# NBE3U Course Map

**English: Understanding Contemporary First Nations, Métis, and Inuit Voices, Grade 11, University Preparation (NBE3U).** Built on The Ontario Curriculum, Grades 9 to 12: First Nations, Métis, and Inuit Studies (2019), with its five strands: First Nations, Métis, and Inuit Perspectives and Text Forms in Canada; Oral Communication; Reading and Literature Studies; Writing; and Media Studies.

A full semester plan for a standard Ontario schedule: 110 hours, 88 classes of 75 minutes. Like ENG3U, it prepares students for ENG4U or EAE4U. Every unit mixes reading, writing, talk and media and ends with an assessment of learning. Contemporary texts by First Nations, Métis and Inuit creators are chosen by the teacher from board-approved resources (titles only, never reproduced); public domain writing by E. Pauline Johnson, Zitkála-Šá and Charles Eastman is included in full as historical context.

### At a glance

| Strand | Where it's assessed | Strand | Where it's assessed |
|---|---|---|---|
| A. Perspectives and Text Forms | Units 1 to 3, every unit's discussions | D. Writing | Units 1 to 3 and 5, the ISU essay and the final |
| B. Oral Communication | Units 1, 4 and 5, the ISU seminar | E. Media Studies | Units 2 and 6 |
| C. Reading and Literature Studies | Units 2, 3 and 5, the ISU and the final | | |

**Evaluation:** 65% classroom work, 25% final exam (written, in the exam period) and 10% attendance and participation, following Ontario's requirements for Grades 11 and 12 from September 2026 (NBE3U requires a 25% written exam). Term marks can be reported by strand or by achievement chart category, depending on your board.

## Semester at a glance

| Unit | Title and focus | Length | Classes | Assessment of learning |
|---|---|---|---|---|
| 1 | **Where We Stand** — Land, identity and how we listen | 2.5 weeks | 12 | A “Where We Stand” research brief (land, Nations, treaty, an Indigenous-led organization and a course inquiry question), plus an inquiry roundtable |
| 2 | **Behind the Image** — Stereotypes, representation and who does the looking | 2.5 weeks | 13 | A representation analysis essay, plus a “deconstruct and reconstruct” media presentation that answers a stereotype with the work of an Indigenous creator |

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| Unit | Title and focus | Length | Classes | Assessment of learning |
|---|---|---|---|---|
| 3 | **Writing Back** — Indigenous writers answer their readers, 1885–1921 | 3 weeks | 14 | A comparative literary essay on how two writers write back, plus a “then and now” seminar connecting a historical writer to a contemporary creator |
| 4 | **Living Words** — Oral traditions, then and now | 2.5 weeks | 13 | A researched presentation or podcast on an oral tradition practice or revitalization effort, using Indigenous-led sources, plus a listening journal and reflection |
| 5 | **Stories Now** — Contemporary First Nations, Métis and Inuit literature | 3 weeks | 15 | A literature circle seminar, plus a polished literary essay on the circle novel |
| 6 | **Signal and Story** — Indigenous media and the creators shaping it | 2.5 weeks | 12 | A “spotlight” media text on a contemporary First Nations, Métis or Inuit creator or initiative, plus a production log and reflection |
| 7 | **Independent Study and Final** — independent study, review and reflection | 2 weeks | 9 | Independent study (classroom work); final exam (25%) |

**Total:** 88 classes. All 96 specific expectations are covered; the day-by-day schedule shows where.

### Teaching this course with care

We strongly recommend reviewing this unit with your board's Indigenous education lead and, where possible, inviting a First Nations, Métis or Inuit Elder, Knowledge Keeper or guest speaker following your board's protocols (including offerings and honoraria). Local Nations' own sources come first.

Do not ask Indigenous students to speak for their communities, to share personal or family histories, or to act as experts. Every student's participation in sharing is optional. Students learn about ceremonies, protocols and oral traditions; they do not imitate or perform them, and they do not retell community stories. Leave sacred knowledge to the people who hold it.

