

Café Daughter

Study Guide

Distributed to Yukon Schools in April 2011



would like to thank its sponsors:



Canada Council
for the Arts

Conseil des Arts
du Canada



Arts Operating Funds



ARTS FUND



Café Daughter

Study Guide

Table of Contents

The Play: Café Daughter	3
The Company: Gwaandak Theatre	5
Note from the Playwright: Kenneth T. Williams	7
Note from the Director: Yvette Nolan	8
Note from the Set Designer: Linda Leon	9
Senator Lillian Eva (Quan) Dyck	10
Theatre 101	11
Residential Schools	14
Who is an Indian?	16
In The Yukon: Lena's Story	18
Chinese History in Canada	21
Pioneers and Won Ton Soup	23
In The Yukon: Yvonne's Story	25

Learning Tools Index

Discussion Questions	13
Talk and Think	13, 15, 17, 22, 24
Activities	27

Café Daughter

Café Daughter is a one-woman memory play inspired by a true story, about a Chinese-Cree girl growing up in Saskatchewan. The play tells the story of Yvette Wong's childhood, from her viewpoint as an adult looking back on key moments in her life as a girl and teenager. It is a fictional story.

The play's first act begins in 1957. Nine-year-old Yvette helps out in her parents' café in the small imaginary town of Alistair. Yvette is a bright student who loves to read about ancient Egypt and dreams of going to university to become a doctor. Her mother believes in Yvette, but everyone else around her does not encourage her to follow her dreams

Yvette's mother Katherine is from a Cree community, attended a segregated Native residential school and moved away from her home community with conflicted emotions. She orders Yvette not to tell anyone she's part Cree. Yvette's father Charlie, who is from China, is much older.

As a child, Yvette naturally does not understand everything about her parents' lives. The family does not earn much money running the café. When Yvette's mother becomes sick, they can't afford to pay the doctor. Yvette is worried about her mother's illness, but at the same time excited about her role in the school play. By the end of the first act, Yvette's childhood has changed forever.

The second act explores her life a few years later, when Yvette is in high school in Saskatoon. She is a hard-working student who loves mathematics, but has few friends. She has kept her mother's secret about her full identity. Yvette faces important choices about what she wants to do with her life. As with many of us growing up, what Yvette wants is different from what her father expects her to do.

This is a one-person play, but the actor who plays Yvette brings many different characters to life, including her parents, teachers, relatives and a friend. This is a challenging role. The playwright has written this play to allow the audience to follow one actor playing all of these characters. Other modern Canadian examples of one-person plays include *Shape of a Girl* by Joan Macleod, and *Annie Mae's Movement* by Yvette Nolan.

Café Daughter is a memory play. It exists and is told only from the point of view of Yvette later in her life. Our memories are not always reliable, but they are real to us and help define who we are. There are many reasons why someone might revisit childhood memories at a key moment in their life. You will have the chance to explore why Yvette Wong has felt the need to do this as part of her life journey.

Here's another small note: people on the Prairies call their midday meal "dinner," so that's why Yvette eats "dinner" in the middle of her school day.

The Company



Yukon theatre artists Patti Flather and Leonard Linklater co-founded Gwaandak Theatre in Whitehorse in 1999. Our company name, “gwaandak,” is from a Gwich’in Aboriginal word, which can mean “storyteller” and “telling a story.”

Gwaandak Theatre is a professional not-for-profit theatre company. We develop and produce new Canadian plays highlighting and involving First Nations, northern, diverse and underrepresented voices. We aim to increase the appreciation of theatre with youth audiences in the North, and provide challenging opportunities for northern theatre artists, including young, emerging and Aboriginal artists.



Gwaandak Theatre productions (left to right) *Forty Below*, *Where The River Meets The Sea*. *Carnaval*

Developing a new play with a playwright or group of creators takes several years. We began working with Kenneth Williams on *Café Daughter* about three years ago. He approached us with his idea, we fell in love with it and commissioned him to write the play.

