

OBJECTIFS DE L'UNITÉ

OBJECTIFS LINGUISTIQUES

- L'aspect *be* + *V-ing*
- La voie passive et la voie active
- Le lexique de la mémoire, des discriminations et de la réconciliation
- L'intonation dans les énoncés
- L'accentuation des noms composés

Axe 2. Territoire et mémoire

Objet d'étude :
Territoires autochtones :
intégration, assimilation
ou appropriation ?

OBJECTIFS CULTURELS

- Les pensionnats autochtones (*residential schools*) au Canada
- Le phénomène du *Sixties Scoop*
- *Orange Shirt Day* et les enjeux de mémoire et de reconnaissance nationale
- La sensibilisation et l'engagement de la population canadienne

OBJECTIFS PRAGMATIQUES

- Évoquer un contexte historique douloureux
- Délivrer un message fort
- Envisager des solutions
- Analyser et interpréter des témoignages et documents audiovisuels
- Interagir lors d'une interview journalistique

OBJECTIF MÉTHODOLOGIQUE

Mener et structurer une interview

ÉVALUATIONS

Évaluations formatives

- *Test your culture vocabulary and grammar* → manuel p. 54
- *Practise and shine* → manuel p. 60-61
- Grille d'auto-évaluation → Guide pédagogique p. 239-240

Évaluations sommatives

-  **Your final task:** Interview one of the organisers of *Orange Shirt Day* on the legacy of Indigenous Canadian history and its impact today. → manuel p. 59
- Grille d'évaluation → Guide pédagogique p. 238
- Évaluations supplémentaires → Guide pédagogique p. 240-241

PRÉSENTATION DE L'UNITÉ

Cette unité propose aux élèves de découvrir l'histoire douloureuse des peuples autochtones du Canada à travers la question des enfants retirés à leurs familles, notamment dans le cadre des pensionnats autochtones (*residential schools*) et du phénomène du *Sixties Scoop*. Inscrite dans l'axe « Territoire et mémoire » et adossée à l'objet d'étude « Territoires autochtones : intégration, assimilation ou appropriation ? », elle invite les élèves à réfléchir à la question du devoir de mémoire et à la manière dont un pays tente de faire nation en reconnaissant un passé douloureux à travers la **problématique** : *How has Canada been dealing with Indigenous children's traumatic past?*

- La **double page d'ouverture** introduit *Orange Shirt Day* et le devoir de mémoire.

- La **première double page Explore** s'attache à un chapitre sombre de l'histoire canadienne et permettra d'éclairer les élèves sur les *residential schools* et the *Sixties Scoop*.
- La **deuxième double page Explore** met en lumière le rôle du *storytelling* et de la création artistique dans le processus de reconnaissance du passé et de réappropriation d'une identité.
- La **troisième double page Explore** ouvre sur les initiatives actuelles menées à l'échelle du pays pour sensibiliser la jeunesse aux enjeux de réconciliation. En **tâche finale**, les élèves devront mener une interview journalistique auprès d'un des organisateurs d'*Orange Shirt Day* pour évoquer les enjeux de mémoire, de justice et de responsabilité collective.

LES DOCUMENTS EN DÉTAIL

■ La double page d'ouverture

→ manuel p. 46-47

Doc Icono

→ p. 46-47

Icono : Canadians on National Day for Truth and Reconciliation held on September 30th, Canada, 2025.

Icono : cette photographie prise un 30 septembre, journée nationale de devoir de mémoire, montre des Canadiens rassemblés à l'occasion de cet événement commémoratif national. Au premier plan, deux jeunes femmes portent un habit traditionnel des *First Nations*. Cette image permet de faire réagir les élèves et d'introduire l'unité en soulignant le rôle de la mémoire collective.

Doc Citation

→ p. 46

Citation : Justin Trudeau lors de l'occasion du *National Day for Truth and Reconciliation*, 2024.

Citation : prononcée par Justin Trudeau, premier ministre canadien de 2015 à 2025, cette citation établit un lien clair entre passé et présent. Prononcée par le ministre un jour de devoir de mémoire nationale (*Truth and Reconciliation Day*), elle explique que les erreurs historiques continuent d'avoir un impact aujourd'hui. Elle introduit la notion de devoir de mémoire et de responsabilité collective.

Doc Vidéo

→ p. 47

Vidéo : *The importance of Orange Shirt Day, Interior Health*, 2025.

Script disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant.

Vidéo : cette courte vidéo présente *Orange Shirt Day*. Elle donne la parole à des membres des communautés autochtones qui rappellent le passé douloureux des pensionnats et leurs conséquences aujourd'hui. Elle permet de comprendre pourquoi la commémoration est essentielle pour avancer vers la réconciliation.

SCRIPT

Lenora Starr: Orange Shirt Day to me is reflective of a time when we need to be thinking about the residential schools and the impact of those schools, especially looking at the intergenerational impact on our communities and on our people.
(*Drums*)

Auroara Leigh: September 30th is a time for collective remembrance of the tragedies and attempted cultural genocide against Indigenous peoples but also their resiliency, their beauty and strength of Indigenous people and communities. Truth has to come first and some of those truths are very painful. It's a time for Canadians to be humble and listen.

Mise en œuvre

Cette double page permet de faire un point sur les éléments que les élèves connaîtraient déjà et d'introduire les premiers éléments culturels et linguistiques de l'unité.

Dans un premier temps, on peut proposer aux élèves de travailler manuel fermé et de réfléchir en binômes pour émettre des hypothèses sur le titre de l'unité.

Dans un second temps, on peut diviser la classe en trois groupes en attribuant un document à chacun ou encore proposer aux élèves de travailler en trinômes pour que chaque élève soit responsable d'un des trois documents, avant d'échanger les informations avec les camarades.

■ EXPLORE A dark chapter → manuel p. 48-49

Doc 1 Icono + Texte

→ p. 48

- **Icono** : photographies de Phyllis Webstad.
- **Texte** : extrait du texte autobiographique de Phyllis Webstad, *Orange Shirt Society*, 2023.

Texte disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant. Audio version : MP3 élèves sur le site compagnon.

Ce récit à la première personne raconte l'expérience personnelle de Phyllis Webstad dans un pensionnat autochtone. Ambassadrice de la cause, Phyllis Webstad y décrit la perte de repères culturels et la dépossession liées à son expérience en pensionnat. Le document met en évidence les traumatismes vécus dans l'enfance et leurs effets durables à l'âge adulte. Il montre aussi l'importance du témoignage et du récit pour se reconstruire et être entendu.

Mise en œuvre

Pour permettre aux élèves de mieux comprendre les enjeux du texte, on invitera d'abord les élèves à prendre connaissance du *Culture Spot*.

On peut proposer aux élèves de réagir et d'émettre des hypothèses à partir des deux photographies. Enfin, on peut proposer une première lecture du texte accompagnée de la version audio pour recueillir les premières impressions avant de leur demander de préparer les questions.

Doc 2 Icono + Vidéo

→ p. 49

- **Icono** : couverture et citation tirés de l'ouvrage collectif dirigé par Andrea Williams, *Open Book Publishers*, 2019.
- **Vidéo** : *Sixties Scoop, More Than Sorry, Telus Storyhive*, 2019.

Script disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant.

Cette vidéo explique ce qu'a été le phénomène du *Sixties Scoop*. À travers une série de témoignages de survivants devenus adultes, elle montre comment des enfants autochtones ont été retirés de leurs familles par les autorités canadiennes et ce, jusque dans les années 1980. Elle met en lumière la perte d'identité, la séparation des fratries et les conséquences durables de ces politiques.

SCRIPT

Adam North Peigan: I applied for my child welfare records through the Alberta government. I have, you know, nine other siblings, and we were all removed, all of us, and we were placed all in different, separate foster homes.

