

Trickster: *Language stories*

A guide of playful, creative, reflective and engaging activities
to encourage Indigenous language learning



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PREFACE

Exeko's mission consists in encouraging and facilitating access to social inclusion. We work with diverse populations who experience(d) or are at risk of experiencing social exclusion, in particular people in a situation of homelessness, people with an immigrant background or Indigenous peoples. Exeko is not an Indigenous organization. Nevertheless, we recognize everyone's potential to think, analyze, act, create and be a stakeholder of society, no matter their situation or journey. To that extend, we believe we can be an ally and supporter of Indigenous groups. We want to use our approach to serve those who can benefit from it, always with the objective of contributing to empowerment and inclusion, and not to integration and assimilation.

In line with that objective, Exeko has been deploying activities of the Trickster project since 2009, in collaboration with various Indigenous communities in Canada, primarily in Quebec. We have visited Innu, Cree, Anishinabe, Oji-Cree, Kanien'kehá:ka, Atikamekw, Micmac and Inuit communities. Trickster is a cultural program that consists in staging a traditional Indigenous tale, passed down by an elder and interpreted by youth approximately aged 8 to 16. The program emphasizes playful and creative activities to reinforce self-confidence and the sense of belonging to the community, stimulate creativity and offer intergenerational cultural bonds between the youth and the elders.

The idea behind the "Trickster: Tell Me Your Language" project came over the years. In fact, it is not possible to approach cultures and traditions adequately without taking into account the languages from which these cultures and traditions originate, are expressed and passed down. This is especially the case for Indigenous cultures and traditions. Given the residential school experiences, a real cultural genocide, given the dominance of the French and English languages, given the non-official status of Indigenous languages in Canada, the bonds between ancestors, and the current

generations and vitality of Indigenous languages have been or are attacked and extremely fragilized, if not totally destroyed. It has become clear to us that it is not possible to contribute to social inclusion, intergenerational cultural bonds and both individual and collective self-esteem without addressing Indigenous languages issues.

These issues need to be named, discussed and understood. The youth need to view themselves as the bearers of their language and culture, that is as agents of the re-emergence, revitalization and resilience of their languages and cultures. What we want to accomplish is provide an avenue to contribute to these objectives. We have not tested all the solutions but we are convinced we will be able to help by using what we do best for the benefit of learning Indigenous languages. For us, there cannot be a true reconciliation when a partner remains subject to unbalanced power relationships and in absence of inter-recognition. There cannot be a true reconciliation if it is not possible to look each other in the eyes, without shame or domination. Notably, there cannot be a true reconciliation as long as the Indigenous languages are threatened.

GUIDE INTRODUCTION AND PRESENTATION

This guide aspires to be a pedagogical guide for Indigenous languages teachers in communities or in urban settings. Our objective is to propose playful, creative and reflective activities that offer alternative methods to contemplate learning languages and understanding the related cultural and identity issues. What we want is to offer a toolbox, resulting from our encounters in communities, that teachers can draw upon based on their needs and interests, and those of the youth.

It is important to note that we, at Exeko, do not possess expertise specific to teaching Indigenous languages and we do not pretend to have that expertise. We do however possess a significant work experience with Indigenous youth accumulated throughout the years. We are therefore able to appreciate the importance of cultural bonds and the importance of contributing to them. We also possess a significant experience accumulated during the past ten years spent developing activities and methods to trigger youth's participation, critical thinking and creation of equality contexts. Everything ultimately aims at creating unifying experiences that contribute to self-esteem as well as to personal pride, and which encourage youth to speak and take action.

Given what we have observed with regards to learning Indigenous languages, we believe that the practice of intellectual mediation can be greatly useful. In fact, based on our observations, it is frequent that youth know their language but do not dare speak it for various reasons including embarrassment, habit, use of another language at home, depreciation of Indigenous languages as a communication language on social media, by text or through other channels, and the fact that Indigenous languages are not generally used to teach other school subjects. In addition, Indigenous languages and their related cultures and stories are significantly based on orality and often on traditional activities specific to territories and are therefore not easy to approach through traditional

book-based teaching. Finally, there is also a significant lack of resources which teachers can call upon.

Indigenous languages teachers, cultural agents and elders have clearly expressed to us that knowing how to speak and write the language is necessary to ensure cultural preservation and influence. Several of them mention the sense of belonging and pride that they felt when they learned how to speak their language and started teaching it. The language is presented, in a way, as the identity and cultural heart of the nations. In contrast, they face crucial obstacles in its learning, sharing and transmission. According to them, the academic curriculum and the tools currently used do not correspond to the traditional learning and transmission mode which could however meet the youth's needs. It is laborious for them to teach the culture and language between four walls, in a static lecturing context, in front of a class sitting at desks. They are looking for tools which are dynamic, easy to adopt, adaptable and transposable to various types of learning.

By proposing to use our expertise for the benefit of the Indigenous languages, we want to meet these various needs. We want to offer teachers simple tools which can easily be appropriated and adapted. We want to “trickster” the youth in using the languages. This means that we want them to use the languages without making it seem like an objective. This can be accomplished by shifting the learning attention towards playfulness and creation. We want to offer activities that leave more space to orality and to the bond to culture. We want to associate the language to experiences that are sources of pride. Finally, we want to help the youth understand the issues related to the Indigenous languages and cultures. In a way or another, these are the objectives pursued by the activities in this guide.

A few words should be added regarding the way this guide was conceived. We wanted to identify the activities which have a strong potential to encourage and facilitate learning

languages, but also to increase the youth's understanding of the importance of their language. To reach that goal, we sought to pair our expertise with that of Indigenous languages teachers. This guide is intended to be the fruit of a joint learning process.

We held three linguistic camps with youth from the Innu community of Nutashkuan, the Anishnabe community of Lac-Simon and the Cree community of Waswanipi. We met language teachers in these communities; we observed their classes and methods. In exchange, we offered our methods and our approaches. We experimented together and learned from each other. All in all, this guide offers the activities that we identified and developed during these camps. This guide is also intended as a first step in this process of joint learning. We namely want to pursue the encounters, think about ways to transfer activities from one community to another and identify other activities. For now, we spread the result of our work and hope that what we offer will find a taker, will be adapted and will come back to us enhanced, to then be transferred from one community to another. This is thus only the first edition.

This guide is divided in three thematic sections or elders of exploration of languages, each comprising five activities or techniques adjustable or adaptable to the participants' level of language mastery. These lines answer and complete each other, making it possible to combine the aforesaid activities and techniques in cycles. Examples of cycles appear at the end of the guide. By workshop, we mean the activities that evolve step by step, based on a sequenced execution and within determined time, and which have objectives that build on the global experience, knowledge and process. The techniques are methods used more occasionally and provided one after another, potentially forming workshops. They are used to support the accomplishment of objectives during a class, a lesson or a workshop.

The first axis of exploration, *Reading and Creation*, essentially gathers the activities and techniques allowing to address the fundamental issues of reading and writing languages in a playful, creative and engaging way. The second axis of exploration, *Interpretation and Orality*, gathers additional activities allowing to practice and deepen oral expression through creative and playful experiences. The experiences provoke participation and ultimately facilitate learning. This implies proposing situations that provide access to new and unusual experiences. These experiences first stemmed from the artistic world and cultural mediation in the first place. The proposed techniques bring a playful, expressive and engaging dimension in the learning situations. Finally, the third axis of exploration, *Culture and Community*, rather refers to reflective activities, many of them inspired by new philosophical practices, especially philosophy with children and intellectual mediation, proposed in culturally adapted forms. They aim to trigger further discussion and reflection provoked by the wealth of the tales, and more largely the issues of Indigenous cultural identity, cultures and languages. Asking for reasons and examples, questioning the definitions and the possible comparisons, allows the simultaneous deepening of reflections, the revealing of everyone's rich thoughts as well as the multiplication of learning and exchange opportunities.

Every activity is presented as follows: activity title, short description, objectives, target age group, activity duration, detailed instructions and, when needed, required material and further information. It should be noted that every activity can also be adjusted to meet participants' level of language mastery.

PLAYFULNESS, CREATION AND ENGAGEMENT

When innovation and game meet pedagogy

For youth, playing is omnipresent as a way to approach the world as well as interpersonal relationships. Children use games as a space to appropriate the world, as much through imitation as through rule creation and mastering. It is one of the only spaces where children can choose to do what they want. A game introduces an objective that players recognize and want to achieve. It comprises rules and constraints that require players to use creativity to reach their goals. Like in the real world, there are consequences but they are not real and therefore a lot less threatening, which inspires players to experiment. Finally, a game offers moments of spontaneous success or accomplishments which are real and transposable to their lives. What is surprising is that, no matter the age, we all have a relationship to games that persist independently of the social, geographical, political or economic context. Everyone can play, which makes it a fundamental mobilization tool.

Mobilizing the youth around an action and managing to maintain interest and engagement across a long project can be a challenge. Offering a playful space is a fundamental technique to maximize the learning experience. The context of play stimulates the capacity to focus and the mental availability to absorb the new information. Games are formidable at capturing attention and the capacity to remember information. In short, one learns more and better when one is having fun.