Original model texts in this course were written for the lessons by K9solutions. They are written from a student's or a teacher's point of view and never imitate an Indigenous person's voice, story or teachings. Johnson, Zitkála-Šá and Eastman are historical writers (they died in 1913, 1938 and 1939). We read them as historical context: Indigenous writers who answered settler audiences a century ago. The course's contemporary voices are First Nations, Métis and Inuit creators chosen by the teacher.

Every lesson can be taught without a guest speaker. Unit 4 uses a recorded teaching shared publicly by an Indigenous-led organization; if your board can arrange a visit, the same lesson works in person.

Support lines appear in every lesson that needs them: Hope for Wellness: 1-855-242-3310 (24/7). Kids Help Phone: 1-800-668-6868 or text 686868. Call or text 988. Residential School Crisis Line: 1-866-925-4419.

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## Units in detail

### Unit 1: Where We Stand — Land, identity and how we listen

| | |
|---|---|
| **Big question** | *Whose land are we on, who are the peoples connected to it, and how should we listen to their voices?* |
| **Length** | 2.5 weeks (12 classes) |
| **Texts** | Treaties and wampum as texts (the Two Row and the Dish With One Spoon), section 35 of the Constitution Act, 1982, the UN Declaration on the Rights of Indigenous Peoples, cultural text forms (wampum, birch bark scrolls, button blankets, beadwork, katajjaq), an excerpt from Zitkála-Šá, teacher-chosen survivor testimony and teacher-chosen texts by First Nations, Métis and Inuit creators. |
| **Expectations** | A1.1, A1.2, A1.3, A1.4, A1.5, A1.6, A3.2, B1.4, B2.1, B2.2, B3.1, B3.2, C1.1, D1.1, D1.2 |
| **Assessment of learning** | A “Where We Stand” research brief (land, Nations, treaty, an Indigenous-led organization and a course inquiry question), plus an inquiry roundtable |
| **What makes it fresh** | Naming matters (who calls whom what, and why), “what counts as a text?”, the Two Row as a relationship, an inquiry question students carry through the course |

### Unit 2: Behind the Image — Stereotypes, representation and who does the looking

| | |
|---|---|
| **Big question** | *Who has shaped the image of First Nations, Métis and Inuit peoples in Canada, and what does that image hide?* |
| **Length** | 2.5 weeks (13 classes) |
| **Texts** | E. Pauline Johnson's critique of the “Indian girl” of fiction (1892, summarized) beside “A Red Girl's Reasoning” (1893); Duncan Campbell Scott's “The Onondaga Madonna” (1898); staged photographs; team names and logos; Hollywood westerns and the documentary Reel Injun (2009); textbooks and news coverage; original model texts written for analysis. |
| **Expectations** | A1.6, A2.1, A2.2, A2.3, A3.2, A3.3, B2.2, B3.3, C1.4, C1.5, C1.6, C1.8, C2.1, D1.4, D2.1, D2.4, D3.3, D3.4, E1.1, E1.2, E1.4, E1.5, E2.1, E2.2 |
| **Assessment of learning** | A representation analysis essay, plus a “deconstruct and reconstruct” media presentation that answers a stereotype with the work of an Indigenous creator |
| **What makes it fresh** | Who does the looking?, posed and retouched photographs, who owns a name (team names), an old-style textbook paragraph to correct, two versions of one news story |

### Unit 3: Writing Back — Indigenous writers answer their readers, 1885–1921

| | |
|---|---|
| **Big question** | *How did Indigenous writers use English, print and the stage to answer the settler readers who misrepresented them?* |
| **Length** | 3 weeks (14 classes) |