Sheila Williams: I was adopted when I was two weeks old, and so I was adopted into a Dutch family. Um, I was raised in a family that was caring and loving, and I think they did the best that they could.

Wally Arcan: The worst part for me was, my brother, my sisters, we were all separated, growing up I had

absolutely no Aboriginal ties. In fact, I was made fun of for being Aboriginal in an all-white school.

Voiceover: On May 28th, 2018, the Premier of Alberta Rachel Notley gave an apology to the Sixties Scoop survivors in the legislative assembly.

Rachel Notley: The Sixties Scoop is the colloquial name for the government practices perpetuated in Alberta and across Canada from the 1950s to the 1980s. Indigenous children were taken from their birth families, from their communities, put in non-Indigenous home, without meaningful steps, in some cases, without any steps at all to preserve their culture, their identity, and most importantly their relationship with their community, and even most importantly with their family.

Voiceover: The legacy of the Indian Residential School didn't end with the closure of the schools. In 1951, responsibility for child welfare was allocated from the federal government to the provinces.

Sheila Williams: Even though the residential schools are a thing of the past, um, you know, the legacy kind of lives on through foster care.

Doc 3 Icono + Vidéo



→ p. 49

• **Icono :** photographie du Mohawk Institute, ancien pensionnat autochtone (*residential school*), Brantford, Ontario, Canada.

• **Vidéo :** Former Mohawk Institute Residential School reopened in Brantford, Ontario, CHCH News, 2025

Script disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant.

Icono : cette image représente la façade du *Mohawk Institute*, dernier pensionnat autochtone à avoir fermé ses portes et aujourd'hui transformé en lieu de mémoire. Elle permet de visualiser les lieux où les enfants ont été séparés de leurs familles. Elle donne une dimension concrète au récit et renforce la compréhension du traumatisme vécu. Elle s'inscrit pleinement dans l'axe « Territoire et mémoire ».

Vidéo : cet extrait de reportage montre la réouverture de l'ancien pensionnat *Mohawk Institute* comme musée. Elle explique pourquoi ce lieu est important pour la mémoire collective canadienne. Elle rappelle que de nombreux enfants ont été forcés d'y vivre, loin de leurs familles. Elle met en avant la nécessité de ne pas oublier et de transmettre cette histoire aux générations futures. Elle montre comment un lieu de souffrance devient un lieu d'éducation et de réflexion pour permettre à la nation canadienne d'avancer ensemble.

SCRIPT

Journalist: Also on this Truth and Reconciliation Day, after over a decade of planning, fund-raising and construction, the former Mohawk Residential School officially opened, reopened as a museum. The Brantford site now operated by the Woodland cultural center was Canada's first and longest-operating residential school.

Voiceover: The faces stare back through time to some of the estimated 15,000 children who were taken from their families and forced to attend the Mohawk Institute during its more than 140 years of operation.

Janis Bomberry: And I think it's important that we don't ever forget what happened.

Voiceover: Over the decades, at least 105 Indigenous children died at the school according to research conducted by the National Centre of Truth and Reconciliation, and an organization of surviving students. That fatal legacy of forced assimilation is being remembered at the building's reopening as a museum, offering visitors a sense of what the school would have been like. A rare opportunity because only a handful of former residential schools still stand.

Janis Bomberry: A lot of survivors told us that, you know, looking at a plaque, cause all the other residential schools were torn down, you don't get that sense of what it's like to actually be inside this place and see the walls, and get the experience of what it would have been like as a child who had to go through these horrible conditions.

Heather George: One of the things about the Mohawk Institute, it was really about separating families. And so, when children arrived, they were assigned a number, they were separated from their siblings.

Voiceover: This is the school former dining-hall where hungry malnourished children were given oat meal, inspiring the survivors' nickname for the institute, "the Mush Hole." Despite the countless hours of arduous manual labour put in by those children at the school's farm, the food that was grown was eaten by staff and sold at market.

Heather George: Because part of the residential school system, the manual labour part was really about earning an income.

Voiceover: The former dormitory offers another window to the school history, a mirror reflecting beds designed to convey the vast number of people who slept and suffered here. And a collection of objects discovered in the walls, which serve to remind that the students were just children.

Heather George: When you see the little bits of toys, or the candy wrappers, the little things that they saved and hid away in the walls, helps remind people of that.

Mise en œuvre

La vidéo peut être visionnée une première fois sans le son pour inviter les élèves à réagir aux images incluses dans la vidéo et d'émettre des hypothèses sur le contenu de celle-ci.

EXPLORE Healing through storytelling

→ manuel p. 50-51

Doc 1 Icono + Texte



→ p. 50

• **Icono :** couverture du roman autobiographique de Christine Miskoonodinkwe-Smith, *These are the stories*, 2021.

• **Texte :** extrait de l'autobiographie de Christine Miskoonodinkwe-Smith, *These are the stories*, 2021.

Texte disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant. Audio version : MP3 élèves sur le site compagnon.

Texte : dans ce récit autobiographique, Christine Miskoonodinkwe-Smith, une survivante du *Sixties Scoop*, explique comment elle a grandi loin de sa famille et de sa culture. Le texte met en avant le rôle du *storytelling* dans

les cultures autochtones et le rôle de l'écriture dans les processus de guérison pour retrouver sa voix et ne plus rester silencieuse.

Mise en œuvre

On peut proposer aux élèves de lire le texte à la maison en amont de la séance. Ils peuvent, s'ils le souhaitent, écouter la version audio à partir du QR code en haut de la page 51.

En classe, on peut choisir différentes modalités de travail. Les élèves peuvent travailler seuls ou en binômes avant une phase d'intercorrection.

Doc 2 Icono + Vidéo



→ p. 51

• **Icono** : affiche de la série de Hannah Moscovitch and Jennifer Podemski, *Little Bird*, 2024.

• **Vidéo** : *The Sixties Scoop and the true stories behind award-winning drama Little Bird*, PBS, 2023.

Script disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant. + Audio version : MP3 élèves sur le site compagnon.

Icono : cette affiche de la série *Little Bird* présente une fiction inspirée d'histoires réelles liées au *Sixties Scoop*. Le personnage principal se lance dans une quête d'identité et de vérité. La série met en avant le retour aux origines et l'héritage du phénomène du *Sixties Scoop* dans les familles et comme prise de conscience pour le reste de la nation canadienne.

Vidéo : cette vidéo présente la série *Little Bird* et explique son contexte historique. Elle montre que la fiction est basée sur des témoignages réels. Elle donne la parole aux créateurs et aux survivants du *Sixties Scoop*. Elle explique pourquoi raconter ces histoires à travers une série permet de sensibiliser un large public. Elle met en valeur le rôle de la fiction dans le travail de mémoire.

SCRIPT

Wanbdi Wakita: I remember long ago, it was a black car that came, and a man and his wife, white people. They were talking to my mum and dad, and that man finally said, "Would you like to come and live with us, little boy?" I don't know who these people are.

Jennifer Podemski: *Little Bird* is a mini-series about one woman's experience after being abducted from her home in Saskatchewan and being adopted into a Jewish family in Montreal. The story follows her journey of discovery to uncover the truth of her past about who she is.

(Extract from the series)

Man: Where are you from?

Esther: Montreal.

Man: (laughing) No, where are you from?

Esther: I'm not really sure.

Jennifer Podemski: We can't afford to not be authentic because we're reclaiming these stories. Every single department worked on every single detail to ensure authenticity. And then we brought in actual survivors of the Sixties Scoop to help us really shape the experience through the lens of being adopted.

(Extract from the series)

Woman: Your adoption file is sealed. But there is a note on your file that you have a sister. A Dora Muller, who wishes to be contacted.

Hannah Moscovitch: I didn't know about the Sixties Scoop. The thought to me that there was a genocide that wasn't known was just stunning and heart-breaking.