Making a learning context more playful can be done by adding very simple constraints such as:

- A time constraint
e.g. maximum of two minutes or “This is a race”
- A funny consequence
e.g. the last one receives a hug from the whole class
- A theatrical decorum
e.g. give the explanation with a different voice pitch, by acting a character or by adding a costume component
- Adding a physical challenge
e.g. give the answer standing on one foot or with closed eyes
- Adding a creative moment
e.g. draw the answer instead of writing it on a giant canvas
- In teams
e.g. everyone needs to say a word of the sentence
- A reward
e.g. the winner can pick the song that the professor will need to sing in front of the class
- A mix of all these techniques to create more complex and surprising contexts.

Make a learning context more playful makes it possible to:

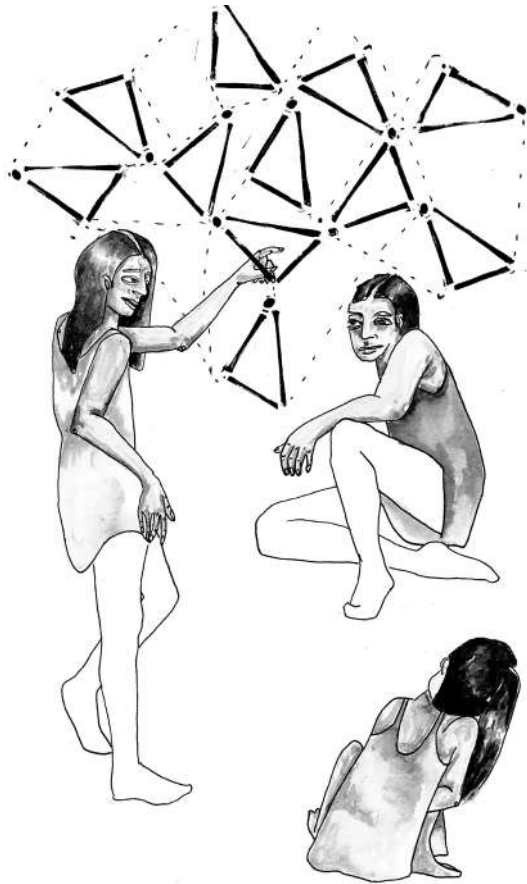
- Keep feelings of pleasure and joy during the whole process.
- Create moments of spontaneous accomplishments. Youth who experience accomplishments leave confident and nourished. They associate their engagement to the project with a positive feeling.
- Alleviate the sometimes-heavy dynamics of youth’s realities. Participants can be living very difficult realities and bear responsibilities that are ignored. Despite the central issues of the workshops being serious and often urgent, it is desirable to try to offer a space that does not add stress or heaviness to their daily life, often already very demanding.
- Create safe spaces where youth can let themselves go, thus nurturing the creative and reflective process. A game creates a zone of spontaneous expression and helps to create bonds between the participants. For instance, trust games and team building favor this bond creation.
- Simulate real concepts through playfulness in order to position oneself and experiment without the real-world pressure
- Drawing parallels between play and real issues, between youth’s strengths in games and their strengths in life.

AXES OF EXPLORATION

READING AND CREATION

Illustrating thought

- 1.1 Mind-Mapping
- 1.2 Graphic facilitation as a graphic novel
- 1.3 I am, I am not, I am proud...
- 1.4 The portmanteau words
- 1.5 The Quiz



1.1 Mind-Mapping

Age group: 10 to 18 years old

Duration: 10 to 30 minutes

Material

- Large sheet of paper, cardboard or giant post-it (can simply be drawn on the board)
- Crayons or colored felt pens

#Community

· Activities

Outside: ice-skating, sliding, snowmobile, fishing, trapping, expedition, hockey, hunting, camping

Inside: arts and crafts, gaming, board games, Internet, Netflix

· Language

House: Anishinabe

School: English, French

· Knowledge

Traditional: elders, sharing, transmission

Contemporary: Internet, youth, technology, social networks, sharing

· Culture

Identity: language, values, history, education

Traditions: pow-wow, tanning, transmission, fishing, tales, oral, sweat lodge, trapping, hunting, meal, arts and crafts, shaputan

In collaboration with the youth, build a visual representation of a concept and its related elements as a map. This could be referred to as mapping a concept. Everything can be done collectively as a mural on a board, or individually at everyone's desk. It is interesting to use this workshop to explore the concepts of community, culture, language and identity with the youth.

Main objectives

- Structure and encourage the representation of youth's thoughts and ideas as part of a global visual representation
- Facilitate the representation and understanding of concepts linked to issues surrounding languages
- Keep track of youth's reflections and ideas to use them later on, or demonstrate their ability to draw links
- Encourage listening and collaboration with the group, learn to build on somebody else's idea and learn that an idea becomes common when submitted to the group

Further practical information

It is sometimes easier to ask youth to speak about their community by embodying an imaginary figure (an alien, a well-known town-planner, etc.) not knowing anything or who would come with a urban plan for the community and suggest radical changes and transformations at the cultural and environmental levels. This will cause the youth to react and thus identify what is specific to their community.

Further theoretical information

“ Quelles sont les règles de base du Mind Mapping ? ”

on YouTube : https://www.youtube.com/watch?v=9MtMQ7v_pkA

“ Academics - Mind Mapping ”

on YouTube : <https://www.youtube.com/watch?v=OYZg15DpLBU>

Fabienne De Bræck et Pierre Mongin. 2016. *Boîte à outils du professeur : enseigner autrement avec le mind mapping, cartes mentales et conceptuelles*. France : Dunod Éditeur.

prezi.com

Preparation :

- Identify a concept, idea, theme or object on which to reflect (in this case, the Community theme will be used as an example).
- Identify in advance ideas of ramifications to inspire the youth if the theme do not inspire them spontaneously.
- Formulate questions to provide food for thought:
 - What is specific or unique to the community ?
 - Are the activities the same ones as your grandparents' when they were your age ?
 - What is left from your grandparents' time and what is disappearing or has disappeared ?
 - If you could create a new community, what would it look like ?
 - What are the words still used in daily life ?
- Create and install a space where all the youth can see and interact on the mind-map if they want.

Execution :

- Ahead of time, it is suggested to use the Community exercise to unclutter from the theme with them and develop a common language which will be used as a guide and basis.
- Write down the main theme (e.g. Community) at the centre of the page
- With the youth, choose the possible ramifications that come to mind (refer to the Community workshop and invite them to use the common features of the communities to map their own community).
- Add ramifications based on youth's ideas
- Ask questions to give food for thought
- Give youth the possibility to add words, drawings, etc.
- Hang everything and see with them if the mind-map accurately represents their thinking

Variation and alternatives

- Progression during a project: across activities and days, youth are called upon to revise, adjust and add components to the mind-map
- Every youth creates an individual mind-map about his or her identity, community, culture, by hand or on the computer (helped by a software, PowerPoint or Prezi)

1.2 Graphic facilitation as a graphic novel

Workshop developed by the Trickster team during the stop at Lac Simon

Age group: 6 to 18 years old
Duration: 15 minutes to 1 hour

Material

- Large sheet of paper or board
- Crayons or chalks
- Lexicon or dictionary
- Sheets of paper
- Blank graphic novel storyboard



Graphic facilitation falls in the same field of action as mind-mapping; their distinction is at the creative and artistic levels. The mind-map wants to be a representation of links between concepts and words. The graphic facilitation is a technique that consists of using images and words to illustrate a concept, lecture, discussion, common or individual reflection or tale shared by an elder. It can be very useful with students who cannot help but draw during a lecture, to involve them artistically in the learning situation. Thus, they will manage to focus and turn their attention to what is happening in class and their work of art can be used by others as a reminder of the concepts covered in class, for instance.

This technique can be used by the teacher during oral presentation to help visualize the students' words, draw connections and keep track of them.

Keeping track of ideas, discussions, lessons and reflections allows learning beyond the lecture and makes the information more playful by giving life to it.

In the following section, two options are offered to implement this technique. The first one consists in having the youth illustrate the tale that is shared by an elder or a member of the community (teacher included). The second one consists in creating pages of a comic book (graphic novel storyboards) by using dialogues in the language of their community. The first option is a linguistic activity combining playfulness and learning words or simple sentences that allow the appropriation of the tale. The second option with the comic books is inspired from field observation that youth have a strong interest in drawing, sketching and in animated characters or video games. By combining this interest and linguistic objectives, the exercise becomes easier to carry out and seems to rather take the form of a creative game.

Further theoretical information

Educational resources. *La cité internationale de la bande dessinée et de l'image*.

En ligne : <http://www.citebd.org/spip.php?rubrique374>

Jason Eaglespeaker. 2016. *NAPI - The Trixster: A Blackfoot Graphic Novel*. CreateSpace.