New play development usually includes the following:

- research
- writing and revising several drafts of a script
- discussions with a dramaturg, who is a kind of experienced editor, guide and consultant helping the playwright to achieve his or her vision
- one or more readings or longer workshops with actors and a dramaturg and/or director
- fine-tuning the script during two-to-four weeks of rehearsals leading up to the premiere production
- revisions after the first production

Note from the Playwright: Kenneth T. Williams

It's the dream of every storyteller to discover that tale that's never been heard before. *Café Daughter* is such a story. It's a fictionalized account of Dr. Lillian Dyck's life.

Dr. Lillian Dyck is a neurochemist and a senator. She received a National Aboriginal Achievement Award in 1999. She is also a distant cousin of mine. I worked for the Awards back then and researched her nomination. We talked for hours and hours as she told me her life story. Her father was from southern China and had immigrated to Canada. Chinese men were forbidden from bringing their families over with them because of the Chinese Exclusion Act. He bought a small café in Saskatchewan and then learned that he couldn't hire white women because of a provincial law designed to protect "white women's morality."



Lillian's mother was from my reserve. Seeking a better life for herself, she left the reserve and got a job working for Lillian's father. They married and had two children, Winston and Lillian. When Lillian's mother married her father she lost her Indian status because of provisions within the Indian Act.

I had known of the Chinese Exclusion Act and was quite familiar with the Indian Act, but I had never heard of this law that prevented white women from working for Chinese men. British Columbia, Manitoba and Ontario had similar laws. I was fascinated because if it weren't for a combination of these laws, Lillian's parents wouldn't have met. This was history that was never taught. I knew I had an incredible story to tell.

Note from the Director: Yvette Nolan

Like the Yvette of *Café Daughter*, I am the daughter of an Aboriginal mother and an immigrant father; my mother was Algonquin from Kitigan Zibi and my father Irish from County Wicklow in Ireland. My mother was taken from her community as a child (tuberculosis, and then residential school) and so lost the connection to her community. My connection, then, to that branch of my family has been tenuous over the years. My father, although trained as a draughtsman, took what jobs he could get when he got to this country, and that was as a math teacher in the residential school, where he met my mother. But the distance between here and Ireland also meant a limited connection for us to that branch of the family.



Like the Yvette of Ken William's play, I too could “pass”, not as Chinese, of course, but as “white”, which is even more privileged than passing as Chinese. Unlike Yvette, I was never ashamed of my Native heritage, at least not of my family, but the pressure from society is extreme. When I was in Grade 5, my teacher Mrs. Jagger summoned my parents to tell them I should not wear my hair in braids and the leather headband, because it made me too different. There was a very awkward moment when my very white father and very Native mother walked in to the office, and Mrs. Jagger realized I came by my fashion sense honestly. (Plus, it was 1971, and here in Canada we were still hanging on to the idea of hippies, peace, love, freedom and happiness. I mean, the Vietnam war was still raging.)

The pressure to “pass” continued into my adulthood. In 1996, when the Royal Commission on Aboriginal Peoples report was released, I was asked to do an opinion piece on CBC national radio. After listening to it broadcast, one of my friends said, “You don’t have to do that”. “That what?” I said. “That Indian thing,” he said. What he meant was, I could “pass”, and therefore I should. Like Yvette, identifying as First Nation has often been a choice for me, scary and a leap of faith, because so often people – like Mrs. Jagger, like Mr. Tanner – are shamed by the revelation, shamed by the exposing of their own prejudices.

Note from the Set Designer: Linda Leon

How do we arrive at a design for *Café Daughter*? It all starts with the script. A good designer never forgets that we are storytellers first.