Elle-Máijá Tailfeathers: It is about coming home. It is about welcoming those who were taken. It is about welcoming what was lost. And it's about the land. It's the language. It's our culture. The story in and of itself is about that relationship with home.

Jennifer Podemski: I feel very honored to tell the story. It's a huge responsibility. Yes, we make stories for global audiences but I really make these stories for our people.

Ellyn Jade: I'm giving a voice, you know to my grandmother's story and her sister, and many other people in my family that have gone through this.

Mise en œuvre

Pour ajouter de l'interaction entre les élèves, on peut proposer un travail d'anticipation supplémentaire à partir du poster de la série. Le poster peut être projeté au tableau alors que la moitié de la classe reste dos tourné à celui-ci. Les élèves A sont face au tableau, ils décrivent le poster aux élèves B qui en font un rapide croquis à l'aide des indications données par leurs camarades. On pourra ensuite comparer les croquis des élèves au poster réel avant de traiter la question a.

Pour le reste des questions, on peut proposer aux élèves de travailler seuls ou en binômes. S'ils travaillent seuls, ils peuvent visionner à leur rythme la vidéo à l'aide du QR code en haut à droite de la page.

A LITTLE EXTRA



→ manuel p. 51

Dans cette vidéo filmée à l'occasion d'une cérémonie de commémoration, Dennis Saddleman, survivant des *residential schools*, lit un poème dans lequel il raconte son expérience personnelle. Il évoque la violence, la souffrance et les conséquences durables de son passage dans un pensionnat autochtone. Le poème montre comment la parole et la création artistique permettent de témoigner, de se reconstruire et de transmettre la mémoire de ce passé traumatique.

EXPLORE Gathering the nation

→ manuel p. 52-53

Doc 1 Icono + Texte



Différenciation

→ p. 52

• **Icono** : Mark Carney, Canadian Prime Minister speaking at the First Nations Summit, juillet 2025.

• **Texte** : discours politique officiel pour *National Day for Truth and Reconciliation* du Premier ministre canadien Mark Carney, 30 septembre 2025, Canada.

Texte disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant. + Audio version : MP3 élèves sur le site compagnon.

Icono : cette photographie montre Mark Carney, le Premier ministre canadien, lors d'un discours officiel prononcé au sommet des *First Nations* et consacré à la réconciliation. Elle symbolise la reconnaissance par l'État des injustices passées. Le discours met en avant la dimension politique et

nationale du devoir de mémoire. Le Premier ministre souligne que la réconciliation concerne l'ensemble de la société et nécessite un engagement durable des institutions.

Texte : ce discours prononcé par le Premier ministre du Canada lors de la Journée nationale pour la vérité et la réconciliation (chaque 30 septembre) évoque l'histoire douloureuse des pensionnats autochtones et les souffrances subies par les enfants et les familles. Mark Carney insiste sur le devoir de mémoire et sur la responsabilité collective de la nation. Il met en avant les actions mises en place pour avancer vers la réconciliation. Il explique que se souvenir du passé est nécessaire pour construire un avenir plus juste.

Mise en œuvre

Les élèves peuvent travailler le texte à partir des questions proposées p. 52.

Si l'on souhaite leur proposer un travail plus approfondi de compréhension de l'écrit, on peut leur proposer un travail différencié à partir de la fiche de e-WB et choisir de leur attribuer *Way 1* ou *Way 2* en fonction de leurs compétences en compréhension de l'écrit.

A LITTLE EXTRA



→ manuel p. 52

Cette vidéo reprend l'intégralité du discours de Mark Carney lors de *Orange Shirt Day* en 2025.

Doc 2 Icono + Vidéo



→ p. 53

• **Icono :** *Orange Shirt Day 2025 design created by First Nation designer Brooklyn Rudolph.*

• **Vidéo :** *High school students take part in a week-long reconciliation project in Manitoba, CityNews, 2023.*

Script disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant.

Icono : cette affiche commémorative a été créée pour *Orange Shirt Day 2025* par une designer des Premières Nations. L'image rappelle l'histoire des enfants autochtones envoyés dans les pensionnats. La créatrice utilise des couleurs et des symboles pour évoquer la mémoire et la résilience. Elle montre que l'art est un moyen fort pour transmettre un message de mémoire. Elle souligne que la création artistique participe au processus de réconciliation.

Vidéo : ce reportage télévisé montre des élèves de lycée engagés dans un projet de réconciliation à Winnipeg. Elle explique que les jeunes découvrent l'histoire des peuples autochtones et des pensionnats et insiste sur le rôle de l'école et de l'éducation pour mieux comprendre le passé. Elle montre que les jeunes peuvent devenir des acteurs du changement et met en avant les valeurs de dialogue, d'écoute et d'engagement citoyen.

SCRIPT

John Currie: I think we accomplished a very positive thing, a very small step forward for Reco... Truth and Reconciliation.

Temi Olatunde: 50 high school students from across Canada, half of whom are Indigenous, gathered at the Canadian museum for Human Rights on Friday for the closing ceremony of a week-long Reconciliation project with a focus on sharing and learning Indigenous knowledge.

John Currie: We call it our youth-to-youth National Truth and Reconciliation experience. It's about bringing youth from all parts of Canada, both Indigenous and non-Indigenous to gather to talk about Truth and Reconciliation, to experience Indigenous teachings and to work on plans about the future of the environment as well.

Temi Olatunde: The students had to spend four days at Turtle Lodge International Centre for Indigenous Education and Wellness. Located 120 kms north of Winnipeg, as part of the program, learning from elders and knowledge keepers about cultural and land based teachings.

Temi Olatunde: The program was put together by the Honoring Indigenous Peoples organization. Executive Director John Currie says it is the first of its kind.

John Currie: They did learn hands-on, how to clean rabbits, how to filet fish, how to put up a teepee, and through doing these things together, I mean, that truly builds up relationship with each other, cause you got to work at it together, but at the same time, creates space for them to have that dialogue with each other and get to know each other. And I hope, my hope is that they stay connected as they go back.

Cameron Ross: Learning about Indigenous culture is important, um, for reconciliation, for understanding like both sides of the story, like learning Indigenous culture, it means I can understand the other aspect. I can understand why the land is so important.

Ethan Basil: I can also use that knowledge that I gained, and the knowledge that I gained here to help, and help engage the rest of my community back home.

Temi Olatunde: Currie says empowering the youth is important to bring meaningful change to the world.

John Currie: So a lot of people talk about youth being the future. We believe that youth are the now, and that their voice needs to be heard today so that we can build the future that they want to live in.

Temi Olatunde: In Winnipeg, Temi Olatunde, City News.

A LITTLE EXTRA



→ manuel p. 53

Dans ce reportage, le journaliste établit un bilan de la situation quelques années après les 94 priorités établies par la commission de réconciliation. Il conçoit que des progrès ont été réalisés, mais qu'un certain nombre de préconisations n'ont pas encore été mises en place. La vidéo apporte un éclairage supplémentaire et vient nuancer le propos.

TEST YOUR CULTURE, VOCABULARY AND GRAMMAR

→ manuel p. 54

Ce jeu permet aux élèves de vérifier leurs acquis à la fin de l'unité *Canada's Lost Children*. Il constitue une activité ludique pour réviser connaissances culturelles, lexique spécifique et points de grammaire étudiés tout au long de la séquence.

Mise en œuvre

Le jeu se présente sous la forme d'un parcours de questions variées (QCM, phrases à compléter, questions courtes).

L'activité peut être réalisée en petits groupes pour encourager l'échange et la justification des réponses. Chaque réponse vaut entre 1 et 3 points symbolisant chacun un tee-shirt orange, en référence à Orange Shirt Day. On peut également proposer à un élève d'endosser le rôle de game master pour gérer l'interaction entre les différentes équipes.

PRACTISE AND SHINE

→ manuel p. 60-61

→ Grille d'auto-évaluation dans ce guide pédagogique p. 239-240.