Hope Nicholson (ed.). 2015. *Moonshot: The Indigenous Comics Collection*. Alternate History Comics Inc, David Alexander Robertson et Scott Henderson. 2014 et 2016. 7 *générations Vol.1 et Vol.2*. Éditions des Plaines

Main objectives

- Adjust teaching to the various types of learning, listening and focusing styles
- Encourage learning through image
- Expand the sphere of possibilities when using the language to include a playful and artistic context
- Encourage motivation and interest in writing by giving life to learning through images or comic books
- Visually and playfully keep track of notions learned or to be remembered
- Gradually illustrate the concept or the notion to capture attention

Tale, object or artifact

Tales from the *Lands of Trickster* book

or

a tale shared live by an instructor, a member of the community, a youth or an elder

ou

a story chosen and composed by the youth

Preparation

Option 1 : tale from the *Lands of Trickster* book

- Pick a tale with the youth or invite someone to share a story
- Prepare the needed material
- Build a bank of examples of graphical facilitations, graphic novels, comic books which are easy enough for the youth to imitate

Option 2: based on the story of a youth (as a graphic novel or comic book)

- Bank of examples of graphic novels, comic books or graphic facilitations (see further theoretical information)
- Have a sample of a comic book storyboard (see *ad hoc* complements)
- Examples of simple stories or themes:
 - Personal story
 - Story of an inspiring person from the community
 - Hunting, trapping or fishing anecdote
 - Snowmobile expeditions
 - Social issues : intimidation, racism, homophobia, injustice
 - Fantastic stories
 - Legends or tales
 - Talking animals
 - Who am I ? Identity, culture, community

Have dictionaries or lexicons handy to translate in the mother tongue

Execution

- Presentation of graphic facilitation through an example or ask a youth to narrate his/her day while the instructor demonstrates the activity
- Display a lexicon of words in the mother tongue that could be useful for the graphical representation

Steps

Option 1 : tale

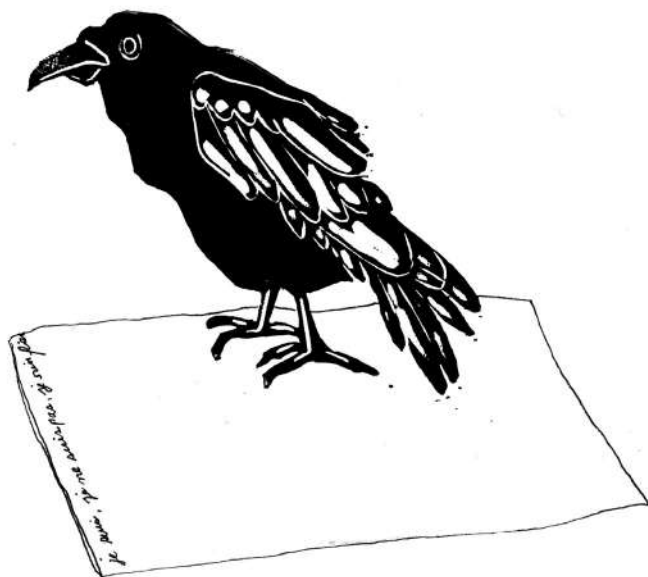
- Read or share the tale
- The youth write down keywords and draw what the words inspires them
- When the tale is over, save a moment for exchanges between the person who shared to and the youth. They will thus be able to ask the necessary questions to better understand the story, its key elements and be able to illustrate it efficiently.
- Invite the youth to pick a picture and keywords that illustrate well the beginning, middle and ending of the story, to then gather them and visually show its evolution
- Take time to perfect the graphic illustrations of the story
- Share the pictures
- Exhibition of the pictures grouped by similar themes, or topics covered in similar ways

Option 2 : Based on a story from a youth (as a graphic novel or comic book)

- Presentation of graphic novels examples
- Presentation of the steps of a story (possible collaboration with the French or Arts teachers)
- Brainstorm together on the various topics of their comic book
- Presentation of the evolution of a story (see *ad hoc* complements) to structure their ideas
- Completion of the comic books (the language teachers walks in the classroom to help the youth with the dialogs that should take place in their mother tongue)
- Presentation or publishing of the youth works of arts (e.g. printing in a book that binds them together)

Variations and alternatives

- Depending on the youth interest, everything can be transported into the multimedia class to explore .gif or meme creation, always using the native tongue. This allows the youth to use a familiar tool to counter the disinterest for the native tongue on social networks, partly due to the dominating use of English.



1.3 I am, I am not, I am proud...

Workshop developed during the project by Alessia DeSalis, used at Nutashkuan and Waswanipi.

Age group: 11 to 18 years old
Duration: about 1 hour

Matériel

- Starting sheet of paper “ I am, I am not, I am proud...” (see *ad hoc* complements)
- Crayons

It is suggested to run the workshop on identity with the youth before this one, in order to have a common language, lexical field and a background. This will inspire the participants more easily, given that this activity will require them to be personally involved.

This is a workshop related to identity. The workshop can be run in French, English or in the mother tongue. It will be divided in two steps: first, in a large group, the students will need to express what they think to their peers, and, second, individually, think about what defines them according to them. The exercise can be used in various sections of the language and culture class, but can also be paired with other courses from the academic curriculum to thus create links and encounters between other subjects and the culture class. For instance, the text can be written in the English or French class, then translated in the language class and recorded in the multimedia or music class.

Main objectives

- Consolidate identity
- Encourage self-expression through writing
- Develop creativity
- Work on self-esteem
- Discover a more poetic writing of the Indigenous languages

Tales, objects and artefacts

To start a reflection on identity and acceptance of what we are and are not, the tale *Oh ! Crow* in the *Lands of Trickster* book can be very useful. In addition, for the older ones, it can be more interesting to visualize a videoclip by Drezus or Samian for instance.

Drezus. Warpath.

Online : <https://youtu.be/E8Cy1Knyu6A>

Samian. Blanc De Mémoire.

Online : <https://youtu.be/3FTot7e62AQ>

Further practical information

This exercise can seem simple and accessible but the need to create a safe emotional and social space should not be neglected to allow the youth to be herself or himself and express thoughts freely. Talking about oneself or receiving compliments is not easy and youth need to be brought gently to this result. A climate of creation and trust needs to be installed.

Further theoretical information

Rogé. 2012. *Mingan mon village ; Poèmes d'écoliers innus*. Les Éditions de la Bagnole.

Preparation

- Print the writing sheets (see *ad hoc* complements)

Execution

- Reminder of the activity about identity, the lexical field, the words, the concepts covered by the youth
- Form a circle with the youth, each with a white sheet in front of them.
- Invite them to write down their name at the centre and then to put down their pencil.
- Tell them about respect, the impact that words can have on others and the importance of taking care of others in this activity.
- Explain that their sheet of paper will be circulated around the circle, that each person will add an adjective, a feature or personality trait describing the person whose name is at the centre.
- Circulate the sheets of paper around the circle until each goes back to their owner (background music).
- At this step, depending on time, either each person reads aloud what is on their sheet of paper, either a classmate reads it to the person as a gift, either every person goes back to their seat to read it quietly. This moment is important and it is therefore essential to allocate the necessary time so that the youth receives the compliments formulated by friends. The impact of the words on the youth should not be underestimated and it is therefore necessary to give a significant amount of time so that the information can be assimilated.
- Presentation of the importance of knowing how to do the same thing for oneself and be capable of identifying what we are made of as a person or individual.
- Put background music again or allow the youth to put their earphones on and take their time to complete the exercise.
- Explain that everything can be written down in French, English or in the mother tongue, and subsequently translated in another class, which will make the culture class complementary with other academic subjects and with the teachers of those subjects.
- The youth, each sitting at their desk, are invited to compose a poem by filling in the sheet of paper "I am, I am not, I am proud" inspired from the sheet of paper filled with compliments formulated by their peers in the first section.
- When the participants are done, they can read what they composed, display it on the wall, share it in a students' newspaper, go read it at the community radio, invite people from the community to do the same exercise or simply bring it back home and do the same exercise with their parents and/or grandparents.

1.4 The portmanteau words

Workshop created during the stay at Lac Simon

Age group: 10 to 17 years old
Duration: 30 minutes to 1 h 30 *

Material

- Animal picture
- Emergency word bank for untranslatable words, if the youth do not manage to find any
- Examples of untranslatable words in other languages, whether Indigenous or not

*Possibility to segment the activity in several small workshops



This activity is based on two concepts: the untranslatable words and the portmanteau words.

In almost all cultures, there seem to be untranslatable words, words that explain a concept which only belong to that culture. In addition, modernization often brings new concepts (email), objects (mobile phone) or actions (message); no word has been created to name these and a word from another language has been adopted. In most cases, coming up with words using the concept of portmanteau words makes it possible to translate these “untranslatable” concepts or name these new concepts, objects, actions.

The following exercise is divided in two steps: untranslatable words and portmanteau words. With the help of exercises and games, youth will first identify words which are untranslatable in their mother tongue and which are imported from other languages, to then create substitutes as portmanteau words.

Main objectives

- Play with words and practice the language that way
- Realize what can and what cannot be said with the words of one's language
- Give a power of action to the youth with regards to their language, make them aware that they are their culture and they can manipulate it
- Add pictures to reading or writing
- Raise interest through acts, cultural and literary creation

Tale, object or artifact

Hiba Argane. *Lost In Translation :*

30 Words With No English Equivalent. Lifehack.

Online : <http://www.lifehack.org/articles/lifestyle/lost-translation-30-words-with-english-equivalent.html>

Vidéo : 8 mots intraduisibles.

Online : <https://youtu.be/TtV743LxiM>

Further theoretical information

Ella Frances Sanders. 2014. *Lost in Translation : An Illustrated Compendium of Untranslatable Words from Around the World*. Ten Speed Press.

Miguel Murugarren et Javier Sáez Castán. 2016. *Le Bestiaire universel du professeur Revillod : le fabuleux almanach de la faune mondiale*. Casterman.