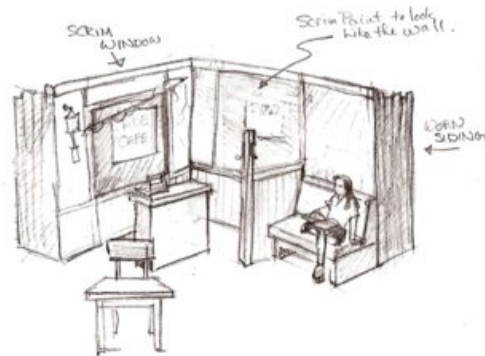
The second step is a series of conversations between the director and the designer. The director doesn't just direct actors; he or she also gives direction to the designers. While the designer is a creative partner, the director establishes the aesthetic and concept of how she wishes to see the play produced.

The third set of considerations for the designer to mull over is practical. The design has to be within budget. It must be achievable within the time period set aside for the builders. It must fit within the physical space of the venues that it is presented at. It must easily fit in the transportation vehicle and it must set up easily and quickly with little bother.

Then the designer sets to work on the journey that is creating the world of *Café Daughter*.

Almost every small town in rural Canada has a Chinese restaurant. It is a story of immigration and a story of particular loneliness. While First Nations people were also kept to the sidelines, at least they had their extended families and communities.

The director Yvette Nolan and I discussed this loneliness. We thought that the Café was an abandoned haunted place where the character's memories could come alive. Everything that the actor needs to tell this story must be found in the set.



I have a degree in fine arts from University of Manitoba, majoring in painting. During high school and University I read plays – lots of them. I loved them. Strangely, it never occurred to me that I could work in theatre. In my late twenties, I was hired by Theatre Calgary as a properties person. The same year, the Artistic Director, Rick McNair asked me to design a fringe show called *Baseball*. I've been designing ever since.

About Senator Lillian Eva (Quan) Dyck

Senator Dyck was born Lillian Quan in North Battleford, Saskatchewan, in 1945. Her mother was Cree and her father came to Canada from China in 1912. Her family didn't have much money and moved between many small towns and cities



on the Prairies. Lillian and her brother Winston were placed in the “slow room” at their Swift Current school. A teacher, John Dyer, took an interest in them, encouraging them to excel and embark on university journeys.

Senator Dyck attended the University of Saskatchewan, starting her studies in chemistry and ending up with a PhD in biological psychiatry. She explained that the study of the brain interested her. She is a neurochemist who became a professor and associate dean at University of Saskatchewan. Senator Dyck has done research on how antidepressant and antipsychotic medications affect people. She was part of a research team that developed and patented new drugs that could help treat people with Parkinson's disease, schizophrenia and Alzheimer's.

Senator Dyck has been honoured in the House of Commons for her service as a role model to young girls and women considering a career in the sciences. She was the 1999 National Aboriginal Achievement Award winner in Science. In 2005 she became a Canadian senator.

Theatre 101

I want to be on the stage!

Maybe you want to be on the stage. Or maybe you want to be the one bossing around the actors around. Or maybe you just love those funky lights

There's lots of ways to get involved in theatre here in the Yukon. Try getting involved with a production, put on by companies like Gwaandak Theatre, the Guild, Moving Parts Theatre, and Nakai Theatre in Whitehorse, or the Break-up Theatre Collective in Dawson.

If you want to study theatre and learn more, a drama class or production at your school is a great place to start. Look for drama and theatre workshops offered after schools or on weekends in Whitehorse.

Check out the MAD (Music, Art, Drama) program in Whitehorse. MAD is a unique fine arts program offered at the grade 9/10 level and the 11/12 level which allows any Yukon student the opportunity to take a full semester of schooling away from their home school and focus on the performing arts: music, art, drama, stage craft, theatre production, video and sound recording/editing, script writing, dance and directing.

If there's no theatre company or drama class in your town, why not start your own? Put on a play with your friends. Talk to your teachers.

If you're about to graduate, there are many college and university programs across Canada for all aspects of theatre - writing, directing, acting, stage managing, and design. Some of the programs close to Whitehorse are Studio 58 (Langara College in Vancouver), the University of Alberta Drama

program, and theatre programs at the University of British Columbia and Simon Fraser University. Yukon College also offers theatre and writing courses.