COMPRÉHENSION DE L'ÉCRIT

→ p. 60

Comprendre un extrait de roman

- **Icône** : couverture du roman de Michelle Good, *Five Little Indians*, 2020.
- **Texte** : extrait du roman de Michelle Good, *Five Little Indians*, 2020.

Texte disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant.

Texte : *Five Little Indians*, œuvre de fiction inspirée de faits historiques, raconte le destin de cinq enfants autochtones après leur sortie d'un pensionnat. Il décrit les difficultés des personnages à vivre une vie normale après leur sortie et à gérer les traumatismes qui y sont associés.

Dans l'extrait, le narrateur insiste sur la solitude, la honte et la colère ressenties par les survivants. Il montre que les pensionnats ont laissé des blessures profondes et durables. Même adultes, les personnages ont du mal à se reconstruire et à trouver leur place dans la société.

Le récit met aussi en lumière le silence et l'incompréhension de la société canadienne. Les survivants ne sont pas écoutés et manquent de soutien. Le texte souligne l'importance de reconnaître ces souffrances et de comprendre leurs conséquences à long terme.

EXPRESSION ÉCRITE



→ p. 61

Subject A

Écrire une entrée de journal intime

Write Kenny's diary entry one week after he has left the residential school and is now back with his family.

Subject B

Inviter un auteur ou une autrice à une journée mémorielle

Write an email to a First Nation author to invite them to talk on Truth and Reconciliation Day.

Évaluation

→ Fiche à photocopier dans ce guide pédagogique p. 240-241.

Doc Vidéo



Vidéo : National Day for Truth and Reconciliation 2025: Message from Minister Alty.
<https://www.youtube.com/watch?v=OOlxWc40mNM>, en entier.

Script disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant.

Vidéo : il s'agit d'un discours prononcé par la ministre canadienne à l'occasion de la journée nationale de réconciliation

(National Day for Truth and Reconciliation). Dans son discours elle rappelle les souffrances vécues par les populations autochtones et rend hommage à leur résilience. Elle rappelle le devoir de mémoire de la nation canadienne.

SCRIPT

Hon. Minister Rebecca Alty: September 30th marks the National Day for Truth and Reconciliation. On this day, we remember the children, who never returned home from residential schools. We honor the survivors who carried their stories forward, and the families and communities who continue to live with the intergenerational trauma. The orange shirts we wear on this day are a symbol of remembrance. They represent the children who were taken, those we lost, the cultures that were denied, and the strength of those who endured. They remind us that every child matters and that truth and our shared history must be acknowledged and never forgotten.

This year also marks the 10th anniversary of the final report from the Truth and Reconciliation Commission, which gave us 94 calls to actions. To date, more than 85% of the calls to actions requiring the federal government's leadership are complete, implemented or well under way, but we know that reconciliation goes far beyond the calls to actions. It's a shared and on-going responsibility that requires all of us to listen, learn and take meaningful action to advance reconciliation. We're at a hinge moment in our critical, shared history. This period calls us to listen deeply and act boldly. It's our opportunity and our shared responsibility to seize this moment, to create a more just, more equitable future in partnership with Indigenous peoples. Together, we can ensure that the truth we acknowledge today and the spirit of reconciliation shape that better, brighter future, a future in which reconciliation is not just a word but a lived reality. Thank you. Merci. Mahsi Cho.

Doc Texte



Texte : "I'm coming to terms with being a survivor of the Sixties Scoop", David Mortimer, *The Globe And Mail*, February 2026.

Texte disponible pour les élèves DYS sur le site compagnon et dans le manuel numérique enseignant.

Texte : il s'agit d'un témoignage de David Mortimer, racontant son histoire personnelle comme ancien enfant victime des politiques de placement des enfants. Il relate son expérience et explique notamment comment son identité a été bouleversée par cette expérience et comment il a pu retrouver sa mère biologique des années plus tard.

CORRIGÉS ET EXEMPLES DE PRODUCTION

La double page d'ouverture

→ manuel p. 46-47

Doc Icono + Citation + Vidéo



→ p. 46-47

TEAMWORK

Team A. This picture was taken on National Day for Truth and Reconciliation held on September 30th. For the occasion, Canadians are gathered outdoors, in a green park or open space. In the foreground, two women are wearing colourful traditional clothes, while others are watching from behind, seated on chairs or on the floor. It looks like a collective special event gathering the Canadian population. The image suggests unity, transmission of culture and collective remembrance.

Team B. In this quote from an official speech, Justin Trudeau explains that reconciliation is not only about remembering the past. He says that the consequences of past mistakes are still present today. According to him, Canadians must acknowledge the past and understand that history continues to influence society. He wants to gather the nation and the Canadian society to remain unified.

Team C. The speaker explains that Orange Shirt Day is a day of remembrance. Its aim is to honour Indigenous children who were sent to residential schools and never returned home. It also honours the survivors and their families. The video shows that Orange Shirt Day helps Canadians learn the truth about residential schools. It encourages people to listen, to be humble and to acknowledge the pain of Indigenous communities. The goal is to raise awareness and support reconciliation.

Now share. All the documents show that remembering the past is essential for reconciliation. Remembering Canada's traumatic past is important because it is a way to acknowledge the hardships and traumas Indigenous peoples went through. It helps to raise citizens' awareness and prevent similar injustices from happening again.

EXPLORE A dark chapter

→ manuel p. 48-49

Doc 1 Icono + Texte



→ p. 48

a. Phyllis Webstad is an Indigenous woman from Canada. As a child, she lived with her grandmother on a reserve called Dog Creek. She was six years old when she went to a residential school called "the Mission" in 1973-1974. Her grandmother bought her a new orange shirt to go to school. This experience later became the symbol of Orange Shirt Day.

b. Before getting to the Mission, Phyllis felt excited and proud. She was happy to go to school and felt confident wearing her new orange shirt. The shirt symbolised joy and hope.

After arriving at the Mission, her feelings completely change. Her clothes are taken away, including the orange shirt. She feels confused, sad and powerless. She feels that her feelings do not matter and that nobody cares about her. The experience creates a deep sense of worthlessness.

c. "Were crying" is the be + V-ing form with "be" conjugated in the past). This tense emphasises an action in progress in

the past. It shows that the children were crying for a long time, not just once. This form helps the narrator show the intensity and duration of the suffering. It highlights that the situation was ongoing and ignored. It makes the scene more vivid and emotional for the reader.

d. As an adult, Phyllis had some difficulties because of her childhood experience. She explains that she did not know how a parent should behave because both her mother and grandmother were affected by residential schools. She has struggled with feelings of worthlessness and insignificance for many years. However, she also describes a process of healing. She went to a treatment centre and began a healing journey. With help from her family, she was able to raise her son and reconnect with a sense of identity. These words carry meaning, so they are stressed.

e. Storytelling plays a very important role for Phyllis. Telling her story helps her heal and understand her past. It allows her to give meaning to her experience and regain a voice.

By sharing her story, she also helps others understand what happened in residential schools. Storytelling becomes a way to raise awareness, support other survivors and contribute to collective

Doc 2 Icono + Vidéo



→ p. 49

a. Doc 2: Several speakers appear in the video. Indigenous adults who were victims of the Sixties Scoop share their personal experiences as well as Rachel Notley the Premier of Canada. The video was filmed following her official apology to survivors in May 2018. **Doc 3:** This document is a television news report broadcast on the National Day for Truth and Reconciliation. The journalists report on the reopening of the Mohawk Institute, a former residential school, as a museum.

b. Doc 2: The Sixties Scoop took place from the 1950s to the 1980s across Canada. Thousands of Indigenous children were taken from their families and placed in non-Indigenous foster homes. Children were often separated from their siblings and communities. **Doc 3:** The Mohawk Institute was one of the longest operating residential schools in Canada. About 15,000 children were forced to attend the school over more than 140 years. Many children suffered from poor conditions and abuse.

c. Doc 2: This policy caused deep trauma. Children lost their families, culture and identity. Many survivors explain that they grew up without knowing where they came from. The separation had long-term emotional and psychological consequences. **Doc 3:** Reopening the school as a museum allows people to see the place where children lived and the dire conditions they had to experience. It helps visitors understand what happened and why this past must not be forgotten.

d. Doc 2: The tone of the video is serious and emotional. The images focus on faces and testimonies, which makes the stories more personal. This helps the viewer understand the suffering caused by the Sixties Scoop and creates empathy.

