scenarios?

- What did you learn about how young people engage in activism?
- How could you use your interests to raise awareness around an issue you feel strongly about?
- What can be done to empower youth voices and make sure they are considered with the same weight as adult voices?

Curriculum Connections:

Language (Elementary)

ORAL COMMUNICATION

2. Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.

WRITING

1. Generate, gather, and organize ideas and information to write for an intended purpose and audience.

English (Secondary)

ORAL COMMUNICATION

2. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.

WRITING

1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience.

English: Understanding Contemporary First Nations, Métis, and Inuit Voices (Secondary)

B. ORAL COMMUNICATION

- B3. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures.

D. WRITING

- D1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures.

Social Studies (Elementary)

B. PEOPLE AND ENVIRONMENTS: CANADA'S INTERACTIONS WITH THE GLOBAL COMMUNITY

- B3. Understanding Context: describe significant aspects of the involvement of Canada and Canadians in some regions around the world, including the impact of this

Involvement.

Social Sciences and Humanities - Equity, Diversity, and Social Justice/Equity and Social Justice:
From Theory to Practice (Secondary)

A. RESEARCH AND INQUIRY SKILLS

A1. Exploring: explore topics related to equity, diversity, and/or social justice, and formulate questions to guide their research.

A2. Investigating: create research plans, locate and select information relevant to their chosen topics, using appropriate social science research and inquiry methods.

A3. Processing Information: assess, record, analyze, and synthesize information gathered through research and inquiry.

A4. Communicating and Reflecting: communicate the results of their research and inquiry clearly and effectively, and reflect on and evaluate their research, inquiry, and communication skills.

B. FOUNDATIONS

B2. Power Relations: demonstrate an understanding of the dynamics of power relations in various social contexts.

B3. Social Awareness and Individual Action: demonstrate an understanding of the impact individual action can have on equity, social justice, and environmental issues, and of how the media can create awareness of these issues.

C. EQUITY, SOCIAL JUSTICE, AND CHANGE

C3 (Grade 11). Social Activism: demonstrate an understanding of how social activism can be used to support equity and social justice objectives.

C2 (Grade 12). Leadership: evaluate the contributions of individuals and groups and/or movements identified with specific aspects of the struggle for equity and social justice.

C3 (Grade 12). Policies, Strategies, and Initiatives: compare policies, strategies, and initiatives used by various groups, including indigenous peoples and women, to address equity and social justice issues in a variety of jurisdictions.

D. PERSONAL SOCIAL ACTION PLAN (Grade 12)

D1. Promoting Equity and Social Justice: demonstrate an understanding of how personal values, knowledge, and actions can contribute to equity and social justice, and assess strategies that people use to address equity and social justice concerns.

Post-Show Activity - Exploring Commemoration

Big Idea

Students will take Brooke's place by researching a statue and reporting on how it makes them feel, why it was created, if the statue is a positive display of culture, and what the person did, and the influence they had in order to be commemorated as a statue.

At the end of this lesson, students will be able to:

- Use their critical thinking skills and judgment about historical issues/ figures in contemporary society.
- Identify issues in commemoration and the politics and history involved.
- learning that just because someone is being remembered this way does not mean they are a good person or represent the diversity of that community.

Materials:

- Photo of a statue of a historical figure
- Paper/ access to a word document

School Subjects:

Language - Grades 7 & 8 (Elementary)

Expressions of First Nations, Métis, and Inuit Cultures - Grades 9 (Secondary)

History: Canadian and World Studies - Grade 10 (Secondary)

Civics and Citizenship - Grade 10 (Secondary)

Equity, Diversity, and Social Justice - Grade 11 (Secondary)

Contemporary First Nations, Métis, and Inuit Issues and Perspectives - Grade 11 (Secondary)

English: Understanding Contemporary First Nations, Métis, and Inuit Voices - Grade 11 (Secondary)

English - Grades 9 - 12 (Secondary)

World Cultures - Grade 12 (Secondary)

Equity and Social Justice: From Theory to Practice - Grade 12 (Secondary)

Activity:

Minds On: (15-20 minutes)

Have the students introduce themselves specifically by focusing on where they are from. This is how many Indigenous people introduce themselves as it sets up the person's background/worldview for the conversation. Ex. Kwe' (hello). My name is Emma and I am from Lennox Island Mi'kmaq First Nation in Prince Edward Island.

Note: The teacher may wish to research the Cornwallis statue controversy from the play to set up an example of the activity or provide ideas about how to frame conversations of commemoration as viewed by distinct groups in Canada within the context of their course.

Action: (30 minutes)

- Ask students to research a statue of a person in their town/city OR have the teacher show a picture(s) of one or more statues of distinct figures discussed in class.
- Have students express how the statues make them feel and why. They can communicate through writing or verbally.

Guiding Questions for Students:

- Do they know who this person is? Do they know why this person is important? Do the actions the person is being remembered for make the student feel good or bad? Why?
- Does the position of the statute or artist's depiction of the person influence these feelings?
- Pay attention to the environment where the statue is. Are there any signs or plaques provided to educate the community about this person? How is this person connected to the community?

Ex. In the play, the statue is of Edward Cornwallis who is a "founder" of Halifax. He created scalping proclamations to pay settlers for killing Mi'kmaq people. His final scalping proclamation has never been taken out of the law. To Mi'kmaq people, having this statue standing in a public children's park represents injustices and racist laws that have caused trauma to Mi'kmaq people.

- Why do you think the statue was created? How are the positive or negative actions of that person are demonstrated through the statue and its surroundings?

Connect/Consolidate/Discuss (15 minutes):

- To debrief, have the class talk about their experience with this exercise and reflect on commemoration.

Ex. Why does Canada have so many statues named after genocidal figures when other countries do not? What are issues that can come from commemorating genocidal figures through statues in public spaces? What can be done to address these issues?

Extension Activities:

1) Have students pick a controversial statue or school name and make a case about what to do with the statue or how the naming of the school should be handled. This can be done as a research project or poster presentation.

2) Have students research the Halifax Cornwallis statue debate and report on it as a research project or a newspaper article.

Curriculum Connections:

History: Canadian and World Studies (Secondary)

B. CANADA 1914-1929, C. CANADA 1929-1945, D. CANADA 1945-1982, E. CANADA 1982-PRESENT:

B3, C3, D3, E3. Identity, Citizenship, and Heritage: explain how various individuals, organizations, and specific social changes between 1914 and 1929 contributed to the development of identities, citizenship, and heritage in Canada.

Civics and Citizenship (Secondary)

B. CIVIC AWARENESS

B2. Governance in Canada: explain, with reference to a range of issues of civic importance, the roles and responsibilities of various institutions, structures, and figures in Canadian governance.

Language (Elementary)

ORAL COMMUNICATION

2. Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes;

MEDIA LITERACY

1. Demonstrate an understanding of a variety of media texts;

2. Identify some media forms and explain how the conventions and techniques associated with them are used to create meaning;
3. Create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques;

English (Secondary)

ORAL COMMUNICATION

2. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.

MEDIA STUDIES

3. Creating Media Texts: create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques.

World Cultures (Secondary)

A. RESEARCH AND INQUIRY SKILLS

- A3. Processing Information: assess, record, analyze, and synthesize information gathered through research and inquiry.
- A4. Communicating and Reflecting: communicate the results of their research and inquiry clearly and effectively, and reflect on and evaluate their research, inquiry, and communication skills.

D. CRITICAL CULTURAL ISSUES

- D1. Power Relations: demonstrate an understanding of the dynamics of power relations within specific cultural groups and between minority and majority cultures.
- D2. Policies and Issues: demonstrate an understanding of past and present policies and issues affecting cultural diversity in Canada, and compare approaches to such policy in Canada with those in other countries.

Equity, Diversity, and Social Justice (Secondary)

A. RESEARCH AND INQUIRY SKILLS

- A3. Processing Information: assess, record, analyze, and synthesize information gathered through research and inquiry;

B. FOUNDATIONS

- B2. Power Relations: demonstrate an understanding of the dynamics of power relations in various social contexts;

B3. Social Awareness and Individual Action: demonstrate an understanding of the impact individual action can have on equity, social justice, and environmental issues, and of how the media can create awareness of these issues.

C. EQUITY, SOCIAL JUSTICE, AND CHANGE

C1. Ethnocultural Diversity in Canada: describe challenges faced by various racial, cultural, and national communities in Canada and the contributions these communities have made to this country;

C2. Equity and Social Justice in Canada: demonstrate an understanding of a range of historical and contemporary Canadian equity and social justice issues;

C3. Social Activism: demonstrate an understanding of how social activism can be used to support equity and social justice objectives.

D. PROMOTING EQUITY AND SOCIAL JUSTICE

D1. Respecting Diversity: demonstrate an understanding of how to interact successfully in settings characterized by diversity, including school, workplace, and community settings, and ways to promote respect for diversity in these settings.

Equity and Social Justice: From Theory to Practice - Grade 12 (Secondary)

A. RESEARCH AND INQUIRY SKILLS

A3. Processing Information: assess, record, analyze, and synthesize information gathered through research and inquiry;

B. UNDERSTANDING SOCIAL CONSTRUCTION

B1. Approaches and Perspectives: demonstrate an understanding of a range of perspectives on and approaches to equity and social justice issues, and of factors that affect inequity and social injustice;

B2. Power Relations: analyze, in historical and contemporary contexts, the dynamics of power relations and privilege as well as various factors that contribute to power or marginalization;

C. ADDRESSING EQUITY AND SOCIAL JUSTICE ISSUES

C2. Leadership: evaluate the contributions of individuals and groups and/or movements identified with specific aspects of the struggle for equity and social justice;

D. PERSONAL AND SOCIAL ACTION

D1. Promoting Equity and Social Justice: demonstrate an understanding of how personal values, knowledge, and actions can contribute to equity and social justice, and assess strategies that people use to address equity and social justice concerns;

D3. Social Action and Personal Engagement: design, implement, and evaluate an initiative to address an equity or social justice issue.

Expressions of First Nations, Métis, and Inuit Cultures (Secondary)

D. ART AND SOCIETY

D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how art-making and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.

English: Understanding Contemporary First Nations, Métis, and Inuit Voices (Secondary)

B. ORAL COMMUNICATION

B3. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures.

Contemporary First Nations, Métis, and Inuit Issues and Perspectives (Secondary)

A. POLITICAL INQUIRY AND SKILL DEVELOPMENT

A1. Political Inquiry: use the political inquiry process and the concepts of political thinking when investigating contemporary issues, events, and developments relating to Indigenous peoples in Canada.

Post-Show - Choose Your Own Adventure: Mischief

Big Idea: This activity will build upon Lisa Nasson's *Mischief* and allow students to analyze the various themes that are embedded within the play. Students will consider the historical context of *Mischief* and imagine a different ending that can be presented to the class.

At the end of this lesson, students will be able to:

- Create drama works through inference and the use of a creative process.
- Reflect on an Indigenous drama work and make connections to personal experiences.
- Explore Indigenous drama works and show an understanding of their socio-cultural and historical contexts.

Materials:

- Powerpoint slides and access to a computer/laptop and projector
- Classroom/household objects as props

School Subject:

Drama - Grades 7 & 8 (Elementary)

Drama - Grades 9 - 11 (Secondary)

Integrated Arts - Grades 9 & 10 (Secondary)

Activity:

Minds-On (5-10 minutes)

- After watching Lisa Nasson's *Mischief*, engage the classroom in a discussion about the main themes in the play. If possible, ask students to share their own experiences and interpretations with the class.
- As a class reflects on pre-show activities that focused on Mi'kmaq history and make connections between the APTN educational video and Lisa Nasson's *Mischief* (Link to video.
<https://www.aptnnews.ca/investigates/history-decolonized-a-closer-look-at-edward-cornwallis-and-why-his-statue-toppled/>)

Action (35-40 minutes)

- After students have talked about the main themes (historical and social contexts) in *Mischief*, divide them into small groups for a theatre activity that focuses on the creative process.

- In *Mischief*, the protagonist is being questioned by law enforcement due to an act of mischief. The play ends with the questioning officer taking a break from the discussion. Have students create a new ending to the play. They can either continue the discussion with the officer, or imagine a future or past scene.

Note: Short scenes should be two to five minutes long, but this is dependent on the number of students and varying time constraints

Examples for scene prompts:

- Brooke and the police officer continue their conversation after the break.
- Brooke is charged with the act of mischief and she must defend herself in court.
- There is a protest against a court ruling.
- A scene that explores the perspective of the police officer.
- A scene that explores the perspective of someone hearing Brooke's story and wanting to help.
- A scene that illustrates a prologue to the play.
- After brainstorming ideas and preparing their short scenes, invite groups to present their creations to the class and share their perspectives and analysis. Offer students an opportunity to comment on their classmates' performances after each presentation.

Connect/Consolidate/Discuss (15 minutes):

Have students regroup as a class and check for conceptual understanding of the material and make space for questions. Make space for final thoughts and speak about the importance of studying Indigenous plays and learning about Canada's colonial legacies. Encourage students to actively learn about Indigenous grassroots movements and direct them to applicable resources.