Jean-Jacques Thibaud. 2010. *Nouveaucabulaire*. Marabout.

Alloprof, " Le télescope (mots-valises) ", Bibliothèque virtuelle.

Online : <http://www.alloprof.qc.ca/BV/Pages/f1300.aspx>

Preparation

- Print posters and examples: untranslatable words, bestiary (see further information), portmanteau words
- Space organization (referring to a reconceptualization of the space)

Execution

- Presentation by the language teacher of examples of untranslatable words in other international languages or First Nations of Quebec or Canada
- Identification of untranslatable words in their own language with the participants
- Presentation of the portmanteau words concept, by using the example of the bestiary (see further theoretical information)
- Possibility to make portmanteau words with names of animals in the taught language (examples in Anishinabe in the *ad hoc* complements)
- Identification of words which do not exist in their language (e.g. words related to digital technologies)
- As a team, chose an untranslatable word and create a portmanteau word, then create illustrated posters where the word is used
- Presentation and exhibition of the graphic facilitations/infographics created by the youth

1.5 The Quiz

Technique developed by the Trickster team during the stay at Waswanipi



Age group: 8 to 18 years old
Duration: 30 to 60 minutes

Material

- Quiz form (see *ad hoc* complements)
- Blank scoring sheet (see *ad hoc* complements)
- Scoring sheet (see *ad hoc* complements)
- Crayons

The Quiz is a dynamic game which allows the youth to collaborate and share their knowledge on chosen themes in a spirit of positive competition.

Main objectives

- Give value to the youth's individual knowledge in front of peers
- Make the practice of a quiz or test more playful
- Give value to using the language through a game
- Encourage team work
- Generate spaces of communication
- End discomfort
- Transform the classroom in a more dynamic space

Further practical information

The interest of this workshop is to recognize the value of the youth's diverse knowledge. In the context of a race, the youth get carried over and it is a beautiful way to break the ice and generate spaces for exchange and communication.

Preparation

- Pick themes appropriate for the age group and the academic curriculum. Select 4 to 8 images that the youth will need to identify by theme on sheets. For instance, if one of the themes is "Animals", there will be six animals on the sheet that they youth will need to identify in their native language
- Print a scoring sheet for each team
- Print several thematic sheets per team
- Print a scoring sheet for the corrector, i.e. the teacher who facilitates the workshop

Execution

- Divide the class in groups of 3 to 5 people.
- The quiz is a race between teams.
- The objective of the game is to identify the images on the thematic sheet the fastest (see example in the ad hoc complements).
- Distribute a blank scoring sheet per team.
- Count to three, the youth then turn over the sheet and identify all the images in the order.
- Make sure to write the answer for picture 1 on line number 1.
- The first team who identifies all the images can run to the teacher who will check with the scoring sheet whether the youth have all the right answers. As long as the teacher has not announced a winning team, the intended can keep answering.
- When a team has all the right answers in the first category, it is important to reveal the right answers to the rest of the group.
- Then, it is time to go to the next category: distribute the second thematic sheet to each team and, at the count of three, it can be turned over.
- And so forth for each theme.

Variations and alternatives

- It is important to note that the example in appendix is not adapted to a specific context and that it is only intended to inspire the creation of categories. It is very relevant for the youth to alternate between categories that are harder and categories that are more entertaining and humorous. Hence, it is recommended to create categories that are inspired from the educational material displayed in the class. The youth will need to get up to find the answers and appropriate the school supplies and the class space.

The Quiz

These categories are propositions which need to be adapted for each age group and school curriculum. They can be modified, simplified, complexified if needed. It is recommended to start the quiz with an accessible category that allows the youth to abandon themselves to the playful context of the exercise, to grab their curiosity, to then go to a more demanding and educational category related to the curriculum. Here are some examples of themes and topics to build scoring sheets and the quiz sheet. The only thing missing are the illustrations to accompany each topic. The scoring sheet associates the topics with the right illustrations. The quiz sheet can contain the illustrations with a line to answer or only contain a line for answers if the activity consists in finding the illustrations among the educational tools and the classroom walls.

· **Hockey**

Instructions: Identify the hockey teams

Avalanche	Montreal Canadiens
Boston Bruins	Ducks
Calgary Flames	Chicago Blackhawks

· **Animal tracks**

Instruction: Identify the animal tracks

Bear	Moose
Beaver	Wolf
Hare	

· **Pictures to translate in Indigenous language**

Instructions: Name the picture in the Indigenous language, e.g. Anishinabe

Bear/Mako	Sun/Kizis
Moose/Mos	The earth/Aki
Fire/Ickode	His head/Octigwan

· **People working at the school**

It is important to keep humorous categories to make the exercise more dynamic. Find pictures of people working at the school and ask for their job title at the school in Indigenous language.

Instructions: Identify the people on the pictures /and their job title in Indigenous language.

· **Tree types**

Instructions: Identify the following trees / identify the trees in Innu language

White birch/pitaushkuai
Black spruce/sheshekatik^u
Maple/upueiashk^u
Fir/innasht

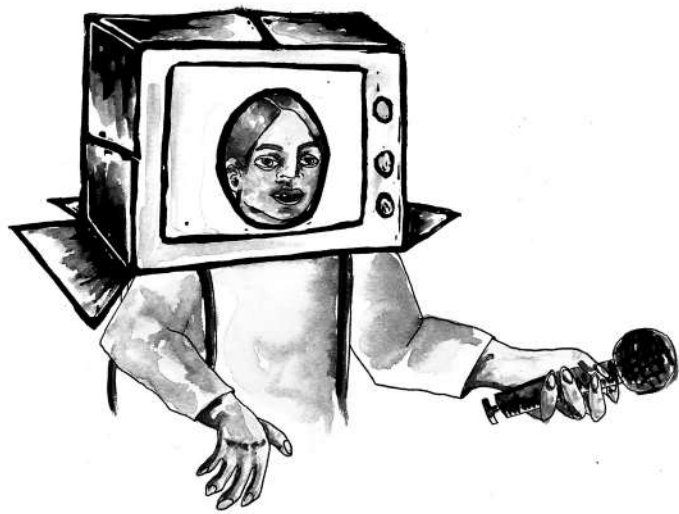
INTERPRETATION AND ORALITY

*Experiences to encourage learning
and appropriation*

- 2.1 Lac Simon TV or Radio, vox pop of
which you are the hero
- 2.2 Storytelling
- 2.3 I am, I am not, I am proud... continued
- 2.4 The 3 pictures
- 2.5 Image and video
(traditional pictures and Wapikoni Mobile)

“ Without experiencing the bush life, the culture might get lost ”

– Michael Neeposh, Waswanipi



2.1 Lac Simon TV or Radio, vox pop of which you are the hero

Technique developed by the Trickster team during the Lac Simon stay

Age group: 12 to 17 years old
Duration: 30 minutes*

Material

- Video camera
- Audio recording equipment (a smartphone is enough)
- Caricatural microphone
- Editing software or simply PowerPoint

* This is a technique but the time required or the youth to master it is at least 30 minutes

Create a playful object to facilitate verbal expression in order to play down public speaking in front of peers by transforming public speaking in a vox pop game or role-playing. The long-term objective could be to use this technique to really implement a youth expression channel such as TV, community radio or simply an occasional project. Thanks to this technique, the youth will be actors of change by inhabiting the Trickster, that is by becoming, questioning, “trickstering”, and of playful action.

Main objectives

- Offer a space and an excuse for expression and public speaking
- Justify a creative and playful interaction related to using the language
- Move the attention to an object or a playful excuse, which allows the youth to explore oral expression shamelessly
- Do a vox pop related to issues that are meaningful to the youth

Further practical information

Public-speaking represents a challenge for teenagers in various contexts. Sometimes, creating this type of tools is not enough to downplay public speaking and exchanging aloud with peers or others. It is helpful to reinforce self-confidence and self-esteem through small exercises and games, for instance by asking everyone to simply take the mic and formulate a simple sentence like “Theresa, for Lac Simon TV” or simply say Hello or their favorite word in their language.

In addition, by making the object available to youth during breaks or informal moments, they will probably want to play with it or prank each other and thus get familiar with its use. In the same vein, if the students want to decorate the object or make it more realistic, it is important to honour their initiative. Any action related to the object will be beneficial to the technique and can be used as a potential project.

Execution

- Informally present the mic by interviewing the youth when they enter the class
- Present the Trickster role in a community (transform the youth into small actors of change and explain how TV or radio can make that happen)
- Introduce the principle of a vox pop
- Form production teams
- Conceptualize and create questions which are meaningful to them (can be based on identity and community activities)
- Pick a name for the mock radio or TV station
- Pick the people to interview
- Familiarization with the material used
- Interviews
- Editing in collaboration with the IT professor or with the youth who have that passion and talent
- Presentation in class, at the council, at the radio and/or with members of the community.

Variations and alternatives

- It is possible to make an audio vox pop and collaborate with the community radio to broadcast small excerpts. This can become a larger project by inviting the youth to survey people from outside the school.



2.2 Storytelling

Technique inspired by the teaching practices of Theresa Maranda from Lac-Simon and Michael Neeposh from Waswanipi

Age group: 8 to 17 years old

Duration: N/A

Material

- Tales

Storytelling is traditional practice in several communities and it can be beneficial to use it at school, notably as part of the language and culture courses. This technique allows linguistic or cultural learning for youth in a context that multiplies the meanings teaching can have and encourages motivation to communicate and react to the story in one's language. The informal atmosphere of sharing a story allows, through anecdotes, to leave a more playful and long-lasting mark related to learning. Enriching teaching with tales, testimonies or experiences allows the youth to listen to their language and thus learn new words or their adequate pronunciation.

Main objectives

- Encourage critical thinking when analyzing stories and tales
- Encourage learning the language by listening to stories told in that language
- Trigger curiosity for culture and one's story in general
- Create a cross-generational bond
- Use traditional teaching practices identified as relevant by the community instructors

Tale, object or artifact

- *Lands of Trickster*
- Personal testimonies
- Tale improvised by the linguistic instructor

Further theoretical information

First Nations Education Council. 2012. *Répertoire de littérature jeunesse*.

Online: http://www.cepn-fnec.com/PDF/jeunesse/Guide_litteraire_final_fr.pdf

First Nations Pedagogy Online. *Storytelling*.

En ligne: <https://firstnationspedagogy.ca/storytelling.html>

Harvey McCue and Associates. Minister of Indigenous Affairs and Northern Development. 2010. *Le Cercle d'apprentissage: Activités pédagogiques sur les Premières Nations au Canada – Destinées aux jeunes de 4 à 7 ans*.

Online: <http://www.aadnc-aandc.gc.ca/fra/1316530132377/1316530184659>

Nametau Innu. *Tale of Tshakapesh*.

Online: <http://www.nametauinnu.ca/fr/culture/spiritualite/tshakapesh>

Nametau Innu. *Legend*.

Online: <http://www.nametauinnu.ca/fr/culture/spiritualite/detail/61>

Innu Oral Stories. *Index*.

Online: <http://histoires.tshakapesh.ca/stories/index>

Execution

- We want to alternate the times during the lecture when the story will captivate the youth most and support the taught subject. Three steps seem appropriate for that objective: at the start of the class, in the middle or in the end. Even if sharing the whole story at once is easier and more accessible, it is possible to divide it into different parts to galvanize teaching by punctuating it with bits of the tale. It requires additional preparation in order to be strategic with regards to the narration rhythm and with regards to the meaning that the tale will provide to youth learning.
- Using storytelling can be planned and narration can be inserted in the class with a specific intention, just as storytelling can be used occasionally and spontaneously in reaction to youth interest for a teacher. It is therefore interesting to have a small bank of stories, tales and testimonies to share that gravitate around several themes. *The Lands of Trickster* book can be a useful tool but it is suggested to survey the community and its members to find additional tales. It can also be interesting to invite the people themselves to share the story.

Variations and alternatives

- Invite an elder or a member of the community to the classroom to share a tale or concept, value or culture in general (possibility to have an live translation by the youth or graphical facilitation based on the sharing exercise).
- It can be interesting to mind-map the community holders of knowledge and stories to build a bank with the youth: with the first technique of this guide, it is possible to survey the youth regarding the holders of cultural and traditional knowledge. This can stem from a small field research that will have them question the community elders to feed this tool.

“I feel I am hearing my mother and aunts talk in the kitchen”

- participant recording the narration at the *Native Friendship Centre* in La Tuque-

“I think I’m going to cry. ”

- 6-year old participants recording the narration at Kahnawake

2.3 I am, I am not, I am proud... continued

Workshop developed during the Compass project by Alessia DeSalis and used at Nutashkuan and Waswanipi

Age group: 10 to 18 years old
Duration: At least 30 minutes

Material

- Audio recording equipment
- recorder
- computer
- smartphone

This activity is the continuation of the activity with the same name presented in the previous axis of exploration. It is strongly recommended to not dissociate this activity from the other one given that a space of trust, sharing and opening must be created before starting this exercise. Both workshops are complementary and answer each other with their objectives to have a larger impact in youth learning.

The use of audio, in addition to teaching the spoken language, has an undeniable impact on self-esteem. Hearing oneself speak, name aloud what one is made of, creates an immediate empowerment and a significant emotion. Following numerous field experiences of this activity, some youth feel moved to hear themselves exist through the sound of their voice. Their voice reciting their “I am, I am not, I am proud” closes the loop of the activities gravitating around the theme of identity.

Everyone needs to be recorded reciting the text “I am, I am not, I am proud” and then listen to it or use it in the context of a presentation, as the soundtrack of a slideshow or as an ambient sound at a small exhibition of work of arts produced during the school year.

Main objectives

- Leave an audio mark
- Practice translation if the initial texts are in French or English
- Practice pronunciation of the language
- Dare recording oneself in the language
- Be used as evaluation material for oral presentations

Further practical information

It can be easier to be two adults at this step if the group is more difficult and cannot work or make itself busy on its own.

Someone can take care of the sound recording and go back and forth with each youth to an adequate space while someone else stays with the group. It can also be a good occasion to pair this workshop with another one like the Quiz, for instance.

Preparation

- Find an adequate place for recording
- Find an activity to keep the other participants busy (see *ad hoc* complements)

Execution

- Ensure that all texts are translated
- Check with the youth if they know the pronunciation of each word
- Bring them one after the other in the recording space and record them in one go without giving them too much time to think
- Take the time to listen to their voice, let them react, see if they want to record again or leave the recording as it is
- It is possible to assemble all the reading and present them with a picture slideshow. This can also be used to present to the parents and invite them to do the “I am, I am not, I am proud” exercise.

Variations and alternatives

- If the project is extended to the parents, it could be interesting to collaborate with the community radio to broadcast the texts.
- The project can be paired with the Lac Simon TV activity, to go towards the people of the community, the elders, the teaching staff, the council, etc. and ask them to do the same identity introspection exercise.



2.4 The 3 pictures

Technique developed at Lac Simon by the Trickster team and Theresa Maranda

Age group: 8 to 17 years old

Duration: 1 hour

Material

- It can be interesting to have a means to really take pictures of the youth's proposals, as it helps them understand the idea of the fixed portrait (statue).

This technique, inspired from Augusto Boal's theatre-picture, is originally used to efficiently and simply show situations or issues experienced by the participants. Taking fixed poses such as in paintings or pictures, gives the youth an introduction to movement techniques with their peers. The bodily involvement without using the voice is less intimidating and is a pathway towards potentially speaking, when the youth feel at ease being in front of a group or even an audience.

For more information on the theatre techniques developed by Augusto Boal in the *Theatre of the Oppressed*, see further theoretical information.

Main objectives

- Encourage learning words and memorizing them by involving the whole body
- Gradually bring the youth to speak aloud in their language
- Familiarize the students with the narrative form and the structure of a story, while in action
- Release and involve the body to respond to the students' different learning and listening styles.
- Make the oral presentation exercise more playful
- Develop the teamwork abilities

Further practical information

If the youth get involved, this technique can bloom into a mini-show around language, culture or issue that speak to them..

It can be interesting to use this workshop to evaluate the youth on their oral competences. Acting and not feeling the stress sometimes experienced in a situation of evaluation makes it possible to really see their knowledge and ease at communicating.

By inviting the youth to take an additional step, and saying complete sentences in every scene, you could have enough material at hand to evaluate them adequately. It is way less confronting to the youth than being alone in front of a class or in an individual evaluation with the teacher. It consists in what we define above as "trickstering" the youth by bringing them to gradually overstep and do more than what they think they are capable of doing.

Further theoretical information

Augusto Boal. 2004. *Games for actors and non-actors*. London: Routledge.

Augusto Boal. 1993. *Theatre of the Oppressed*. U.S.: Theatre Communications Group.

Preparation

- Select words, expressions or sentences, in the mother tongue, which need to be illustrated based on the pedagogical and linguistic needs of the group.

Execution

- Introduce the selected words to the youth.
- Introduce the activity.
- Divide the youth in teams of 2 to 5.
- Every team will have 15 to 20 minutes to act out a fixed portrait (like taking a picture) of a word
- Presentation of the portraits to the rest of the group.
- Still in teams, but this time everything will be recorded. The youth will need to redo the same portrait and say the word aloud, all at the same time.
- The teams pick 3 words which can create a story and act them out in three fixed portraits.
- Each team will present its three scenes in 3 fixed portraits (three distinct times, when they will need to keep the pose for 5 seconds, then say the word aloud).
- Presentation of the filmed actions, which will form short stories on the screen as fixed images.
- Discussion and reflection on what could have been acted out and which words could have been used to illustrate the portraits.

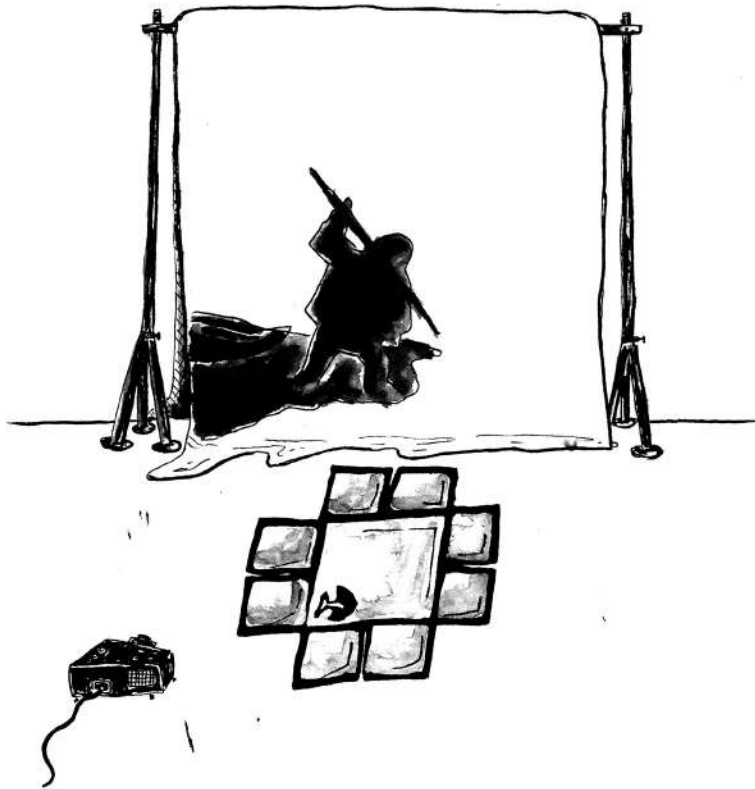
2.5 Image and video (traditional pictures and Wapikoni Mobile

Technique inspired from Flora from Waswanipi

Age group: 8 to 17 years old
Duration: N/A

Material

- Archived pictures
- Pictures of the yearly hunt expeditions
- Icons or images in the form of drawings for the youngest ones
- Archived videos
- Wapikoni Mobile videos



Difficult to bring the youth to the forest for every class, archived images or videos from past expeditions are used in various communities to create bonds between the course subject, the learned words, culture and traditions as experienced now or previously on the territory. It is thus possible to teach the youth how to eviscerate a beaver or a porcupine on a budget and without needing to bring a whole group in the forest. Even if we will see further in this guide that changing location is an efficient and relevant technique to learn languages and culture, using images is the most accessible alternative and can become as strong if accompanied with storytelling.

Main objectives

- Capture attention
- Adjust teaching to the various types of learning, listening and concentration styles
- Propose an alternative form of memorization through image
- Complement the tools for teaching language and culture
- Remedy to the lack of time and resources to bring youth regularly in the forest
- Share and teach knowledge and traditions through tools which are known and appreciated by the youth.

Further practical information

If you want to simplify your research on the Wapikoni Mobile site, you can type the following words on the search bar. Here are some suggestions:

tradition	hunting	dance
language	fishing	drum
culture	history	

Further theoretical information

wapikoni.ca

Preparation

- Make sure you have a camera during the stays at the hunting expeditions chalet and/or cultural/traditional activities
- Create a bank of pictures for all seasons and key cultural moments of the year
- Select videos from the Wapikoni Mobile as needed as a reference

Execution

- Images and videos can be used as a support to teaching. Several techniques have been observed during our activities on the field and one which seems the most efficient consists in rotating the pictures according to the seasons and the key cultural moments. The picture can be a visual support tool for linguistic learning. For the video, it can be a direct learning tool given the sound aspect added to the image.
- The video or the picture can be used in the same way as storytelling, thus to capture the youth attention and contextualize learning. As mentioned above, anecdotes are complements to the basic teaching tool and acts to serve memory. Occasionally getting out of a lecture context, breaks the rhythm and galvanizes the learning experience.

CULTURE AND COMMUNITY

Philosophize and think about oneself and ourselves in relationship to the language

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“It’s good the kids have their thoughts
being pulled out, that’s what they should
have at school.”

– Michael Neeposh, Waswanipi

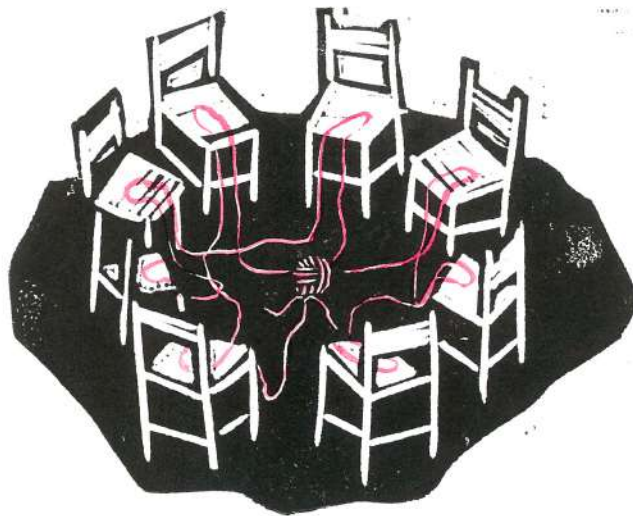
3.1 Community

*Workshop developed during the
Compass project by Alessia DeSalis*

Age group: 12 to 18 years old
Duration: 1h30 to 2h00

Material

- Community picture
- Large sheet of paper or large cardboard/board for the mental map
- Pencils
- Post-its
- A wool ball
- Balls



This workshop is divided in 5 steps and can be completed during one class or spread across several. It marries the common understanding of the community concept and the collective definition given by the youth of their community and their specificities. It is better to complete the activity in one session as the 5 steps complement each other and are meant to bring the youth to get involved more actively in reflecting and sharing ideas and opinions. The first, second and third parts are used to develop a common language around the concept of community. Thereafter, other communities will be presented to the youth so that they can, in the last part, define, analyze and describe their community.

Main objectives

- Pair the use of language with philosophical and identity reflections
- Use words in other contexts than direct learning of those words
(write them in the community language on the mental map, on community pictures, to formulate questions for the first two parts)
- Learn to collectively think a concept
- Develop the ability to share one's opinion and formulate ideas while respecting other's ideas
- Foster the feeling of belonging by analyzing strong cultural, social and traditional components of the community
- Foster the ability to project oneself in the future as an individual and as a community by drawing an ideal future community

Practical ad hoc complements

Maori Haka traditionnal video : <https://youtu.be/BI851yJUQQw>

Maori Haka contemporary video : <https://youtu.be/MFGort3K9W8>
<https://youtu.be/0x21u-GzI8c>

Further practical information

Ideas of community pictures:

Female athletes (hockey, football, etc.)
Interests (rangers, ski-doo, scouts, crafts, gamers, music bands, longboard girl crew, etc.)
Generations (elders, youth, adults)
Cultures (other nations, Maoris, etc.)
Social movements (La Romaine manifestations, Idle No More, etc.)
Family

Preparation

- Print the pictures of the various communities
(see examples in the further practical information).
- Prepare the questions for the common features and the wool ball.

Execution

Common features

- Ask the participants to form a circle
- Put the balls at the centre
- Ask questions about their interests, their talents, what brings them together culturally or in general. When a youth feels he relates, he takes a ball. And so forth until there are no balls left.
- Ask what these balls represent and make them notice all the features they have in common
- Would the class be a community? Are the common features related to their culture or interests? Do the common features constitute a community?

The wool ball

- Still in circle, the teacher asks the same type of questions than in the previous activity
- This time, helped by one single wool ball, s/he creates links between those who raise their hand to answer the questions
- As questions get answered, a large spider net spins, illustrating at a small scale the bonds that unite the members of a community
- Keep in mind or take notes of the keywords from the lexical field of the community, to be able to use them later
- Observe and analyze the net spun with the youth:
 - Identify where there seem to be more common features
 - Identify the spaces that represent the communities
 - Identify the movements that a community can be subjected to
(make the net move, picture of the ropes that stretch and loosen on the drumhead)
 - Cut a piece of the rope at the centre of the net and ask the youth about what it will represent

continued on reverse →

Community/post-it

- Display pictures of the different communities in the wall (see idea bank)
- Divide the youth in teams of 2 or 3 and give each of them post-its of different colors
- They need to write things on the post-its that people on the pictures, according to them, have in common or share (clothes, values, tastes, interests, etc.)

Video from another community

- Present a video of Maori people in traditional clothes that execute the Haka (see *ad hoc* complements)
- Ask them if they think Haka is still practiced today
- Present a video where the Haka is still practiced today in a contemporary context (e.g. wedding, high school students, see the *ad hoc* complements)
- Think about the traditional practices still present in their community
- Is their language still spoken in the same way? What has changed? What remains or should remain according to them?

Mind-map community

- By using the suggested technique in the *Reading and Creation* axis, the teacher draws the mind-map of interests, past, present and maybe future traditions, the space of language, etc.
 - the community specificities
 - culture: traditions, music, crafts
 - way of life: food, hunting, meat preparation
 - interests: sports, games, board games, hobbies
 - youth: What do the community youth like?
How do they spend their days?
- According to them, where is the information and knowledge to complete this mindmap? Who should we ask in the community? Are there people who bear the specificities of the community (elders, intergenerational bond)?

Everything can be done in the community language, as much in writing as orally.

Variations and alternatives

- During the wool ball game, the game can become a team and listening exercise. A sheet of paper or of cardboard should be placed in equilibrium at the centre of the net created by the wool bonds. The group moves and holds the sheet at the centre while keeping the ropes they still have in their hands. They have to determine when to tighten or loosen the ropes. They can be invited to rotate the net, like a gym parachute or to move in the space. The youth need to communicate and listen to each other to succeed, otherwise the sheet will rapidly fall to the ground.
- It is sometimes easier to have the youth talk about their community by acting out an imaginary character (an alien, a famous town-planner, etc.) who would not know anything and who would come with an urbanization plan for the community and would suggest changes or radical transformations at the cultural and environmental levels. This will cause the youth reacts and thus help them identify what is specific to their community.

3.2 Identity

*Workshop developed during
the Compass project by Alessia De Salis*

Age group: 11 to 18 years old

Duration: 45 minutes

Material

- Pictures or super-hero projections
(see image bank in further information)
- Large board or large sheet of paper to draw and create
the fictitious character's appearance and identity
- Crayons and markers



Main objectives

- Pair language use with philosophical and identity reflections
- Use words in other contexts than direct learning
- Learn to reflect collectively about a concept
- Develop the ability to share an opinion and formulate ideas while respecting other's
- Bring the youth to think about what constitutes an identity
- Look at the future by creating an ideal character for the community and its evolution

Variations and alternatives

- If working as a large group is not the ideal option, the activity can be transformed in two ways:
- The youth can create, through drawing and writing, a super-hero that looks like them individually, by asking what his or her superpowers, weaknesses, values, reason for the powers, etc. could be. Thus, this work could be used as a visual aid in the *I am, I am not, I am proud...* activity, in addition to the written text and audio.
- If it is difficult for the youth to develop a character based on their own identity, it is also possible for each of the youth to create a fictitious character who represents the community, following the same guidelines as for the activity usually completed as a large group.

Further practical information

Useful themes and common language

dreams	values	gender	shortcomings
passions	style	nationality	s/he likes
past	language	qualities	s/he dislikes

Preparation

- Print the super hero pictures or prepare their projection
- Print pictures of well-known influencers or prepare their projection

Execution

Super heroes

- Present the super heroes, one at the time
- For every picture, ask the youth what the specificities of the characters are, what they are made of, where they come from, their power, why they have that power and how they have developed it (build a common language around identity)
- Present influent characters considered as heroes or leaders
- For every picture, ask the youth what the specificities of the people are, why they are recognized or considered as leaders, what makes them resemble super-heroes or not (build a common language around identity)

Create a character with the youth

- Explore and reflect with the youth about what the ideal human being or super-hero representing the community would be like.
- Ask them questions, for instance:
 - What are this person's or super hero's dreams?
 - What are this person's values and qualities?
 - Where is this person from?
 - What did this person experience to become this way?
 - What is this person's mother tongue?
 - What is this person's gender: female, male or other?
 - Can we identify this person with an animal?
 - What are this person's powers or talent?
 - What about this person's shortcomings and weaknesses?
 - What does this person like or dislike?
- Draw the character as the youth keep adding information. At the beginning, they will certainly mention humoristic physical features. They should not be turned down but directed towards the features and common language developed together.

continued on reverse →

Super-hero ideas and features:

Name: **Batman**
Occupation: Multibillionaire entrepreneur
Origins: Simple human who decides to fight against crime after seeing his parents get killed by a thief
Allies: Robin, Alfred, James
Weaknesses: Does not respect the law
Animal: Bat
Powers: Belt full of gadgets, Fighter (he has no special power); he simply is a caped crusader, Detective

Name: **Elsa, the Snow Queen**
Occupation: Queen
Origins: -
Allies: -
Weaknesses: -
Animal: -
Powers: Make snow or ice by moving her feet or hands

Name: **Wolverine**
Occupation: Agent
Origins: A secret Canadian project that aims at creating super soldiers
Allies: Diabolo
Weaknesses: Misanthropic, Solitary
Does not deal well with authority
Animal: wolverine
Powers: Speaks several languages
When he gets angry, his strength and agility are multiplied
Healing and regeneration power

Name: **Storm**
Occupation: Princess
Origins: Sorcery in his family
Allies: The X-Men
Weaknesses: Claustrophobia, Pickpocket
Animal: -
Powers: Controls the elements
Flies

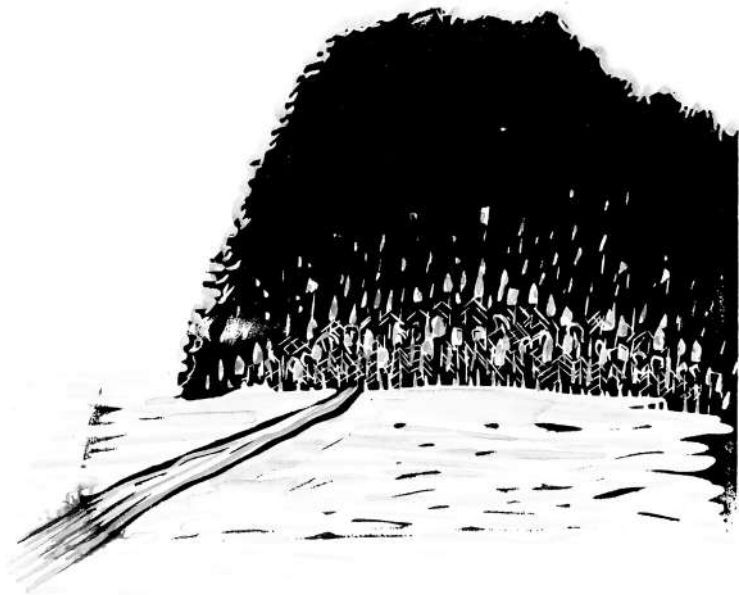
Name: **Redwolf**
Occupation: Son of a Cheyenne Chief
Origins: Receives the spiritual power and wears his dad's ceremony clothes
Allies: Avengers, his wolf Lobo
Weaknesses: -
Animal: Wolf
Powers: Tracker, Hunter
Hand-to-hand struggle

Name: **Superman**
Occupation: Journalist at the Daily Planet
Origins: Krypton, half-human
Allies: Wildcat Mongul Wonder Woman Batman
Weaknesses: Weak without solar radiation
Sensitive to sorcery
Animal: -
Powers: Strength Speed
Endurance Vision
Sense of hearing Sense of smell
Freezing breath Memory
Agility Ability to fly
Healing power

Name: **Spiderman**
Occupation: Photographer
Origins: He is bitten by a radioactive spider
Allies: The X-Men, Doctor Strange, Capt. America
Weaknesses: -
Animal: Spider
Powers: Strength
Agility
Grip to walls
Acute sense of imminent danger

- Ideas for famous influencers
(discuss with the youth whether this people are heroes or anti-leaders):

Martin Luther King	Water protectors in North Dakota
Albert Einstein	Kanehsatake warriors
Barack Obama	Innu barricade against the
Donald Trump	La Romaine construction site
Adolf Hitler	Fire fighters, policemen, soldiers
Justin Trudeau	Natasha Kanapé Fontaine
Samian	



3.3 Relocation

Technique inspired by the advice from Liette Ishpatao (Nutashkuan), Theresa Maranda (Lac-Simon) and Michael Neeposh (Waswanipi)

Age group: 6 to 17 years old
Duration: N/A

Material

· N/A

This technique has been mentioned as one of the most effective by the teachers we met, even though it does not always fit the imposed academic curriculum. Linguistic instructors all pointed out that they cannot go out of the school walls as often as they would like to. Temporary transfer and field learning, because they are based on experience and mimicry, are often more aligned with the holistic approach prioritized in these communities.

Relocation is also a way to revive interest and motivation by changing the youth's perspective and making them face realities other than the one existing at school. It makes it possible to dissociate participants from their environments and open them up to new teaching. The cultural places will then be preferred. By cultural places, we mean as much a cultural centre as an expedition in the forest or in a hunting lodge.

Dissociating oneself from the usual teaching space is beneficial to increasing motivation to learn and offers a space favourable to sharing the youth's knowledge as much as the instructors' knowledge. Relocation deconstructs the usual hierarchy where the teacher has the knowledge. The torch of knowledge is then shared between the teacher and the youth and sometimes other members of the community, which can encourage learning.

Main objectives

- Get out of an emotionally and intellectually charged context
- Create a space to facilitate contact with new notions
- Disrupt habits and provoke a break in daily life
- Get in touch with one's language in a cultural environment which adds meaning to the word by sharing traditional and cultural practices
- Associate words to clear actions
- Learn while in action and thus encourage language learning with a more holistic approach

Execution

- Relocation can be rolled out in a more or less intense way. It could be 20 minutes outside to observe or to play a game that will galvanize the learning, but it can also be an expedition lasting several hours or even several days.

Relocation can be made in:

- A known place that is revisited with a new perspective directed and supported by the instructor
- In an unknown place which makes it possible for the youth to dissociate themselves from the classroom, even from their school, and open up to new knowledge. It can also be interesting to meet community members, in their homes, lodges or camp. Students then respect the shared knowledge because they have learned it outside of the classroom and not only through their teacher.
- Some examples of relocation:
 - Social observation in the community
 - Trip to an elder's camp
 - Expedition or hike
 - Hunting expedition
 - School visit in another community
 - Attending a show in another community
 - House visit in another community
 - Social observation in the community
 - Supper in a tent or shaputan
 - Community crafts centre visit
 - Day in the forest
 - Class in a tent or in the forest
 - Interviews with members of the community on mock TV stations or radios created by the youth



3.4 Storyweaving... enriching storytelling

Age group: 12 to 18 years old

Duration: 1 to 2 hours

Material

- Large sheets of papers
- Crayons and/or chalks
- Recording or video camera

Storyweaving is a technique used by some authors as a creativity trigger to make stories evolve, weave several ideas together or bind several stories with a common thread. It consists in collectively building a story based on existing stories, and then adding invented components proposed by the youth. Initially, the goal was to interlock components of the participants' personal stories in a tale shared by an by and elder creating a whole new weaved narrative.