Doc 3: The video shows that remembering is essential for reconciliation. It shows that the past still matters today. Turning the school into a museum is a way to honour the victims and educate future generations.

Share. Remembering both the awful chapter of residential schools, as well as the Sixties Scoop is important to recognise the harm done to Indigenous communities. It

allows the country to acknowledge mistakes and move towards reconciliation. Memory helps prevent similar injustices in the future.

YOUR TASK DIFFÉRENCIATION

→ manuel p. 49

WAY 1

Hello everyone,
My name is Phyllis Webstad, and I would like to talk to you about Orange Shirt Day.
Orange Shirt Day is held every year on September 30th. It is mainly a day of remembrance. Its goal is to honour Indigenous children who were sent to residential schools and never returned home. It is also a way to support the survivors and their families.
When I was a child, I was sent to a residential school. Indigenous children were forced to live in these institutions. We were not allowed to speak our language or practise our culture. Very often, children were crying and adults ignored their pain and suffering. Some were even being beaten. Many children suffered from fear, loneliness and abuse. Families were torn apart. I was wearing a bright orange shirt on my first day at school and it was taken away from me. Since then, the orange shirt has come to symbolise the loss of identity and the importance of remembering.
Today, Orange Shirt Day reminds Canadians of this painful past. Remembering is important because it helps us understand the dreadful context many generations went through. We must listen to survivors and make sure this history is never forgotten.
Thank you for listening.

			
L'élève a préparé un témoignage de Phyllis Webstad.			
L'élève mentionne tous les éléments attendus et le contexte des pensions autochtones.			
L'élève utilise la voie passive à bon escient.			
L'élève utilise la valeur aspectuelle de be + V-ing.			

WAY 2

Hello and welcome to this podcast about Canada's history. Today, I would like to evoke one chapter in our country's difficult past. Have you ever heard of the Sixties Scoop?
The Sixties Scoop refers to a period from the 1950s to the 1980s when many Indigenous children were removed from their families by government authorities. They were placed into non-Indigenous foster homes or adopted by families, often far away from their communities. Children were actually crying or trying to run away. These children lost contact with their culture, language and identity. Many of them were separated from their siblings. Growing up, they felt confused, isolated and traumatised. The consequences of the Sixties Scoop are still visible today.

In recent years, several actions have been taken to remember this history. Official apologies were made to survivors. Events such as Orange Shirt Day and the National Day for Truth and Reconciliation help raise awareness. Former children are sharing their testimonies and looking for their long-lost siblings. They try their best to alert the public and heal their wounds.
Remembering the Sixties Scoop is essential to understand Canada's past and to move forward towards reconciliation.
Thank you for listening.

			
L'élève a respecté le format du podcast.			
L'élève mentionne le contexte culturel du Sixties Scoop.			
L'élève utilise la voie passive de façon appropriée.			
L'élève utilise la valeur aspectuelle de be + V-ing.			

EXPLORE Healing through storytelling

→ manuel p. 50-51

Doc 1 Icono + Texte

→ p. 50

- a. The pictures on the book cover as well as the title These are the stories make us think of personal and true stories. The title suggests memories and lived experiences. The book might be probably about Indigenous people's past, and their journey to healing. It may deal with identity, trauma and resilience.
- b. The narrator is Christine, a First Nations woman from the Peguis First Nation. As a child, she went through the Sixties Scoop. She was removed from her family and grew up without knowing her culture or heritage. Her childhood was marked by separation, violence and loss.
- c. The use of the adverbs and adjectives "emotionally, physically, and spiritually abusive" enable the narrator to put into words what she went through and insist on the suffering she underwent. These words make the message stronger and more emotional. They help the reader understand the depth of the trauma experienced by the narrator.
- d. Writing has always played a central role for the author. She explains how, as a child, she knew she wanted to become a writer and wrote poems to cope with the hardships. As an adult, writing has helped her to reclaim her identity and cope with PTSD.
- e. The author explains that storytelling is an important part of Indigenous culture. Stories are often repeated and retold. Repetition helps keep memories alive. Writing is not only personal, it is also a way to transmit culture, history and identity. Through storytelling, she connects her personal experience to collective memory and cultural traditions.

Doc 2 Icono + Vidéo

→ p. 51

- a. On this poster of the series Little Bird, a young woman is sitting on the roof of her car looking towards the horizon. She is wearing a typical Indigenous skirt, and "Little Bird"

might be her name. The series is probably about the main character trying to understand her past and find where she came from.

b. The video is a PBS report about the making of the series *Little Bird*, including interviews from the cast and crew. The series tells the story of an Indigenous woman who was taken away from her family as a child during the Sixties Scoop. She was adopted by a non-Indigenous family. As an adult, she begins a journey to discover the truth about her origins and her identity. The plot focuses on reconnection with family, culture and heritage.

c. These words are compound nouns. They are all stressed on the first element.

d. The producers want to tell true stories through fiction. Their goal is to make the history of the Sixties Scoop better known to the audience and to raise people's awareness. They explain how this side of Canadian history is often ignored and they aim at giving a voice to survivors and show the consequences of the Sixties Scoop on the children and their families.

e. The underlined form is conjugated with the passive voice. It expresses the idea of something which is underwent. In fact, the use of the form highlights the victims' stories and reinforces the message conveyed by the series. It highlights the injustice experienced by Indigenous children during the Sixties Scoop.

f. The video includes images from the series and from the set. We see the cast bonding with former victims. The producers and directors are determined and moved by the whole project. The tone is serious and respectful. Together, the images and the tone create a strong emotional impact and help convey the importance of memory, healing and reconciliation.

A LITTLE EXTRA

→ manuel p. 51

Dennis Sadleman's poem tells the story of his experience in a residential school. Through his performance, he describes the violence, fear and trauma he suffered as a child. The word "monster" symbolises the abuse and cruelty of the residential school system, which destroyed children's innocence and deeply affected their lives. His message is that the consequences of residential schools are long-lasting. The trauma did not end when the schools closed. By performing this poem, Dennis Sadleman wants people to listen to survivors, acknowledge what happened and understand the damage caused by these institutions. His poem turns personal pain into a powerful act of testimony and remembrance.

YOUR TASK

→ manuel p. 51

Journalist: Hello and welcome to today's programme. Today, we are talking about the TV series *Little Bird*, which explores a painful chapter of Canadian history. I'm very pleased to welcome one of the cast members of the series. Thank you for being with us today.

Cast Member: Thank you for having me. I'm glad to be here and to talk about this important project.

Journalist: To begin with, could you tell us what *Little Bird* is about?

Cast Member: *Little Bird* tells the story of an Indigenous woman who was taken away from her family as a child during the Sixties Scoop. She was adopted by a non-

Indigenous family and grew up without knowing her culture or her origins. As an adult, as she is about to get married, she suddenly goes on a journey to discover the truth about who she really is and where she comes from.

Journalist: That sounds quite moving and interesting. What historical context does the series actually explore?

Cast Member: Well, the series is set in the context of the Sixties Scoop. Many people don't really know about that dark chapter of Canadian history. But you know, it actually lasted from the 1950s to the 1980s. At that time, on top of the residential school policies, which you might have heard about, many Indigenous children were removed from their families by social services and placed into foster homes or adopted by non-Indigenous families. These children were deprived of their culture, language and identity.