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| | |
|---|---|
| **Texts** | Public domain texts in a Writing Back Reader, read as historical context: E. Pauline Johnson (Tekahionwake), poems and stories; Zitkála-Šá, “Impressions of an Indian Childhood,” “The School Days of an Indian Girl,” “An Indian Teacher Among Indians” (1900) and “America's Indian Problem” (1921); Charles A. Eastman (Ohiyesa), Indian Boyhood (1902); and Louis Riel's words at his 1885 sentencing as a hostile book reported them, a lesson in whose voices reached print. Each is linked to a teacher-chosen contemporary text. |
| **Expectations** | A1.6, A2.3, A3.1, B3.3, C1.1, C1.2, C1.3, C1.4, C1.5, C1.6, C1.7, C1.8, C2.2, C2.3, C3.1, C3.2, C3.3, D1.3, D1.5, D2.2, D2.3, D2.6, D3.1, D3.2, D3.5 |
| **Assessment of learning** | A comparative literary essay on how two writers write back, plus a “then and now” seminar connecting a historical writer to a contemporary creator |
| **What makes it fresh** | Two audiences, the ballad turned, the civilizing machine, Eastman's boyhood in exile in Manitoba, speaking to power, an essay workshop with revision and editing |

## Unit 4: Living Words — Oral traditions, then and now

| | |
|---|---|
| **Big question** | *How do oral traditions carry knowledge, law and identity, and what has it taken to keep them alive?* |
| **Length** | 2.5 weeks (13 classes) |
| **Texts** | Oral tradition as text and as evidence (Delgamuukw, 1997), wampum, figures from oral stories described in general terms, Johnson's Legends of Vancouver (1911) as a case study in credit and permission, Métis and Inuit oral traditions, and teacher-chosen recorded speeches and teachings by Elders, Knowledge Keepers and Métis Senators (a guest visit through board protocol is optional). |
| **Expectations** | A2.4, A2.5, A3.5, B1.1, B1.2, B1.3, B1.4, B2.2, B2.3, B2.4, B2.5, B2.6, B2.7, B2.8, B2.9, B3.3, B3.4, B3.5, B3.6, B3.7, B4.1, B4.2 |
| **Assessment of learning** | A researched presentation or podcast on an oral tradition practice or revitalization effort, using Indigenous-led sources, plus a listening journal and reflection |
| **What makes it fresh** | Listening practices for a recorded teaching (no guest needed), seasons and permissions, disruption and continuation (the potlatch ban, 1884–1951), how speeches persuade |

## Unit 5: Stories Now — Contemporary First Nations, Métis and Inuit literature

| | |
|---|---|
| **Big question** | *What are First Nations, Métis and Inuit writers doing with stories now, and how is their work changing Canada?* |
| **Length** | 3 weeks (15 classes) |
| **Texts** | Literature circles on teacher-chosen novels by First Nations, Métis and Inuit writers (for example, Waubgeshig Rice, Michelle Good, Cherie Dimaline, Katherena Vermette, Norma Dunning, Mitiarjuk Nappaaluk), plus teacher-chosen poems, a play and short fiction. Titles only; texts come from your board's approved resources. |

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| | |
|---|---|
| **Expectations** | A3.4, C1.1, C1.2, C1.3, C1.4, C1.5, C1.6, C1.7, C1.8, C2.2, C2.3, C3.3, C4.1, C4.2, C5.1, C5.2, C5.3, D2.2, D2.5, D2.7, D3.7 |
| **Assessment of learning** | A literature circle seminar, plus a polished literary essay on the circle novel |
| **What makes it fresh** | A book tasting, circle roles, checking the picture for accuracy, who makes literature happen (publishers, prizes, organizations), stories and screens, where I stand as a reader |

### Unit 6: Signal and Story — Indigenous media and the creators shaping it

| | |
|---|---|
| **Big question** | *What changes when First Nations, Métis and Inuit people hold the camera, the microphone and the network?* |
| **Length** | 2.5 weeks (12 classes) |
| **Texts** | Teacher-chosen media from APTN, NFB Indigenous Cinema, Isuma and Atanarjuat: The Fast Runner (2001), documentaries, music (Jeremy Dutcher, Tanya Tagaq), podcasts, Idle No More, games and language technology. |
| **Expectations** | A1.2, A3.2, A3.5, B2.7, D1.4, D3.5, D3.6, E1.1, E1.2, E1.3, E1.4, E1.5, E1.6, E2.1, E2.2, E3.1, E3.2, E3.3, E3.4, E4.1, E4.2, E5.1, E5.2, E5.3 |
| **Assessment of learning** | A “spotlight” media text on a contemporary First Nations, Métis or Inuit creator or initiative, plus a production log and reflection |
| **What makes it fresh** | From being filmed to filming, the money and the rules, two reports of one event, digital ground, a production studio and screening |

## Culminating task and final exam

| Part | What students do | Expectations | Timing |
|---|---|---|---|
| Culminating task (classroom work) | Independent study (ISU): students read a teacher-approved book by a First Nations, Métis or Inuit author through the semester, then write a comparative essay connecting it to a course text and lead a seminar | C1.1, C5.1, C5.2, D2.7, B3.2, B3.3 | 4 classes, plus check-ins |
| Final exam (25%) | Written exam in the exam period (about 2 hours): an original sight text, “Maker: Unknown,” with analysis questions, plus an essay on course texts | C1.4, C2.3, C1.2, C3.2, D2.7 | Exam period |
| Review and reflection | Sight-text strategies, review stations, practice and conferences, and a portfolio of growth | D4.1, D4.2, D4.3, C4.2, B4.1, E4.1 | 4 classes |

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## Evaluation plan (Ontario, 2026)

| Component | What it includes | Weight |
|---|---|---|
| Classroom work: unit summatives | The assessment of learning at the end of each unit (see Units in detail) | 50% (suggested) |
| Classroom work: culminating task | Independent study (ISU) | 15% (suggested) |
| **Classroom work total** | Most consistent, more recent evidence; split by strand or category as your board requires | **65%** |
| **Final exam** | Written exam in the exam period | **25%** |
| **Attendance and participation** | Whole course, on the Ministry's scale below | **10%** |

This plan follows Ontario's mandatory assessment and evaluation requirements for Grades 11 and 12, in effect from September 2026: 65% classroom work, 25% final evaluation and 10% attendance and participation. In NBE3U, the 25% final evaluation is a written exam held in the school's designated exam period. Classroom work is based on the most consistent, more recent evidence of achievement; assessment for and as learning (exit tickets, quick checks, conferences and self-checks) gives feedback but is not counted in the grade.

### Attendance and participation (10%)

| Level | Unexcused absences | About (per semester) | Participation |
|---|---|---|---|
| Level 4 (80–100%) | 0 to 2.5% of classes | 2 or fewer | Consistently participates: comes prepared, asks relevant questions, respects others and contributes to a positive classroom |
| Level 3 (70–79%) | 2.5 to 5% | 2.5 to 4.5 | Generally meets these criteria |
| Level 2 (60–69%) | 5 to 7.5% | 5 to 7 | Occasionally meets these criteria |
| Level 1 (50–59%) | 7.5 to 10% | 7.5 to 9 | Infrequently meets these criteria |
| Below Level 1 (under 50%) | More than 10% | More than 9 | Does not meet these criteria |

A summary of the Ministry's scale. Excused absences (illness, unavoidable circumstances such as bad weather, and approved absences such as cultural and holy days) do not lower the mark. Record attendance and participation the way your board requires.

Source: Ontario Ministry of Education, Growing Success, mandatory assessment and evaluation requirements for Grades 9 to 12 (September 2026). Check ontario.ca and your board's procedures before the semester starts.

## Strand codes used in this map

A = First Nations, Métis, and Inuit Perspectives and Text Forms in Canada, B = Oral Communication, C = Reading and Literature Studies, D = Writing, E = Media Studies. Codes refer to specific expectations; for example, C1.4 is Reading for Meaning, expectation 4 (making inferences).

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Assessment for and as learning (exit tickets, conferences, self-checks, journals) happens in every lesson and is built into each lesson plan.

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