Respect!

Putting on a play is hard work. It takes a lot of guts to get up on the stage. So make sure you show respect.

You can help make the play more enjoyable for everyone by following a few simple rules:

- Only get up, move around, or talk before or after the play.
- Turn your cell phone and other electronics off.
- Clap loud at the end if you liked the play!

DISCUSSION

Who (or what) are you anyway?

Have you ever felt you don't know who you are?

Have you ever wanted to hide in the crowd?

To be the same as everyone else?

Then you know how Yvette feels.

Yvette struggles because everybody thinks of her as Chinese. Which she is. But she's also Cree. And she doesn't want anyone to know that part of herself.

Yvette's story takes place in the 1950s and 60s. Back then, it wasn't easy being either Chinese or Cree, let alone a girl wanting to become a doctor.

But it's not just that Yvette is a different colour. It's also hard to give her a label. She's not totally "Chinese", and she's not totally "Indian". She doesn't fit into a box.

TALK AND THINK

Think and talk about these questions:

- What kind of boxes do you get put in?
- What kind of boxes do you put other people in?
- Why do you think we judge people by the colour of their skin?
Or by how they look? By whether they're male or female?
- In your community or your school, do you see people treated badly just because of who they are?

Residential School

Imagine if Canada was suddenly taken over by aliens.

The aliens decided all the human kids had to go to their schools to learn how to be aliens. That way they could get good alien jobs, marry other aliens, and be happy aliens.

So they made a rule. All the human kids had to go to alien school, where they had to dress like aliens, eat alien food, and speak alien.

Sometimes the aliens had to come and take the human kids away. Sometimes parents sent their kids to the alien school, because the aliens were here to stay, and the parents wanted their kids to have a better life.

In the alien schools, the kids couldn't see their parents. They couldn't talk to their brothers and sisters.

The kids grew up speaking alien. A lot of them forgot how to speak English. When they went home for summers or after they graduated, it was like they didn't know their parents.

Not only that, but some of the kids got abused by aliens.

How would you feel?

That's what happened to aboriginal kids in Canada for over 100 years. They were sent to residential schools across the country.

Thousands of children attended. Often two or three generations of a family went. It's hard to find an aboriginal family in Canada who wasn't affected in some way.

Some kids did have a good experience at residential school. But it was usually because their families worked hard to give them a sense of their identity, and to stay connected to them.

In the Yukon, there were three schools: Lower Post Residential School, the Baptist Indian Mission School in Whitehorse, the Choutla Indian Residential School in Carcross. There also were two residences where Aboriginal students boarded in Whitehorse: Coudert Hall and Yukon Hall Residence in present-day Riverdale.

TALK AND THINK

Think and talk about these questions:

- Why do you think the government wanted kids to go to residential school?
- In 2008, the Prime Minister of Canada apologized for the Residential Schools. Do you think he should have apologized? Why or why not?
- Do you think it makes a difference?

Who is an Indian?

In the play, native people are called Indians.

Today, we don't use that word much. Some people find it offensive, and prefer "Aboriginal", "First Nations" or "Native". But in the time period of the play, Indian was still the most common name for Aboriginal people.

Who is an Indian? Yvette Wong struggles to figure out this question.

There are many kinds of "Indians" in the play.

Yvette's Mom was born on a Cree Indian Reserve. She was called a "Status" Indian. "Status" meant that she was registered with the government under a law called the Indian Act.

The Indian Act is a very old law that goes back to 1857, before Canada was its own country. It was a law that was supposed to gradually "civilize" Indian people into British culture and society. It still exists today.

Being a Status Indian meant, and still means, that the person gets some special benefits, like assistance with health care. It also meant restrictions. In the past, Status Indian could not vote in elections, go to university or serve in the armed forces unless they gave up their "status".

When Yvette's Mom left the reserve and married Yvette's Dad, who wasn't an Indian, she lost her "status". She lost all her benefits, and her daughter couldn't become a Status Indian.