Journalist: How does the series show the consequences of the Sixties Scoop on people's lives?

Cast Member: The series sheds light on the long-lasting consequences of abduction on people's lives. Even as adults, the characters' lives are marked by a sense of loss and the quest for a sense of belonging. Being taken away affected their mental health and the series is also a way to picture everything they underwent.

Journalist: Why do you think it is important to tell this story through a TV series?

Cast Member: Fiction allows people to connect emotionally. Through *Little Bird*, real stories are told in a way that reaches a wide audience. A TV series can raise awareness, create empathy and make people reflect on Canada's history. It gives a voice to survivors who were silenced for a long time. It is a way for the characters, as for the survivors, to reclaim their identity. The cast beautifully put into words the stories of thousands of people and we hope that it will serve as a cathartic effect for many.

Journalist: Finally, what message do you hope viewers will take away from the series?

Cast Member: The main message is about recognition and reconciliation. The series shows how important it is to acknowledge what happened and to listen to survivors. It is also about healing and welcoming those who were taken back into the national story. Remembering the past is necessary to build a more respectful future.

Journalist (conclusion): Thank you very much for sharing your experience and helping us understand this important chapter of Canadian history. The series is absolutely heart-breaking and stunning. It is a must-see! Don't miss it.

			
L'élève a respecté le format de l'interview.			
L'élève mentionne la série (son intrigue et le message).			
L'élève utilise les relatives, les adjectifs et les adverbes à bon escient.			
L'élève évoque le contexte culturel du Sixties Scoop.			
L'élève réagit aux propos de son camarade.			

EXPLORE Gathering the nation

→ manuel p. 52-53

Doc 1 Icono + Texte



Différenciation

→ p. 52

a. This speech was delivered by Mark Carney, Prime Minister of Canada, on the National Day for Truth and Reconciliation, held on September 30th. The speech aims to honour survivors of residential schools and reflect on Canada's past.

b. The Prime Minister uses key figures to make his point. He reminds listeners that more than 150,000 Indigenous children were separated from their families. The Truth and Reconciliation Commission released 94 Calls to Action. The Prime Minister explains that residential schools caused deep trauma and long-lasting consequences. He states that the government is now working on reconciliation by supporting Indigenous communities and responding to past injustices.

c. Mark Carney uses the be + V-ing form to shed light on an on-going process. It shows that reconciliation and change are happening now but are not finished yet. He wants to insist on progress and commitment.

d. Mark Carney uses the personal pronoun "we" throughout the text. It is a way for him to address the nation and create a sense of collective responsibility and unity. It shows that reconciliation is a shared task that must be addressed collectively by every Canadian.

e. The Prime Minister tells Canadians that they must remember the past, recognise the suffering of Indigenous peoples and act responsibly today. He encourages the nation to work together to support reconciliation, respect Indigenous rights and build a fairer future.

e. Mark Carney's rhythm is slow and deliberate, which gives weight to the words. His serious and calm tone gives a sincere and determined dimension to his speech. With the use of prosody, he stresses key words to encourage listeners to reflect. It makes the speech more solemn and persuasive.

A LITTLE EXTRA



→ manuel p. 52

When delivering his speech on Orange Shirt Day, Prime Minister Mark Carney speaks slowly and clearly, which gives importance to his words. His serious and solemn tone shows empathy toward Indigenous communities and respect for the survivors of residential schools. His calm and controlled delivery underlines the gravity of the topic and his sense of responsibility as Prime Minister.

Doc 2 Icono + Vidéo



→ p. 53

a. The video deals with a week-long reconciliation project organised in Manitoba. About 50 high school students from across Canada, both Indigenous and non-Indigenous, take part in the event. The project includes meetings, workshops and cultural activities. The aim is to learn about Indigenous history, culture and the meaning of reconciliation.

b. The director's purpose is to educate young people about Indigenous history and reconciliation. The project is meant to create dialogue and understanding between Indigenous and non-Indigenous students. He wants young people to understand respect, awareness and long-term engagement.

c. Several teenagers are interviewed. They explain how the experience has been meaningful and eyeopening. They say that they learned things they were never taught before. Some mention that understanding Indigenous culture helps

them see Canadian history differently. They feel more aware, more responsible and more connected to others after the gathering.

d. The Truth and Reconciliation Commission released 94 calls to action to address the legacy of residential schools. This event is linked to these calls because it focuses on education, dialogue and youth involvement. By teaching students about Indigenous history and promoting understanding, the project directly contributes to reconciliation. It shows how action, not only words, is needed to respond to the Calls to Action.

A LITTLE EXTRA



→ manuel p. 53

In the video, the journalist takes stock of the situation a few years after the release of the 94 calls to action. He explains that progress has been made since the release of the text in 2015, but that reconciliation is still a work in progress. Some actions have been taken to raise awareness about Indigenous history. Events such as Orange Shirt Day and the National Day for Truth and Reconciliation are now recognised across the country. The video also shows that education plays a key role in reconciliation. Projects involving young people help transmit knowledge, encourage dialogue and promote understanding between Indigenous and non-Indigenous Canadians.

However, the video makes it clear that not all the calls to action have been fully implemented. Many challenges remain, especially in areas such as social justice, equality and Indigenous rights. The message is that meaningful reconciliation requires long-term commitment, action and responsibility, not only symbolic gestures.

YOUR TASK



→ manuel p. 53

As a young Canadian, I believe reconciliation is essential for our country. Events such as Orange Shirt Day and the National Day for Truth and Reconciliation remind us of the suffering caused by residential schools. They are important moments to honour survivors and the children who never returned home. I for one believe that truth-telling and to reflect on these questions annually and collectively is very important for us younger generations. Today, Canada is trying to reckon with its past by recognising historical injustices and giving a voice to Indigenous peoples. Schools, museums and public events help raise awareness and educate younger generations. We are learning to listen and to understand. Reconciliation also means coming together as a nation. By remembering the past and acknowledging responsibility, we can build a more respectful and united future for everyone today and for the future generations.



L'élève a rédigé un post sur les enjeux de réconciliation au Canada.			
L'élève utilise des tournures infinitives à bon escient.			
L'élève liste ce qui doit être envisagé avec les groupes prépositionnels (by + gérondif).			
L'élève donne des exemples précis pour justifier son propos.			

1. Indigenous children were sent to residential schools.
2. The verb form is the passive voice. Indigenous children were taken away from reserves and placed in foster families during the Sixties Scoop.
3. Orange Shirt Day takes place every year on September 30th. Its aim is to remember Indigenous children who were sent to residential schools, those who never made it back home, and honour survivors. The goal is to raise awareness about this traumatic past.
4. Mark Carney.
5. Residential schools remained open for more than 150 years.
6. The grammatical form is the be + V-ing form. The government is working very hard to reach the goals set in the 94 calls for actions.
7. The "Sixties Scoop" refers to a period from the 1950s to the 1980s when Indigenous children were taken from their families by social services and placed in non-Indigenous foster homes or adopted by families.
8. They cope through storytelling, writing, artistic creation, or with the help of healing centres, or by sharing testimonies.
9. The goal is to honour survivors, remember the children who never returned home, acknowledge past injustices and encourage reconciliation across Canada.
10. "Reconciliation is a generational task, lived and practised every day."

Build your English!

VOCABULARY

Memorise your vocabulary : activités numériques de mémorisation du vocabulaire, avec auto-correction, à retrouver à l'adresse : lycee.nathan.fr/termsb054-055.

- 1 a. residential schools b. Orange Shirt Day c. post-traumatic stress disorder (PTSD) d. the Sixties Scoop.
 - 2 a. remembrance b. heal c. reckon d. gather
 - 3 Sixties Scoop survivors are trying to **reckon with the past** to feel better. Orange Shirt Day helps **raise awareness** about residential schools. Young Canadians believe it is time to **right the wrongs** of the past. In his speech, Mark Carney insisted on the fact that Canada has to write a new page.
 - 4 **Réponse libre. Suggestion** : If you are looking for a beautiful and heart-breaking book to introduce children to the dark chapter of **residential schools**, this book is made for you. It tells the story of Phyllis Webstad, a residential school survivor and founder of **Orange Shirt Day**. Through her perspective and her **storytelling**, she tells readers about the story of her orange shirt and all the obstacles she had to overcome.
- Orange Shirt Day** is celebrated **annually** to gather the nation and promote **reconciliation**. Even if some **remaining issues** still exist, Canada is now committed to finding **solutions** and **righting the wrongs** of the past.

Pour aller plus loin

Encourager les élèves à utiliser Memorise your vocabulary pour mieux mémoriser le vocabulaire.

Faire passer un message à l'aide de l'aspect be + V-ing

- 1 a. Le present perfect associé à l'aspect be + V-ing insiste sur la **durée** et la **continuité** de la réflexion dans le temps. Cela montre que le passé continue d'influencer le présent. b. Ici, la forme met l'accent sur une **situation subie**, en cours dans le passé. Il renforce l'idée de souffrance prolongée. c. La forme insiste sur la **répétition** et l'impact émotionnel durable de l'événement. d. Ici, la forme montre une **prise de conscience progressive**, un changement de perception.
- 2 a. We are celebrating Orange Shirt Day. → Met l'accent sur l'événement **en cours**, sur son importance actuelle. b. I am believing it was a tough period for Indigenous people. → Insiste sur un **jugement en train de se construire**. c. Children were suffering in these state schools. → Met l'accent sur la **souffrance prolongée**, vécue dans le passé. d. These children were struggling to understand the situation. → Souligne la **difficulté continue** et le caractère non ponctuel de l'épreuve.
- 3 **Réponse libre. Suggestion** : After visiting the Mohawk Institute Residential School museum, I am deeply moved. I am actually realising how important remembrance is. As I was walking through the rooms and looking at the objects, I understood that Indigenous children have been suffering for years for years. I had been reading about their stories, but visiting the place made it even more special. Remembering this past is essential because we are learning from history. Luckily some progress has been made. Younger generations are acknowledging injustices and we are trying to build a more respectful future. Forgetting would mean ignoring the pain, but remembering helps us move forward together.

Attirer l'attention sur le résultat d'une action avec la voix passive

- 1 a. Orange Shirt Day has been celebrated for a few years now. b. Every Child Matters was written by Phyllis Webstad. c. A speech was being delivered by my friend on Orange Day. d. This book was given to me for my birthday (by my mother). e. A letter was sent to the government by my brother. f. Social services took Indigenous children away from their families.
- 2 a. The government had taken the children. b. The authorities will reopen the institute as a museum. c. Everyone remembers this period as a dark one. d. The authorities treated Indigenous children badly. e. Phyllis wrote a book about her childhood. f. Social services adopted many children into non-Indigenous families during the Sixties Scoop.
- 3 **Réponse libre. Suggestion** :
Dear people,
On this National day for Truth and Reconciliation, we honour the residential school survivors and victims of the Sixties Scoop. During years, Indigenous children were removed from their families and sent to missions. Children were treated badly and their identities were stolen from them. Don't forget that it is our duty as a nation, to share their stories to never forget and move forward together, as a nation.

Remédiation

Renvoyer au cahier Pump it up B1 > B2 pour approfondir.



A. L'intonation dans les énoncés

1 a. ↘ b. ↘ + reckon with the past ↗ + pretend as if nothing happened ↘

B. L'accentuation des noms composés

3 a. The **SIX**ties Scoop → stress on **SIX** • the **MUSH** hole → stress on **MUSH** • **HARD**ship → stress on **HARD** b. **resiDENT**ial school → main stress on **DEN** • **First NAtions** → stress on **NA** • **Mohawk INstitute** → stress on **IN**

4 Réponses possibles : Orange Shirt Day is a national event. The Sixties Scoop caused deep trauma. Residential schools are part of Canada's dark past. Storytelling plays an important role in reconciliation. During the Sixties Scoop, children were abducted by child welfare services.

YOUR FINAL TASK



→ Grille d'évaluation de la tâche finale duplicable p. 238.

Journalist (introduction): Hello and welcome to today's special programme. If you have something orange in your wardrobe, today is the day to proudly wear it! Across Canada, just like every September 30th, Orange Shirt Day is being celebrated to remember Indigenous children who were sent to residential schools. Many events are organised across the country to honour and remember survivors and those who never made it home. Whether you want to take part in a powwow march, attend a museum event or even take part in a remembrance celebration, make sure to reach out to your local communities.

Today, I am interviewing one of the organisers of a local event. Christine Currie, welcome to the program and thank you very much for joining us.

Christine Currie (event organiser): Thank you for inviting me. I'm glad to speak about this important day, and first of all, I would like to warmly thank Phyllis Webstad, who is the founder of Orange shirt Day, and who also experienced the dire conditions of going to a residential school. Thank you so much Phyllis for all the work you're putting in to raise people's awareness.

Journalist: That's ever so true! And just like Phyllis, make sure to wear your Orange Shirt today. Now, Christine, could you tell us a bit more about the event you're organising today and why everybody should join in.

Christine Currie: Well, here in Winnipeg, there are two events that you can attend. First, a remembrance walk will take place at 11.am, leaving from the Indigenous community centre. Former survivors will share their stories and we will march together to remember all those children who were separated from their families, mistreated and deprived of their culture. Second, the march will be followed by a discussion workshop in the community centre with a panel and some traditional drumming. Whether you decide to attend both, or just one of them, these events are essential because it is our duty as a nation to remember. For a long time, First Nations voices were silenced, and children were taken away from their families. Today, we want to honour them and make sure this dark side of history is not forgotten and is being learned by everyone.

Journalist: Indigenous children were removed from their families for many years. How does this past still impact Canada today?

Christine Currie: The consequences of life in residential schools can still be felt today. Former First Nations residents are still suffering. Families were broken, identities were stolen, and many survivors are still learning to cope with trauma. Some are dealing with PTSD. Today, people are learning more about this history, and awareness is growing.

Journalist: Do you think young people can play a big part in reaching reconciliation?

Christine Currie: Young people are playing a key role in the future of our country. Thanks to the various reconciliation projects organised across Canada, they are asking questions, they are listening, and they are trying to understand what happened. Through education, the next generation is becoming more aware and responsible.

Journalist: Finally, what message would you like listeners to remember on Orange Shirt Day?

Christine Currie: I would like people to remember that for many years, Indigenous children were abused and were deprived of their culture. Some never made it home. Remembering is not about guilt, but about responsibility. By remembering this dark chapter together, we are moving forward towards reconciliation to build a fairer and unified Canada.

Journalist (conclusion): Thank you very much for sharing your thoughts and telling us a bit more about this essential chapter of Canadian history. Orange Shirt Day teaches us that remembrance is essential for building a more respectful future. It's all about bringing everybody across Canada, together. So, don't miss any chance to play your part and make sure to attend of the local events.

PRACTISE AND SHINE

COMPRÉHENSION DE L'ÉCRIT



→ Grille d'auto-évaluation dans ce guide pédagogique p. 239.

A1>A2 Step 1

- a. **Kenny:** a young Indigenous boy who has just run away from a residential school. **Clifford:** Kenny's uncle. **Kenny's mother:** who is just mentioned. **The principal (Father Levesque):** the authority figure representing the residential school system.
- b. Indigenous children were taken from their families and sent to residential schools ("they were coming to collect the kids").
- c. Kenny is both relieved for having left the school and afraid to be sent back there. He also feels distressed and confused as he wonders why he never heard back from his family.