The concept applied to a context of collective creation, of creation answering collective social issues or issues shared by a community has been experimented and appropriated several times to serve social objectives rather than to aid individual creation mechanisms.

In the context of learning a language, transmitting culture or sharing practices such as the oral tradition of the tale, storyweaving makes an usually one-sided exercise more dynamic. This makes it possible to involve the youth and therefore weave an intergenerational bond as well as a playful bond with an aspect of culture.

Main objectives

- Develop stories in the community language while playing
- Claiming parts of the tales and creating meaningful bonds related to their reality
- Expressing oneself, reading and writing in the community language
- Getting familiar with the traditional practice of the tale
- Offer a space where classic and traditional tales are renewed by giving the youth the space and the tools to adapt them to their contemporary reality
- Encourage teamwork and listening

Tale, object or artifact

- The *Lands of Trickster* book can be used to find tale fragments in the community language to lay on the floor.

Preparation

- On large sheets of paper, write part of the tales in the community language (triggering events, actions, characters, emotions, conflicts, outcome, decision, movement, etc.). The objective is to have a sufficient number of different sheets (boxes) to be able to build several short stories or sentences that can form a longer one.

Execution

Step 1:

- Present the narrative boxes layed on the floor to the group and explain them that they are parts of stories that need to be connected
- Form teams of three youth
- Two youth stand on two different fragments
- The third youth needs to formulate a narrative link (it can simply be a sentence or more if the youth is at ease) that connects the two boxes, thus forming a short story or part of a story
- The other teams carry out the activity, one at the time, in the same way, while staying in their original space, until the whole group has completed the exercise.

Step 2 :

- As a large group, subdivided in teams, the short stories are watched. Teams take notes in order to create links afterwards.
- After watching the stories and helped by notes, each team weaves a story including all of their peers' proposals. They can of course change the stories: they should all get inspired by each other but keep an element or essence somewhere in their own story
- Each team presents its creation. Formats can be varied: oral presentations in front of the group, short scenes, videos, short book, collection of stories from the whole group, audio recording, song, slam, rap, etc.

Variations and alternatives

- The exercise can be done outside and the tale fragments be written down on the ground with chalk. The youth can then add elements or arrows and draw. It becomes way more dynamic.
- Following the exercise, the group can go even further by attempting to merge all the stories as a large group and weave (create) a huge story which would respect the essence and the main message of each story. This develops the youth's ability to draw links but also creative empathy and respect with regards to the work of arts, ideas and messages proposed by the peers.



3.5 Space reconfiguration

Technique used by the Trickster teams at Waswanipi and Lac-Simon

Age group: 6 to 18 years old

Duration: N/A

Material

- Everything depends on the reconfiguration objectives; from some cardboard and a few crayons to paint a wall or even a projector to enlarge the pictures and transpose them to the classroom walls.

A known space, seen and seen again every day, can bring a monotony and an habituation. The teacher's ability to energize teaching cannot always compensate the boredom due to always sitting at the same spot or always watching the same wall.

In intellectual mediation, space itself is used as a mediation tool. By constantly reconfiguring it, the mechanisms of automation in learning or discussion get broken.

Reconfiguration can be used at a small scale, at the object or furniture level, how they are used. For instance, desks can be arranged in circle or pushed to the side to sit on the floor; chairs can be taken away to create a surprise effect and see how the youth will react. This way of playing with the existing space is a small-scale reconfiguration that does not require much involvement but which has significant effects.

Reconfiguration can also be used at a larger scale and way more intensely, by using the space disposition as a teaching tool in the community language or as a way to revise the basic notions. With that objective, the whole classroom decoration can be used as an excuse to rethink the educational visual material which is typically displayed on the walls. Teachers are

not the only ones who can display it: they can partner with their students to imagine new educational posters, create them and thus write in their language. Important notions that should appear on the walls can also be thought about with the group, with a cultural and linguistic transmission perspective.

In both cases, the youth invest the space and in the classroom history, leaving their mark on the walls for the next students. This can be a nice activity for upper secondary students.

Main objectives

- Use a class makeover as an excuse to use the language, in particular to create and conceptualize educational material
- Occupation and appropriation of the learning space by the youth
- Revitalize educational material
- Give an example of a simple initiative with a large impact by demonstrating the evolution and the rapid results

Further theoretical information

Marie Musset. 2012. " De l'Architecture scolaire aux espaces d'apprentissage : bonheur d'apprendre ? ". *Dossier d'actualité Veille et Analyses* n° 75. Lyon : ENS de Lyon.

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Peter C. Lippman. 2010. " L'environnement physique peut-il avoir un impact sur l'environnement pédagogique ? ". *CELE Échanges*.

En ligne : <http://www.oecd.org/fr/edu/innovation-education/centrepourdes-environnementspedagogiquesefficacescele/46444102.pdf>

Execution

- Even though the task can seem monumental, it is sometimes enough to revisit existing educational material or paint a classroom wall. It can also become very collaborative by taking a moment with the youth to think about the essential visual tools in order to encourage learning. They will know how to identify their needs with the teachers' help.
- It is an efficient means to help everyone's talents shine, be it through writing, calligraphy, drawing, taking photographs or more manual abilities.

Here are some steps to follow if it is difficult to figure where to start:

- Consultation, brainstorm and reflection with the youth about possibilities and necessities to reconfigure and appropriate the learning space
- Draw limits in terms of time, financial cost and labour with them
- Map where the knowledge and abilities are located in the community. Who can help outside of the classroom? The art teacher, the technology teacher or even members of the community who do not work at school.
- Map the talents present within the classroom, among the students
- Split the tasks
- Execute and produce
- Unveil the transformed classroom to the other teachers and to senior management
- Encourage students to modify the space and make it organically and spontaneously evolve, according to their ideas and creations. Invite them to add drawings, pictures and texts when they feel like it, by using the graphic facilitation or mind-mapping techniques

IDEAS FOR THREE-STEP CYCLES

Every activity is enhanced when it is paired with activities of the other axes of exploration in order to create cycles. These cycles allow progression of the youth in a process that, through compilation or showcasing of the various steps and traces of these activities, leads to a finished product, creative or not, which can take various forms.

The combination of activities can be random. However, some have been created to complete and answer each other to create a thematic cycle across the axes of exploration; other simply share the same object of reflection or creation.

Here are a few combinations experimented on the field in various contexts and environments. It should be noted that the three cycles, one after the other, form a program that can be staggered over several weeks or even several months.

Cycle 1	1.4	The portmanteau words	p.35
	1.5	The Quiz	p.39
	3.1	Community	p.47
Cycle 2	3.2	Identity	p.79
	1.3	I am, I am not, I am proud...	p.31
	2.3	I am, I am not, I am proud... continued	p.57
Cycle 3	2.2	Storytelling	p.53
	3.4	Storyweaving... enriching storytelling	p.89
	1.2	Graphic facilitation as a graphic novel	p.25

CONCLUSION

The issues surrounding the Indigenous languages are complex. In particular, every linguistic community experiences a different reality with regards to its language. On one side, Innu-Aimun and Cree, for instance, are still fluently spoken by people who use it as their mother tongue. On the other, Wendat is not fluently spoken anymore and no native speakers are left. Some communities are located close to urban centres and sometimes suffer pressure from the French and English languages; in other communities, which are more isolated, these pressures are not as strong. Hence, within a linguistic community, experienced realities can differ from one place to another.

The workshops and techniques offered in these guide try to take this diversity into account. The directory of activities and techniques can be adopted and adapted based on teachers' specific contexts and needs. We nurture hope that teachers will appropriate the techniques which they find useful and that they will contribute to their teaching of languages. Our hope is also that teachers will adapt the workshops to their needs and interests, as well as the youth's, and that they will use these workshops to introduce topics, issues and the course material. We invite teachers to appropriate this guide and make it theirs.

A significant amount of work still needs to be done to ensure that these activities can be transferred and adapted in contexts where language teachers evolve. *Trickster: Language stories* remains an active experiment and the co-learning process continues. We hope to revisit some of the communities that we have already met to experiment and continue co-learning. We also want to deepen reflection on knowledge transfer, learning and techniques among communities. Finally, we want to develop a new axis of exploration about languages and world views in order to reflect the interpretative wealth of Indigenous languages. This could notably enhance the close link between language, culture, world view and

values, and allow the youth not only to appreciate the issues at stake but also to develop a rich understanding of their language.

For the future, we also want to set-up a web platform to accompany this guide. On one hand, we would like to offer multimedia complements for some activities, such as videos showing the workshops or offering tales and other artifacts to use in the workshops. On the other hand, we would like to make a space available for the youth and the teachers to share their experiences, creations and the outcomes of their activities. This type of space would also allow the teachers to exchange with regards to the techniques and the workshops, the ways they have adapted and adopted them. It could thus be a tool to pursue the long-term undertaking of co-learning. We would like the *Trickster: Language stories* project to develop and evolve. We therefore hope this guide will be the starting point for a project that will get better with learning and encounters, each one more enriching than the other.