Yvette's family who live on the reserve are still Status. Her grandfather still lives a traditional lifestyle. He hunts and practices traditional medicine.

Yvette's friend Maggie calls herself a "half-breed". Like Yvette's parents, Maggie's mom is Aboriginal, but her Dad isn't. But unlike Yvette, Maggie calls herself an Indian, partly because that's what everyone else calls her.

Yvette's teachers and classmates also have strong stereotypes of Indians. Miss Scott, for example, tries to make Yvette talk like a "real" Indian.

MISS SCOTT: "My warriors yell! hide! shoot! hot bullet fly like dart of Annee-meekee." You see, just like that. Now you do it.

(YVETTE COPIES MISS SCOTT ACTION FOR ACTION.)

YVETTE: My warriors yell! hide! shoot! hot bullet fly like dart of Annee-meekee.

MISS SCOTT: Perfect! We'll make an Indian out of you yet.

TALK AND THINK

Think and talk about these questions:

- What does "Indian" mean to you?
- Where do you think people get ideas about Native people?
- What effect do you think stereotypes have?
- How do you think notions of being Aboriginal are changing with Yukon land claims settlements and self-government?

In the Yukon: Lena's story

"The main thing is to set a goal and just strive towards that. Look neither to the left nor the right. Just strive towards your goal until you achieve it and that'll give you pride."

Lena Tizya Molony

(first native high school graduate in the Yukon)



Lena Tizya was born in her uncle's house in Old Crow in 1933, on a Sunday morning with the church bells ringing. Her first language was Gwich'in. For her first 10 years she lived a traditional aboriginal lifestyle with her parents and siblings, hunting and trapping on the land around Crow Flats. She learned how to cut up meat and fish and sew, survival skills which she has never forgotten.

Young Lena's only school in Old Crow was a summer school. But her parents, Peter and Clara Tizya, wanted her to learn to read and write.

After spending two years at the St. Paul's Boarding School in Dawson City, 13-year old Lena went to Carcross Residential School, or Choutla, run by the Anglican Church. She went with three of her sisters and a brother. The boys and girls were separated, so Lena's brother Archie was alone. Even though she wasn't allowed, Lena would go to the boy's side and put Archie, only 8 years old, to bed.

Lena was lucky. Her parents sold everything they had the next year and moved to Carcross. They got jobs at the school so they could see their children every day.

At residential school, Lena and the other students had to do chores in the morning. The matrons were very strict. But Lena still enjoyed sports like running and baseball.

Lena finished grade 7 when she was 16. Students were supposed to leave then, but Lena worked in the school laundry and finished grade 8 by correspondence.

Lena's parents really wanted Lena and her sisters to go to brand-new F.H. Collins Secondary in Whitehorse to finish high school. They had to go and talk to the Indian Agent first. The Indian Agent was a person who worked for the Canadian government and controlled a lot of Native people's lives then.

Lena and her sisters were among the first Native students to mix with non-native students at F.H. Collins. She loved it. She and her sisters sang together in talent shows, and the other students cheered her on.

Lena decided she wanted to be a nurse. She set the goal and stuck with it.

She finished grade 12 when she was 22 years old, in 1956. She was the first Native graduate in the Yukon.

Then she studied nursing in Vancouver and became a nurse.



Lena is 77 years old now. She lives in Dawson Creek, B.C., where she remains active with Girl Guides, her church and politics.

For Lena, it's a tragedy that many children who were sent to residential school lost their way of life and culture.

"I had my Native way of life when I was a little kid and it stays with you... I represent Old Crow. I was born in Old Crow. I represent them and there is no end to it... Everybody likes to know where they come from and I sure do! I know where I come from and I'm proud of it. That is the crux of the matter with what's our residential school problem. "

Chinese History in Canada

Chinese people first came to Canada in the 1850s for the British Columbia Gold Rush. Then in the 1880s, Chinese workers were brought in to help build the CPR Railway. Over 15,000 arrived at that time.