B1>B1+ Step 2

- a. Clifford and his sister (Kenny's mum) did not have to go to "the Indian school" as their father hid them. Kenny, however, was taken and forced to live at the residential school.
- b. Kenny's mother wrote letters every day, sent money and gifts, and contacted the authorities. She never stopped trying to reach her son.
- c. Clifford is protective, honest and caring. He is shocked and realises how Kenny has been badly treated. He comforts his nephew and explains that his mother never gave up on him.

B2 Step 3

a. The principal did not allow Kenny to have any contact with his family. He intercepted the letters and prevented Kenny's family from seeing him. His actions illustrated the cruelty of the system.

b. The alternation of direct speech and indirect speech show the characters' emotions. The dialogue sheds light on the hardships residential school children had to go through. The indirect speech enables the narrator to comment on the characters' emotions and behaviour. For example, Kenny is so overwhelmed that he sits in a puddle of khaki. These descriptions reinforce the emotional tone of the passage.

Step 4

WAY 1

a. This text is a novel excerpt from an Indigenous author called Michelle Good. In this excerpt, the writer sheds light on the children's struggles to escape / survive / flee their residential schools.

b. In this passage, readers discover Kenny's story. Kenny is an Indigenous child who has just run away from the residential school. After escaping, Kenny meets his uncle Clifford. The young boy is looking for answers about what happened to him and why he has not heard back from his family. He feels relieved to be back in his village, but also extremely confused. He feels like his family has given up on him. Yet, the text also highlights Indigenous families' attempts to stay in touch with their children. Through Clifford's words, we understand that families actually tried to write and send money to their children, but all these actions were ignored by the authorities. Families were torn apart and broken-hearted.

c. The tone of the excerpt is emotional and powerful, as it exposes the violence and injustice of residential schools, and it ends on a strong and moving scene that highlights the resilience of Indigenous families and leaves a lasting impression on the reader.

WAY 2

This excerpt from the novel *Five Little Indians* was written by Indigenous author Michelle Good. It explores the lasting impact of residential schools on Indigenous children and families. In this passage, readers discover Kenny's story. Kenny is an Indigenous child who has just run away from the residential school. After escaping, Kenny meets his uncle Clifford. The young boy is looking for answers about what happened to him and why he has not heard back from his family. He feels relieved to be back in his village, but also extremely confused. He feels like his family has given up on him. Yet, the text also highlights Indigenous families' attempts to stay in touch with their children. Through Clifford's words, we understand that families actually tried to write and send money to their children, but all these actions were ignored by the authorities. Families were torn apart and broken-hearted.

The tone of the excerpt is emotional and powerful, as it exposes the violence and injustice of residential schools, and it ends on a strong and moving scene that highlights the resilience of Indigenous families. The goal is to inform readers through fiction, but also for Indigenous people to reclaim their past. The whole passage and especially its ending are extremely moving.

EXPRESSION ÉCRITE B2

→ p. 61

Subject A

→ Grille d'auto-évaluation dans ce guide pédagogique p. 239.

Write Kenny's diary entry one week after he has left the residential school and is now back with his family.

May 14

Dear diary,

I hardly believe it has been one week since I left the residential school and came back here, to my family. When I think about that dreadful place, I am still having shivers down my spine. Over there, I didn't have any rights. My friends and I were silenced, punished, and treated badly. I even forgot my real name and my language. I was crying every day. All of us were crying when Father Levesque was entering the hall, wondering which of us would be punished for no reason. I remember asking myself every day where my family was and if they still cared about me. Since I have been home, I have been trying to re-learn my language, but I also feel puzzled. Why was I sent away? Why were my mother's letters never given to me? As I am listening to my family's stories, I am beginning to understand that they never stopped looking for me. I was not abandoned.

Life here is very different. Here, I am free and I am being cared for. I am learning my language again, and I am feeling closer to my culture every day. Songs are being sung, stories are being shared, and I am slowly reconnecting with who I am.

This time, I am not alone. I know now that Mom and Uncle Clifford are here for me. I can't help thinking about my friends who are still trapped there though.

Subject B

→ Grille d'auto-évaluation dans ce guide pédagogique p. 240.

Write an email to a First Nation author to invite them to talk on Truth and Reconciliation Day.

Invitation for Truth and Reconciliation Day

Subject: Invitation to speak on Truth and Reconciliation Day

Dear Mrs Good,

I hope you are doing well. I have just read your beautiful novel *Five Little Indians* and I have just had a beautiful idea. I am writing to invite you to speak at our school on Truth and Reconciliation Day, on September 30th.

As students, we are currently learning about Canada's difficult past, especially the history of residential schools and the Sixties Scoop. As you know, Indigenous children were taken from their families, and their voices were silenced for many years. Today, this history is being remembered, and stories are being shared to support healing. And I was deeply moved by your novel in that regard. I had borrowed it from the school library and I couldn't put it down.

I for one believe your writing plays an essential role in the healing process of our country. Through storytelling, experiences that were ignored are now being heard.

As I was reading your work, I started to understand the

importance of memory and reconciliation.

I have talked about your work with the school librarian and she encouraged me to try and write to you. I was wondering if you would agree to come and discuss your work with my classmates and me.

Your presence would be extremely meaningful. Having you speak would help us understand how writing can turn pain into strength and hope.

We would be extremely honoured to welcome you.

Kind regards,

Kenny Oshibe

Vancouver High School

Évaluation

→ Fiche à photocopier dans ce guide pédagogique p. 240-241.

Doc Vidéo

This video was broadcast on the official Canadian government channel. Rebecca Delty, Minister of Crown-Indigenous Relations is speaking on the National Day for Truth and Reconciliation. Wearing an orange T-shirt for the occasion, the Minister highlights the importance of this day for the Canadian nation. She delivers her speech with a serious and solemn tone and reiterates the day's purpose: to pay tribute to and honour the survivors and victims of Indigenous residential schools. She also speaks of the families who are still affected by the intergenerational trauma caused by these schools. She reminds viewers of the orange T-shirt symbol. People wear it to remember that every child matters and that it is essential to acknowledge this dark chapter of Canadian history to make sure it is never forgotten.

The minister also mentions the 10-year anniversary of the reconciliation commission and its 94 calls to actions. She points out that, thanks to the federal government's actions, 85% of the recommendations have been—or are about to be—implemented. Finally, she emphasises that Canada is at a pivotal moment in its history and that everyone has a

role to play in the reconciliation process. She reminds viewers that it is everyone's duty to take action to move forward together. She concludes her speech by thanking her audience in three languages: English, French, and an Indigenous language.

The speech is illustrated by photographs of children in residential schools, as well as more recent images of exhibitions and actions to remember.

The aim of the video is to inform, convince and move the audience.

Doc Texte

1. Brice Mortimer is a contributor to the newspaper The Globe and the Mail. In this article, he shares a very personal story and explains how the previous week, he drove 2,200 kilometres to meet his mother whom he hadn't seen for the past 50 years as a consequence of the Sixties Scoop. He was adopted and grew up in the inner city. Because of the government's past policies, David didn't really know his mother and that's why he is using the expressions "a mother" and "a son." The use of the articles shows that they were strangers for each other and reminds readers that First Nations' personal stories and identities were completely ignored during the period.

2. Brice Mortimer finds out that his mother named Linda was 18 back in 1969 when his sister Dorothea and him were taken away from their families. The social services placed both children in foster care. Dorothea was just a baby and the family was told she was too frail to survive. But that was wrong. He also finds out that his name is Davy and discovers his real family through a DNA search.

3. David explains how he is still coming to terms with being part of the Sixties Scoop. He hadn't realised he was part of a phenomenon which had affected 20,000 children. He is coming to terms with his story and reclaiming his identity as a victim of the failed policies. This is particularly shown through the very moving and assertive tone of the last paragraph of the article.