Curriculum Connections:

Drama (Elementary)

B. DRAMA

B1. Creating and Presenting: apply the creative process to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives;

B2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of drama works and experiences;

B3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.

Drama (Secondary)

A. CREATING AND PRESENTING

A1. The Creative Process: use the creative process and a variety of sources and forms, both individually and collaboratively, to design and develop drama works;

A2. Elements and Conventions: use the elements and conventions of drama effectively in creating individual and ensemble drama works, including works based on a variety of sources;

A3. Presentation Techniques and Technologies: use a variety of presentation techniques and technological tools to enhance the impact of drama works and communicate for specific audiences and purposes.

B. REFLECTING, RESPONDING, AND ANALYSING

B1. The Critical Analysis Process: use the critical analysis process to reflect on and evaluate their own and others' drama works and activities;

B2. Drama and Society: demonstrate an understanding of how societies present and past use or have used drama, and of how creating and viewing drama can benefit individuals, groups, and communities;

Integrated Arts (Secondary)

B. REFLECTING, RESPONDING, AND ANALYSING

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by applying it to study works from various arts disciplines as well as integrated artworks/productions;

B2. The Function of the Arts in Society: demonstrate an understanding of various functions of the arts in past and present societies;

B3. Values and Identity: demonstrate an understanding of how creating, presenting, and analyzing artworks has affected their understanding of personal, community, and cultural values and of Canadian identity;

B4. Connections Beyond the Classroom: describe the types of skills developed through creating, presenting, and analyzing artworks, including integrated artworks/productions, and identify various opportunities to pursue artistic endeavours outside the classroom.

ADDITIONAL RESOURCES

Academic Resources

- <http://activehistory.ca/2018/08/whats-in-a-monument-part-ii-the-edward-cornwallis-monument-in-halifax/>

Books

- *We Were Not the Savages* by Daniel Paul
- *N'in D'la Owey Innklan: Mi'kmaq Sojourns in England* by Bonita Lawrence
- *Cornwallis: The Violent Birth of Halifax* by Jon Tattrie

Government Resources

- <https://www.unicef.org.uk/what-we-do/un-convention-child-rights/>
- UN Convention on the Rights of the Child in Child-Friendly Language (https://www.unicef.ca/sites/default/files/imce_uploads/UTILITY%20NAV/TEACHERS/DOCS/GC/CRCPosterEN_FA.pdf)
- UNDRIP (United Nations Declaration on the Rights of Indigenous Peoples) https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

News Articles

- <https://www.cbc.ca/news/canada/nova-scotia/cornwallis-statue-removal-1.4511858>
- <https://atlantic.ctvnews.ca/cornwallis-statue-park-and-street-need-to-go-halifax-task-force-1.5028757>
- <https://www.macleans.ca/news/canada/halifax-tried-to-hide-its-edward-cornwallis-but-we-found-him/>
- <https://www.theguardian.com/world/2018/feb/06/canada-halifax-statue-edward-cornwallis>
- <https://www.cbc.ca/news/canada/nova-scotia/cornwallis-statue-halifax-protest-removal-1.4206909> (includes a short video of the protest)
- <https://www.aptnnews.ca/national-news/cornwallis-statue-removal-marks-historic-day-for-mikmaq/>
- <https://www.thestar.com/news/canada/2017/07/15/activists-celebrate-as-statue-of-controversial-halifax-founder-covered-with-tarp.html> (includes a short video)

Other Online Sources

- <https://www.thecanadianencyclopedia.ca/en/article/idle-no-more>
- <https://idlenomore.ca/about-the-movement/>
- <https://www.cbc.ca/kidsnews/post/five-indigenous-teens-you-should-know>
- <https://www.thecanadianencyclopedia.ca/en/article/edward-cornwallis>

- OISE put together a list of non-governmental organizations with teacher resources. This could be helpful if teachers are looking for more activism-based resources, or if students are looking for organizations to get involved with
(https://www.oise.utoronto.ca/edactivism/Activist_Resources/List_of_NGOs_with_Teacher_Resources.html)

Videos

- The Greta Generation: Youth Activism Around the World
(<https://youtu.be/6NaqdvSphaU>)
- <https://www.cbc.ca/kidsnews/post/watch-do-you-know-your-rights-kids-speak-out-on-national-child-day>