They came because they wanted a better life. The government let them in because they were cheap labour. They worked for much less than other people.

As soon as the railway was completed, the Canadian government wanted to stop so many Chinese immigrants from coming. In 1885, all immigrants from China had to pay a "Head Tax" to get into the country. It was \$50 at first, but went up to \$500 by 1905. This was the same as two year's wages back then.

Even after they paid the tax, these immigrants still couldn't become Canadians.

In 1923, the government passed the Chinese Immigration Act. This meant that no more Chinese could come to Canada. No more Chinese were allowed to come until 1947. The law split up families. Husbands and wives, parents and children did not see each other for many years.

There were other laws, too, that told Chinese immigrants what they could and couldn't do. Like the law that said that white women couldn't work in Chinese- owned businesses.

Chinese were the only group of immigrants singled out like this. People across Canada, especially in the West, were afraid Chinese would become a "Yellow Tide" that would take over the country.

TALK AND THINK

Think and talk about these questions:

- Do you think the government should stop certain people from coming to our country? Why or why not?
- If you were in the government, how would you decide who could come and live in our country?
- Lots of Chinese immigrants now come to Canada. In some parts of Canada, like Vancouver, you could hear Chinese languages more than English. What do you think about this?

Pioneers and Won Ton Soup

Chinese immigrants before 1950 usually ended up working either as laborers, washing clothes, or starting their own restaurants.



Almost every town in western Canada had (and still has) a Chinese café. These restaurants were run by a Chinese family. Mom and Dad would cook and run the business. The kids would help with cleaning up and serving food.

These restaurants often served a mix of Chinese and “Western” food. The Chinese food they served was unique. The food had been changed so that it was quicker, less spicy, and used ingredients that could be bought in local stores.

These café owners were pioneers in small towns. They were often the only Asian people in the community. People in the small towns might never have seen a Chinese person before.

(IMAGE: The headstone in the Mayo Cemetery for Jin Ah Poy, who came to Mayo alone in 1953. He ran a barbershop in the Silver Inn Hotel. He also sold Canadian-style meals to bachelors, but could be persuaded to cook Chinese banquets. Eventually his wife and son joined him in Mayo. CREDIT: YA, Yukon Asian History Display, 2006/146 #14)

TALK AND THINK

Think and talk about these questions:

- When have you been to a Chinese restaurant? What's your favorite Chinese-Canadian dish?
- Have you ever wondered where the people who own the restaurant came from?
- What would it be like to be the only Chinese person in a town?

In the Yukon: Yvonne's Story

There were many Chinese cafés in the Yukon. Before 1960, there were cafés in Whitehorse, Dawson, and Mayo. Since then, there have been cafés in Faro, Watson Lake, and Haines Junction, too.

Yvonne Chan's family has been in running Chinese restaurants off and on for more than 50 years in Whitehorse.

Her dad George Chan was the owner of the McCrae Chinese Restaurant for more than 20 years before he retired in 1995.

George first came to Canada with his aunt and uncle in 1953. They pretended George was their son.



They wanted to bring their real son, too. But there was still a law that said no children over 18 could come. Their real son was 28, but he had false papers that said he was 18. The consulate in Hong Kong rejected him, and he had to stay behind.

George's uncle Harry Chan ran the Hollywood Café on First Avenue and Main Street in Whitehorse. The Hollywood Café burnt down in 1961 on Christmas morning.

George Chan worked at the Hollywood Café as a waiter. When it burnt down, he worked at the Whitehorse Hospital kitchen, then at the Kopper King kitchen.

He learned English in night school. He loved to listen to football games on the radio, even though he'd never seen a football field.

Yvonne and her brother were born in the 1960s. They lived in an apartment on 4th Avenue, until George bought a house on Alexander Street in cash.

Yvonne was the one of the only Chinese students at Whitehorse Elementary School. She remembers kids picking on her, until she beat up three boys at the same time in grade four.

Yvonne moved to Vancouver after she finished grade five. Her mom Susan wanted her to be around other Chinese people.



But her dad wanted to come back to Whitehorse and run his own business again. So he bought the property in McCrae, when Yvonne was in grade 12, and moved back.

Yvonne worked in the restaurant during the summers while she was going to university. She learned to speak “kitchen Chinese” there, and she can swear like a Chinese cook.

Yvonne's dad still owns the building of the McCrae restaurant, and Yvonne manages it for him. She's proud of her Chinese heritage, and very interested in how people eat their egg rolls.

ACTIVITIES

1. How do you make a play?

a. Before the Show

A play isn't just people talking on a stage. Plays use sound, lights, sets, and props, too.

The "Set" is all the physical things on the stage, like a table or a backdrop.

Usually the set doesn't move. "Props" are things a character uses during the show.

With your class, talk about plays you've seen before, and how the set, props, lights, and sound were used. How did they affect the play? Write down what you remember.

b. During the Show

Split your class into 4 groups. Each will look at one aspect of the play:

Group 1. Music and Sound

What kind of music is it? Give one example of how music and sound was used.

Do you like it? How does music and sound affect the play?

Group 2. Lights

What kinds of lights are used? Give one example. Do you like it? How do they affect the play?

Group 3. Set

What is the set? How is it used? Give one example when the character interacts with the set. Are there any props? What are they? Do you like it and why?

Group 4. Actor

Café Daughter is acted by one woman. How does she change from character to character? How does she use her body and her voice? Do you like it and why?

c. After the Show

Get together with your group and compare notes. Then present to the whole class.

Based on what you and the other students say, write a review for the play. What did you think of the music, sound, lights, set, and acting? What did you think about the message of the play? How many stars would you give it?

2. What's the Story?

a. Write a timeline of the events of the play, as you remember it.

What happens first?

Then what happens?

What are the most important events for Yvette?

Why?

b. Write down all the different locations in the play.

When does the play change locations?

What happens in each place?

What do the places mean to Yvette?

c. Characters: list all the characters in the play.

Write down 3 words to describe them.

How much power do they have in the play?

d. What's this play about?

Make a mind map to explore the ideas and themes of the play.

A mind map is a way to draw and connect ideas on paper.

Start by writing down the question, "What's the play about?" in the middle of your paper. Then write down different ideas branching out from the question, like branches from a tree.

For example, you might decide the play is Identity. Write that word down, and then add other "word-branches" connected to Identity for Yvette, such as math, books, Cree, Chinese, Canadian, girl, doctor, daughter.

3. Who are you?

a. I am Poem

Write down ten sentences that start with "I am _____". You could write down your nationality ("I am Canadian"), your ancestry ("I am Southern Tutchone"). Write down things that describe you ("I am good at tennis"). Try to get creative. Use metaphors or similes. ("I am an eagle who loves to soar")

b. Name Story

Write your name story and share it with your class and family.

Where does your name come from?

Your first name? Your middle name? Your last name?

What does your name mean?

Who gave you your name?

What does it mean to you? Do you like it?

Do you have nicknames?

Why is it important to know your name story?

4. Being Different

a. Sorting People

Get your class to stand up. Then sort them into different groups, according to different ways they look.

- hair colour
- left-handed or right-handed

- glasses/contact lenses or no glasses/contact lenses
- different kinds of allergies
- whether your tongue curls
- skin colour – compare the colour of your upper arm

Talk about these questions:

Does your group stay the same?

Does it matter what group you're in?

Is skin colour any different than other kinds of ways of grouping people?

What do you think "race" means?

When we say, "Chinese people are like this" – is it true?

Why do you think we make those kinds of judgments?

b. Race in Movies and Television

Watch a movie or TV show at home or in your class.

What kinds of races or ethnic groups are being represented?

Are there any non-white characters? Are they the stars, or minor roles?

Are they positive or negative? Are they stereotypes?

How about women? Gay characters? How are they portrayed?

NOTES: