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• SPARK - CHANGE YOUR STYLE. •



YOUTH ADVOCACY TOOLKIT



HEART &
STROKE
FOUNDATION

Healthy Weights
CONNECTION™



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DISCLAIMER

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INTRODUCTION

The intention and goal of “SPARK – Change Your Style” is to develop youth advocacy tools to increase opportunities for access to healthy eating and physical activity for Aboriginal children, youth, families and communities; ultimately to decrease childhood obesity by advocating what ‘true nutrition’ means and how to access it. The youth advocacy tools are for the use of organizations, programs (youth, family, or other), schools, and parents, and able to be adapted to any age group in Aboriginal communities and populations. By helping the youth develop and implement healthy food strategies and resources, conscious choices can be made at the home and community levels. The project ideally will create youth ambassadors that will continue to lead by example what ‘true nutrition’ means to them.

The project addressed a communication gap identified by the Healthy Weights Forum between ‘youth’ and the ‘service provider’. This gap results in poor access to resources for the youth population, as well as a lack of youth voice in organizations. Active Youth Wellness Ambassadors from the Aboriginal communities were identified and invited to be a part of the project to ‘SPARK’ change among youth in the community, with a focus on healthy nutrition and physical activity. Models from Southern Ontario Aboriginal Diabetes Initiative (SOADI) such as the SOADI 13 Grandmother Moon Diabetes Wellness Curriculum and SOADI’s Youth program Reztore Pride inspired how to engage discussions and activities.

Food insecurity with limited access to healthy foods and recreational activity is a major problem for Aboriginal families in our community, and has been identified as a key contributing factor to childhood obesity. Childhood obesity has the potential of long lasting consequences to emotional, physical, mental, and spiritual well-being of an individual. Creating sustainable healthy change begins at the roots, which is represented by our children and giving them a voice to stop the un-wellness that continues generation after generation.

How to Use this Tool Kit

An advocacy tool kit was developed by the Youth Wellness Ambassadors, creating a peer mentor-ship experience. The “SPARK Change Your Style” project focuses on finding a voice and expressing it positively through the arts to make change. The advocacy tool kit is made up of four sections each containing activities and discussion questions which can be used individually or that can be used together.

The tool kit is intended to be used to:

- encourage dedicated programming and partnerships within organizations and schools; to provide healthy nutritious food sources to community events, programming, and gatherings.
- gain commitment from communities and organizations that provide transportation of all kinds; bikes, cars, school busses, carpools etc; so that programming is accessible

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- give service providers an opportunity to measure how well their services are providing a youth perspective in programming, planning and implementation processes.

Four components are used to explore and develop a message the youth can implement to become advocates of change. These components are:

- 1. Who Are You: Exploring our roots and culture.** Culture is found within the language and can give strength.
 - The use of Kanyen'keha / the Mohawk Language as an example.
 - Example from piece
- 2. Spoken Word and Visual Arts:** How to develop a message and the importance of how to express 'self' in a positive way.
 - Examples of how to look inside your own creativity to create a unique spoken word piece.
- 3. Telling Your Story:** How to develop a visual story with message
 - Create your own story, using the example film 'Mc Danger' created by the Youth Wellness Ambassadors and peer mentor-ship for the Spark – Change Your Style Project.
- 4. Spark:** – Change Your Style Project Film
 - Learn about what inspired this project by viewing, the project journey captured for a video storytelling piece, practising shared knowledge for workshops and resource development that was facilitated mainly by youth leading by example. The project was supported by organizational partners and guided by elder support.

Each component of the advocacy tool kit created by the Youth Wellness Ambassadors are intended to educate and promote the importance of what 'true nutrition' means to an individual, family and community. The activities and discussion questions within the tool kit modules overlap in various relevant topics for youth to begin to explore, discuss and address with dialogue and then make an action plan.

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How to Create Youth Advocates

What is Advocacy? Advocacy is a form of expressing voice through various art forms to influence decision making to create positive change for people and their environment. "Advocacy is how we transform public attitudes into action."

- Strategies developed
- actions taken
- solutions proposed

What are Youth Advocates? Youth Advocates are Youth Wellness Ambassadors that promote and engage positive change within their families, schools and communities; by leading by example and using their art form as a form of expression.

Advocacy is not only participating in a workshop or a 'day of action,' it is a lifestyle change that is engaging communities to take a position on ACTIVE Leadership in the role of health, wellness through culture in First Nation Communities.

Relevant topics to address accessibility to nutrition and physical activity.

- Understanding current surrounding environments (low economic status, poverty level, lack of money, lack of transportation, lack of accessibility, food insecurity).

What 'change' would the youth like to see in their communities?

- Understanding current nutritional education and awareness of access to this knowledge, exploring what is being taught to youth today.

Where does your food come from?

What is 'original traditional' nutrition?

This becomes a tool for youth who can pass this information on to other youth who can advocate for similar change in their communities.

- Proper education of the true meaning of 'nutrition' and wellness, and how it is passed on from one generation to the next.

Nutrition and how it affects a person's whole well-being: mind, body, spirit and emotion.

- Not having a voice that is heard.

What can you do about it?

The activities within the tool kit outlines such topics for discussion, that walk facilitators through advocacy leadership steps to make change with in the Aboriginal community. A good example would be for the youth to create a message for direct change in their home, school or community; such as advocating for consistent healthy nutritious food and programming that promotes physical activity and sustainable agriculture.

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Intro Letter from Kahsenniyo

My name is Kahsenniyo, I am a mother, a wife, a poet, an artist and an advocate. I am from the Mohawk nation Wolf clan of the Six Nations territory.

I am writing you this letter to share some teachings about advocacy and being a warrior and how the two are connected. I am doing this in hopes of igniting a fire inside you to create change in your communities around health wellness and nutrition.

The stories of warriors are many. Each one unique, each one carrying their own message, songs, history and legacy. Most importantly each warrior is a regular person with a fire burning strong inside them. A fire for their people. Their community and the coming generations. You see, Haudensaunee people believe that we must think of the coming generations in all decisions we make. We believe that we have a voice and that together we can accomplish many things. A warrior is someone who advocates for what they believe in. They use their voice respectfully, with love in their hearts in hope of change. Each and every person has the ability to be a warrior. When we begin learning about issues of the world whether it be poverty, destruction of the earth, lack of access to healthy food or any other injustice we start building that fire. Each book we read, each documentary we watch, each enlightening conversation we have and every experience we go through adds another piece of log to our fire. We must search for knowledge, ask lots of questions and listen. I would like to encourage all of you warriors to think, to listen and to learn. Think about the food that you eat. Think about where it comes from, who planted it, how much work went into each and every meal from the seed right to your dinner table. Think of how sacred your body and spirit is. Add logs to your fire to keep it burning, find your voice and create a change in the world; starting with your home, school and community.

Kahsenniyo Tahnee Wilson

Mohawk – Wolf – Six Nations of the Grand River

II FACILITATOR BIOGRAPHIES

Kahsenniyo – Tahnee Wilson



Kahsenniyo is from the Mohawk Nation, wolf clan. She is from Six Nations. A mother first, but also a poet, activist, youth worker, advocate as well as a community organizer. Kahsenniyo transforms her love for her community, people and family through her passionate performances. A beautiful story teller, she walks her audiences through her historical frustrations with indigenous struggle.

Wes Day – Fresh Shift Productions



My name is Wesli Day. I am an Ojibway filmmaker from Serpent River First Nation. My work focuses mainly with aboriginal culture and language. I began making films from an early age, bounced around with drugs and finally found my culture. Combining the gifts of drawing, writing and story telling, I found a passion in giving a voice to the First Peoples of North America. Once I had made up my mind I decided to attend the TV Broadcasting and Video Production course at Canadore College in North Bay Ontario.

Upon graduation I began working immediately within First Nations communities and haven't looked back. I am currently working with the Oneida of the Thames First Nation to document and encourage language use in their community. As I write this, there are approximately 70 fluent Oneida speaking people in the world! I hope you enjoy the efforts of all the people behind this project. I feel it is vital for our youth to begin to wake up and realize their potential. Whether they are challenging the way we look at food, or making sure that changes occur in their communities to make healthy choices possible, we must continue to support them. Food is Freedom!

Tehkanere – John Henhawk



Tehkanere is from the Mohawk Nation - Turtle Clan from the Six Nations of the Grand River Territory. He is a graduate from Brock University with a Bachelors in Business. Tehakanere was the original Youth Coordinator with SOADI who had launched the Reztore Pride Youth Initiative's Hip Hop Albums and tour. Tehakanere is an advocate and youth leader who currently studies the Kanyen'keha (Mohawk) language.

III CREATING YOUTH ADVOCATES

Introduction

These are a series of workshops that will have facilitators walk through step by step how to create an Advocacy Action Plan) around health and wellness (blank worksheet found in appendix. Please note that these particular workshops will require facilitation or Youth Leadership to take a guiding role in progressing and materializing the outcomes with follow-up throughout advocacy process. Each component of the Advocacy Action Plan has a separate workshop that pertains to it.

Objective is to:

- Identify issues and concerns that the participants have around health, wellness and nutrition in their home, school and communities.
- Create an action plan to address issues through various art forms.
- Promote and advocate action plan to make change in communities.

Outcomes are:

- Have an understanding of what advocacy means.
- Have an understanding of individual and collective nutrition assessment and needs of home, school and community.
- Explore Spoken Word & Message Development
- Explore various art forms of expression, while combining message into action.
- Develop a presentation of specific solutions to deliver to a particular Stakeholder.

Step 1 – Planning

This section is dedicated to exploring a needs assessment in the home, school and community.

The following is a list of example questions intended to assist the facilitator in identifying the youth's issues around health, wellness and nutrition. As a facilitator ask the participants these questions and right the answers down.

Questions

1. What does health and wellness mean to you?
2. What is the relationship with your food/nutrition?
3. Do you have a grocery store that your family can easily get to? How often does your family go?

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4. What kind of food is served at community events and programming. Is it healthy or unhealthy?
5. Does your school have vending machines with healthy or unhealthy options? What does your lunch look like?
6. How do you keep active?
7. Do you have a track, trails or sidewalks that you can walk to keep active?
8. If so do you use them? Why or why not and how often do you use?
9. Do you garden? If so share your experience. If not why not?
10. What does food with spirit mean to you?

Facilitator Tips

These questions are intended to only be a guide for you, they can be changed so that they are more specific to the intended audience, topic and locations addressing.

This section is intended to be an assessment of individual's nutrition literacy. This section can be paired with interactive activities from the Southern Ontario Aboriginal Diabetes's Initiative 13 Grandmother Moon Diabetes Wellness Curriculum located at www.soadieducation.ca.

Activities include:

- How Much Sugar in that Drink Display
- This is Your Stomach
- Tree of Health and Wellness
- Web of Life
- Cabbage Pass
- Power of Words
- Five White Gifts Display
- Nutrition Bingo
- Label Reading
- Come Play With Me

Step 2 – Organize Message

This section explores what the message is, ideas for change, the desired solutions and outcomes.

- Have participants go through questions and brainstorm solutions for positive improvement.
- Have the group pick one solution they feel strongly about and they feel can be advocated to make positive change.

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Write it down

- Write a quick statement
 - This doesn't have to be a big long statement but it is important to have something written down that address what the issues are and what the suggested solutions are. These are just simple questions to guide the process of writing a statement
- Write who you are
- What the issue/concern is- it may be beneficial to talk about several answers given from step one to give more context.
- What u are suggesting for change.

Facilitator Tips

This section is intended for youth to brainstorm solutions to barriers that were explored in Part A. This is a fantastic place to utilize the Spoken Word interactive activities found in the Appendix. These activities are for engaging youth in issues of health and wellness and using poetry as a tool for expression, advocacy and change.

Activities Include:

- Sharing Circle
- A Word Play
- Poetry Puzzles
- Rhyming Lists
- Something to Remember

This is also a great time to explore other youth initiative and examples of messages made into advocacy for positive change in home, school and community. Great examples to check out:

- Right to Know
- Children's Lands
- Food Fight
- Reztore Pride
- Shannen's Dream

Step 3 – Implementing

Art is a really effective tool for advocacy. In this section the intention is to develop a strategic plan how to express the message in a desired art form to affect movement and change?

Some elements to consider are:

1. Mobilizing Neighbourhoods and Communities – Build knowledge and skills at all levels of the community to advocate for programs and policies that are effective in increasing children's access to healthy food and physical activity.
 - engage communities on what programs and policies that are working
 - engage communities on programming that are not working
2. Fostering Coalitions and Networks – Engage the community and other stakeholders in identifying key community issues that affect children's access to health food and physical activity, and work with these coalition partners to develop a strategic plan for intervention and solutions.
 - pop machine free schools and building of organizations etc
3. Promoting Community Awareness – Support media or public awareness campaigns in the community that address specific barriers to healthy eating and physical activity, and eliminate the environmental barriers that prevent healthy lifestyle behaviours.
 - The Film Mc Danger brought community events and the film illustrated in a non-focused way, some of the barriers to a healthy lifestyles.
4. Influence Policy and Legislation – Advocate for support and support the development of policies that increase access to physical activity and healthy food for children, and/or restrict access to unhealthy food.
 - SOADI's Nutrition Policy adopting Curriculum to strengthen cause because it incorporates the Youth's perspective on Needs assessment on existing and non-existing programming.
5. Change Organizational Practices – Collaborating with multi-sectorial partners to advocate for the implementation of policies and procedures within organizations and groups that serve children and access to physical activity for all children.
 - Establishing a partnership with a provincially funded organization that works with aboriginal organizations, agencies and the local integrated health networks as a resource for promotion of wellness, healthy life styles and diabetes prevention. The Advocacy toolkit will be promoted and implemented.

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Facilitators Tips

Key thing to keep in mind is how is the message in the desired art form going to affect movement and change?

Depending on your group you could use the other workshops outlined in this curriculum to implement your message through art forms and culture. Three Stages of Story found in the appendix is a perfect way to explore how to develop 'a story' to depict through art.

Step 4 – Sustainability

In this section, the sustainability of the resource produced is addressed. Can the resource being produced be sustainable?

- How would the youth be able to sustain knowledge learned and share with community?
- How can the resource be a 'tool' for change?
- How are to tools created address barriers to access to nutrition and physical activity?

Facilitator Tips

In the SPARK – Change Your Style project a 15 minute film titled “Mc Danger” was created by a group of Oneida of the Thames First Nations Youth. The project collaborated with the Oneida of the Thames Community Hall Youth initiative over 6 days. Within those 6 days, the youth learned about film making, brainstormed, wrote the script, designed the set and costumes, filmed, edited and did a screening to the Oneida Community. “Mc Danger” is used as an example to illustrate how Spark-Change Your Style, used the model to demonstrate and implement an Advocacy Tool. The film was launched and was introduced at various events by the Oneida youth film makers, supported by the Spark-Change Your Style Youth Advocates. The Project made a presentation to Stakeholders which was made up by Aboriginal and non-Aboriginal organizations, Band Council representatives, education institutions, and elders; the youth used the opportunity to share through their film plus communicated their ideas of how they envisioned a healthier community.

Accompanying the comedy “Mc Danger” film which is accessible through youtube; are discussion questions that engage youth to depict relevant topics that address access to nutrition, physical activity and healthy programming to First Nations Youth.

The Youth Advocate Toolkit was adopted by a provincial aboriginal wellness organization's Nutrition Policy. The Southern Ontario Aboriginal Diabetes Initiative's Nutrition Policy campaign is intended to increase community's access to healthy programming; by promoting Aboriginal's Organizations, agencies, schools, Band Councils to adopt the Nutrition Policy and lead by example. Some examples of the SOADI Nutrition Policy goals include:

- establishing pop free buildings
- nutritious food only at potlucks and programming

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- increasing and promoting physical activity for employee's and community members through existing and new programming

The Spark-Change Your Life Style bridges the gap to measures how well the service providers are servicing the youth regarding nutrition and physical activities; creating a model and assessment tool for other programs and initiatives.

Step 5 – Stakeholders put into action!

Who is a stakeholder?

A stakeholder are people, positions, organizations and political parties that have influence to help make change and policy change within communities.

- Clan mothers& Elders
- Traditional Chiefs
- Council Chiefs
- Government officials
- Local provincial MMP
- Aboriginal Liaison within School Boards
- Health Centres and Organizations
- Parents
- Teachers and Guidance Councillors
- Social Services
- Aboriginal Agencies
- Other Youth and Student Groups
- Principals
- Other Advocate Community members

Steps:

1. Identify who the local stakeholders are in your community.
 - Who are the people that your group can share your ideas to?
 - Who can influence and make change?
 - Create a list of people and organizations who you feel would be interested and who needs to hear this message.
 - The more support that is gained makes the movement stronger!
 - A great example is Idle No More

Example if your group decides to advocate for healthy options in the school vending machines your stake holders would be principals, teachers, and guidance counsellors
2. Contact people identified and set up a meeting to present groups' ideas and or resources developed.

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3. Once a meeting is set up have youth advocates attend and read their statement that they wrote collectively and see where it takes you.
 - More support that is demonstrated makes the movement stronger!
 - Have family, friends, teachers etc. come and support while youth present to stakeholders.

Facilitator's Tips

This particular step will more than likely require facilitators help and follow up.

Another great idea is to have the youth organize an event that encourages stakeholders to attend. At the event the youth advocates can make a creative presentation of what they have developed and resources created.

Example: 'What's Good In Your Hood', all health agencies and relevant Key Stakeholders, friends and families to be invited to attend for the youth advocates film screening. The First Nations Agencies, organizations and programming were invited to come and set up booths like a health fair; displaying youth& family appropriate nutrition and physical fitness resources for families. The youth would also have a booth displaying their food literacy and advocate tools developed.

IV. TAKING IT TO THE NEXT LEVEL

Making Policy Change

Policy: is a rule that governs

Policy Change: advocating a change/amendments/adoption of a rule so that it is better for the people.

Example, similar to the tobacco laws/policies of having to stand 10 feet from a building; the same policy can be created for a pop free environment, whether it be a home, school, or work environment.

How to make change happen at home, school, and community levels.

- Strategy building and problem solving.
- Who to share message with (stakeholders and key decision makers).

The desired outcome with your help is to use the curriculum pieces developed by our youth to advocate to your local decision-makers, such as traditional chiefs, council chiefs, local and provincial political representatives and members of parliament, school boards, health services, social services, and parents for the development and implementation of strategies to increase access to Aboriginal food, health practices, and cultural awareness. When implemented, ideally these strategies will increase the level of food security in local Aboriginal communities and, in the long term, will contribute to the reduction of obesity rates among Aboriginal children and youth.

Get kids talking about what they like about their environments, and what needs to change in their environments!

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Youth Advocacy Action Plan Worksheet

Step 1 Planning - needs assessment

- *Identify change wish to see, goal (what and why)*

Step 2 Organize Message - spoken word

- *What is the message wish to be delivered*

Step 3 Implementing - art forms

- *Who is the recipient of message*

Step 4 Movement - task lists

- *List tasks and actions that would need to be taken*

Step 5 Sustainable - tools

- *Who is responsible for what, time line*

Step 6 Stakeholders - putting into action

- *List (identity) local stakeholders and people/organizations that can make change*



APPENDICES

WORKSHOP EXAMPLES

Introduction

This section is to explain the purpose and intention of the workshop, examples to address are:

- Define what the objectives and desired outcomes if the (what should the participants be learning, what should they know at the end of the workshop).
- Provide an overview of the components
- Provide some possible ideas of how the curriculum can be adapted for different audiences (i.e. youth group vs. classroom setting)

Curriculum Activity Template

Each curriculum may be composed of more than one activity. These activities can be interrelated, or may build on the previous experiences of the previous. There should be several sections to the curriculum activity. These titles of these sections can be changed to meet the needs of the objectives and outcomes of your section. Each activity section should have information on:

- Preparation
- Set-up
- Experience/Action
- Debrief
- Who intended for

Preparation

This section should provide some brief insight into the purpose of this specific activity. If there is only one activity in the curriculum then this purpose will be the same as in the introduction. If there is more than one activity then this might be more specific than the purpose outlined in the introduction.

If based on a video, provide some insight into a discussion or activity to take place before viewing the video. This section is supposed to help participants reflect on what they already know or their feelings on an issue. It will allow them to be more aware of their knowledge gaps and learning opportunities moving forward. It can also set the tone for the rest of the activities.

A leader can suggest some talking points if it applies to the topic:

- Clarify that it is ok to share opinions; safe space to ask questions
- How individuals are feeling before they start?
- What do participants know about the topic? What do they want to learn?

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Set-Up

This section will prepare the leader/group for the activity. Be sure to indicate if the activity can be completed independently of other activities, or if it is paired with another activity in the curriculum. For example, does Activity A need to be done before B, or can be B be complete at any time?

Ensure that there is a clear list of resources that are need for the activity. Everything needed should be listed. Some examples of resources that may be needed:

- Paper, notebooks, pencils, pens
- Flip chart paper, markers
- Glue, tape, string, scissors
- Fabric, newspapers, magazines
- Video, television, computer
- Other?

Experience

This should the main activity. It should include clear directions to what the participants and the leaders should be doing.

For an activity not involving a video:

- What action is being taken? What steps need to be followed?
- What should the participants be thinking about?
- Is this independent work or group work? Several small groups or one large group?
- What should the participants be doing with this information?

If they are watching a video:

- Should the participants be taking notes?
- What should the participants be focusing on?
- How many times should they watch the video?
- Is this independent work or group work? Several small groups or one large group?
- What should the participants be doing with this information?

Debrief

This section should be used to reflect on what has just been done. It would be a times used to answer any questions participants still have, to reflect on what participants have learned, and how they are feeling about the topic. Some ideas for this section could include a discussion or a journal entry, but tailor this to make sense to your curriculum.

ADDITIONAL RESOURCES

This section can include additional information that the group may find useful:

- Websites, videos
- News articles
- Books – fiction and non-fiction
- Other curriculum pieces

COMPLETED YOUTH ADVOCATE WORKSHOPS

The intention is for the Youth Advocacy Tool Kit to be adopted by parents, education systems, student bodies, after school programs, camps, etc., to be able to discuss what 'true nutrition' means to each individual and groups. Topics addressed range from accessibility to sustainability with regards to nutrition, healthy eating, physical activity and what they can do to have their voice heard to create positive change.

Spark-Change Your Style project had produced 3 advocacy tool themes of how to engage youth with advocacy to create positive change within their home, school and communities. The themes that were created consists of:

Spoken Word "Power of Voice" Curriculum

Power of voice and the Spoken Word theme is intended to engage youth in issues of health and wellness. Spoken Word activities use poetry as a tool for expression, to create a message for advocacy and change. Expression is an important life skill that promotes an outlet, which gives a youth a youth opportunity for stress relief, being heard, and feeling of making a difference. This workshop the participants will brainstorm on a 'needs assessment' to possible barriers and choose one specific idea for change to work towards.

Three Stages of Story Curriculum

Telling Your Story is a theme which explores how to express the created message from the power of voice and develop a visual story to represent the meaning of the message. Composing expression through visual arts is just as important as the message being portrayed. Visual arts may be expressed in a number of ways, and using film is a fantastic opportunity for a group project to tell a story creatively to advocate for positive change.

McDanger Film "Advocating Change"

Mc Danger, is a 15 min film that portrays youth from the Onieda Community having to partake in an epic journey with unforeseen twists and turns "to get their mama a burger." Filmed entirely on Onieda Reservation, the film gives a back drop in a comedic way to typical life on the rez. The participating youth were given the opportunity through facilitated focused discussions exploring: community needs assessment, what they would like to see, and how they can take action into advocacy. Their ideas were brainstormed and compiled to create a short film 'Mc Danger' which they had written, directed, filmed, created props and edited within 5 days. The film engages several topics that can lead discussion questions and activities regarding accessing nutritious food and physical activities in the home, school and community.

Film Worksheet included

Orthography of Mohawk, Use of Language

Who are You? Is a theme that explores the importance of language that enhances the understanding of culture, which is intended to help youth to begin to understand themselves. An understanding of who they are, will help an individual to know what their beliefs are and what they feel are important to them.

Spoken Word “Power of Voice” Curriculum

Introduction

Objectives

Empowerment

Engaging youth in issue of health

Use poetry as a tool for expression, advocacy and change.

Outcomes

At the end of this curriculum the participants will have one specific idea for change that they can follow through with

The participants will have a collaborative poem

They will learn about health by listening to others and forming their own opinions

Overview

The entire curriculum is designed to be done in a group setting. It is also designed to have each activity build on the next so it is helpful to do them in order. It has two parts. Part one is a sharing circle for the participants to begin talking, thinking and engaging in the issue of health. Part one will also have them create solutions to healthy living.

Part two is poetry as change. Based on the inspiration and ideas generated from part one the participants will work to create a collaborative poem. They will work through three different writing exercises to develop the poem.

Activity “sharing circle”

Preparation

The idea for this activity is to simply get participants thinking and engaged with the issue of health and nutrition. To have them share ideas and thoughts as a group. Hopefully at the end of the discussion the participants will have an idea for change in their community that they can do. It can be something very simple.

Set up

Flip chart

Marker

Semi circle

Experience

Simply pose these questions one at a time and write down the answers that the group gives. Have them yell out answers. Use answers given throughout exercise to come up with solutions.

1. What does it mean to be healthy
2. What makes it difficult to eat healthy
3. When is it easier to eat healthy
4. How did we maintain diet a healthy diet 200 years ago?
5. How did we maintain exercise 200 years ago?
6. Can we use any of these things to be healthy today?
7. What makes it hard to be healthy/eat nutritious your community
8. Lets dream what does our ideal community look like?
9. How do we make that happen?
10. Come up with one idea to present to make these changes.

Poetry puzzles

Preparation

In this activity the participants will work through several writing exercises together as a group to create a poem. It is important to note that Poetry is a tool for social change and advocacy, this is the goal of this activity. The participants will Draw upon experiences of overall project to write a poem. It is important to be encouraging and remind participants that all words are poetry. Each section of this activity will build on the next so after all sections are completed you should have enough material that they have created to work with to create a poem. It is your role as a facilitator to simply guide the process and help them piece a poem together kind of like a puzzle.

Set up

Set room up in semi circle

Have flip chart to write on set this at the head of semi-circle

Have a blank wall, chalk board or white board to stick pieces of paper on

Markers

Pens or pencils

Cut paper into strips big enough to write on sentence on

Sticky tack

Action section "A" WORD PLAY

1. Hand out pieces of paper and pencil
2. Ask participants to reflect on all the things they have learned, talked about, shared and what others have shared
3. Ask them to write one sentence on the piece of paper, it could be a thought, a word, a phrase, a question, solutions, whatever they feel like writing
4. Go around circle and have them share to the group what they wrote
5. Acknowledge and thank them for sharing!!
6. Ask the group to pick one sentence that they really liked, if there is more than one that's ok they all will hopefully be used
7. Stick whatever sentence is chosen on the board/wall
8. Ask them to come up with another sentence based on the one chosen and write it on paper and stick it underneath the first sentence on the wall
9. Then ask them to come up with a sentence based on the second one and place it on the board/wall
10. Repeat this process until they run out of ideas
11. Once they run out of ideas move on to another sentence written from the original pool of sentence and repeat process

Facilitators tip

Pay attention to participants, give them opportunity to come up with answers but if they are stumped that's ok move on to next sentence. This allows them to enjoy the process a bit more and feel less awkward and uncomfortable. Write down everything they throw at you it is being placed on the wall with sticky tack so that you can move sentences around.

Action section B-EDIT EDIT EDIT

1. read through your wall together, some sentences may flow together some may not. The group may see a better place for a particular sentence if so place it there and keep going. If you have a sentence that doesn't rhyme point that out and create sentence that rhymes by simply asking them to come up with a rhyming sentence
2. if they are unable to come up with a rhyming sentence skip to section C

Action section C-RHYMING LISTS

- 1 what ever sentence you are trying to rhyme with have the group come up with one word that rhymes with the last word of the sentence ex. If you are stuck on a sentence like "people gotta move their feet" and try and rhyme as many words with FEET as you can. Write these words in a list on the flip chart.
- 2 You will now have a whole list of possible rhyming words to work with to create sentences

- 3 You may make one sentence or several however many you make post them on the wall with the rest of the poem.
- 4 If there are other sentences that don't rhyme repeat same process of rhyming lists for them and place them into the poem

SECTION B- EDIT EDIT EDIT REPEATED!

- 1 go through same process until they run out of ideas
- 2 You will flip through editing and creating all at once when you have a foundation of a poem to build on. Just go where ever they need to go

Facilitators tips

there may be some sentences that just aren't working that is ok remove them and move on

just keep playing with these different activities until they feel good about the piece or you run out of time

Debrief

Have them read through the poem one last time!!!!

The 3 Stages of Story

STAGE 1: Pre-Production

Idea, Story, Script, Story Board, Locations, Planning.

STAGE 2: Production

STAGE 3: Post-Production

Image and Sound Editing, Special Effects and
Sound Track

“There are those who make movies and those
who talk about making movies.”

-Jode Kechego

STAGE 1:

Pre-Production

Idea & Story, Script, Story Board, Locations, Planning.

“What’s it about? Who’s it for? Why would people enjoy it?
How will you pull it off?”

IDEAS & STORY

- ★ BRAIN STORM
- ★ Keep a Notebook
- ★ Write down everything
- ★ Newspapers and Library Internet
- ★ What is trendy & what has been lost?
- ★ Culture (from POP to Traditional)
- ★ Create CHARACTER, THEME and SETTINGS
- ★ Walk a Mile in your Characters Shoes.

CHARACTER DEVELOPMENT

- ★ Know your character
- ★ What are their wants and dreams?
- ★ What are their fears?
- ★ What is their history?
- ★ Do they have mannerisms?
- ★ Audience must sympathize with the character

ELEMENTS OF STORY STRUCTURE

- ★ Protagonist
- ★ Antagonist
- ★ Supporting characters
- ★ Setting and time period
- ★ Genre
- ★ It's all about feeling & CONFLICT

THREE ACT STORY STRUCTURE

ACT 1

- ★ INTRODUCE characters and environment
- ★ CREATE an inciting incident
- ★ BUILD sympathy for main characters
- ★ The main goal or problem the Protagonist will face in the second act is ESTABLISHED

ACT 2

- ★ Protagonists encounters internal and external opposition to achieving their goal.
- ★ Protagonist narrowly gives up or reaches a breaking point
- ★ Protagonist must find moral courage or strength to keep going

ACT 3

- ★ Protagonists is forced to face the Antagonist and/or the problem
- ★ PROTAGONIST MUST OVERCOME OR CHANGE IN ORDER TO ACHIEVE THEIR GOAL
- ★ Protagonist usually defeats the Antagonist
- ★ CONCLUSION (Victory!)

LET'S WRITE THIS!

STORY OUTLINE

- ★ Point Form
- ★ Brief
- ★ Main Plot Points
- ★ Main Characters
- ★ What you would say if someone asked what the movie is about.

BEGINNING DRAFTS

- ★ Includes Dialogue and Action Line all the Characters and Events of the Film
- ★ Revised and reviewed
- ★ Second Draft becomes more detailed as ideas Flow
- ★ Third is polished
- ★ 1 page = 1 minute depending on scene / action

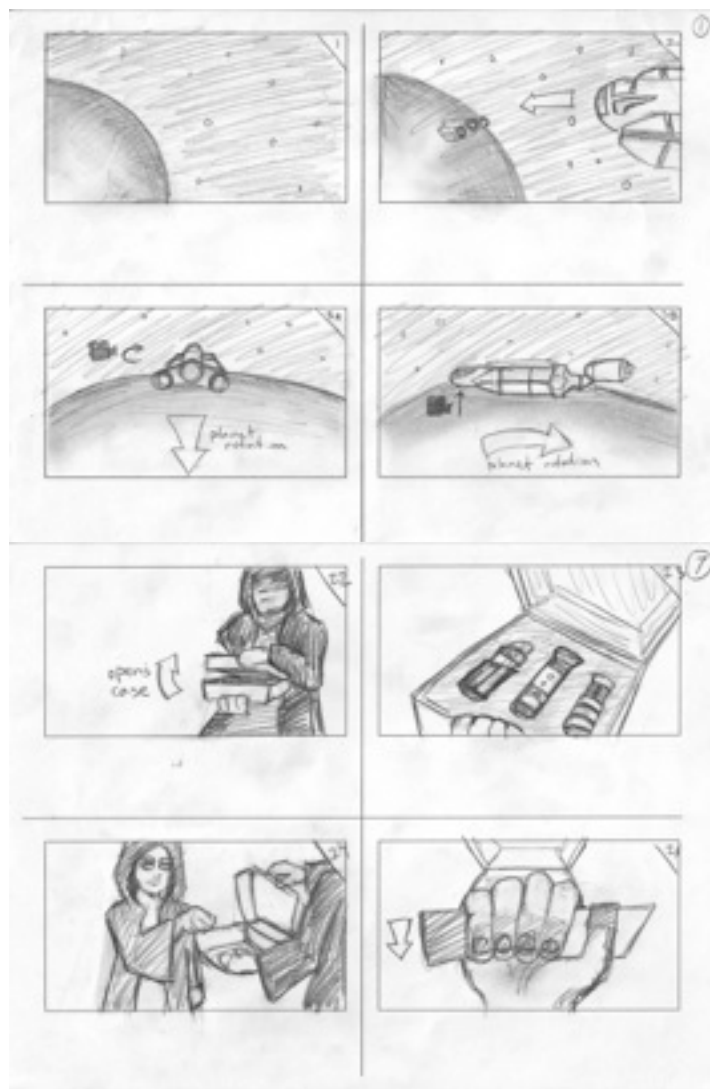
FINAL DRAFT

- ★ Reviewed by Peers or Professional Writers
- ★ Script is used to solicit an agent to represent them to take script to major studios.
- ★ Used to get funding or begin shooting.
- ★ Will Change!

STORY BOARDS

How They Work

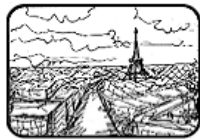
- ★ Scene is visualized and drawn shot for shot with action and camera direction
- ★ Used to plan out scenes and technical requirements
- ★ Used to rearrange shots saving time and resources
- ★ Today many storyboards are done in 3d - called Animatics (show animatic)



GET THE SHOTS

- ★ EST - Establishing Shot (usually wide)
- ★ WS - Wide Shot
- ★ MS - Medium Shot
- ★ CU - Close-Up
- ★ POV - Point-of-View
- ★ OTS - Over-the-shoulder
- ★ TILT - Up & Down
- ★ PAN - Left & Right
- ★ ROTATE - Circular Rotation
- ★ JIB or CRANE UP / DOWN
- ★ DOLLY IN / OUT (or push in/out)
- ★ Zoom IN / OUT
- ★ TS - Tracking Shot

THE STORYBOARDS



An establishing shot of the city of Paris.



A long shot of the monster stopping traffic.



A close-up of a frightened passerby.



A medium shot of two characters discussing a plan.



An over-the-shoulder shot of a character in conversation.

THE CAST & CREW

DIRECTOR

- ★ In charge of making sure the overall production reaches its creative goals
- ★ In charge of organizing crew to get the correct shots to tell the story.
- ★ Works with actors and writers to ensure a great performance.
- ★ Must be able to lead a team and identify problems and fix properly fast.
- ★ Must be able to make quick decisions

CAMERAMAN

- ★ Studies the story board and art design
- ★ Works closely with the director to achieve a great shot
- ★ Communicates with crew and cast when shot needs to be fixed.
- ★ Has knowledge of camera equipment and lighting techniques

SOUND TECH

- ★ In charge of audio recording during the the shoot
- ★ Able to find great position off camera to record sound.

LIGHTING/GRIP

- ★ Carrying, unpacking and loading gear.
- ★ In charge of lighting various shots
- ★ Making sure the location is safe and ready for the crew and cast.

ACTORS

- ★ Be prepared to be uncomfortable
- ★ The script should be studied and lines memorized well before shooting scene.
- ★ Must be able to communicate with director and feel comfortable taking direction.

LOCATION & PROPS

Location

- ★ SCOUT locations ahead of time...take pictures.
- ★ Must best express your overall feel for scene.
- ★ Kitchen and Bathrooms
- ★ Transportation and parking
- ★ Noise and Electronics
- ★ Ample Power Supply
- ★ Make compromises
- ★ Written Permission from Property Owner
- ★ Safety First!
- ★ Have a Plan B location.

Props

- ★ Make a Prop List
- ★ Designate an area for storage and keep it off limits until ready to shoot.
- ★ Costumes must be stored when not shooting.
- ★ Safety First!

HOMEWORK:

- ★ Decide who in your group will bring the following: props, costumes, actors, locations, etc...

STAGE 2

Production

Recording and Directing

"What I love about new technology is that it really pushes the art. It really pushes it in a way that you can't imagine until you come up with the idea. It's idea-based. You can do anything."

-Robert Rodriguez

Creative Native Meets Technical Ninja

- ★ The industry is financially based.
- ★ You must be open to adapting new technology and gaining new understandings to master the technical side of filmmaking.
- ★ Don't be intimidated by technology that seem too difficult to understand - these are tool you can learn.
- ★ Film is an art form, do not let the technical side distract you from creating beauty.

Know Your Gear

- ★ FIRST RULE: Broken Gear =No Production
- ★ Take great care to protect your gear
- ★ Keep it in a safe place when not recording
- ★ Never leave it on a tripod that is not secure and sandbagged.
- ★ Keep it in its case on the ground with the lens cap on when not in use.
- ★ Be mindful of your environment - temperature, humidity, dust/dirt.

Before You Roll

- ★ Know your Camera
- ★ Lighting is Key
- ★ Review Script / Scene
- ★ Shot Blocking
- ★ Plan Movements / Camera & Body Position
- ★ Understand Composition
- ★ Charge Batteries
- ★ Keep Blank Memory / Tapes
- ★ Equipment Checklist
- ★ Access to Electrical Power
- ★ Prepare for the Unexpected!

DP Knowledge

Director of Photography (aka cinematographer)

- ★ Secure camera, load batteries and media.
- ★ Check focus, sound, & white balance before rolling.
- ★ Adjust your lighting / settings.
- ★ Tripod your shot or roll hand held, but remain steady and fluid - watch your footing.
- ★ Rehearse camera movements. Pay attention to your body movement & surrounding objects.
- ★ Do you need to adjust focus and iris while rolling?

Learning from the Pros: Apocalypse Now



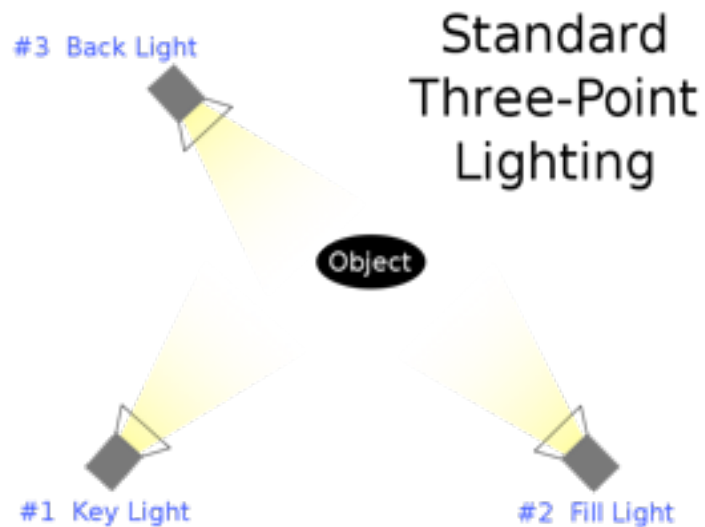
"Where do we come from? What are we? Where are we going?"
Oil painting by Paul Gauguin 1897

Let There Be Light!

- ★ Lighting creates mood and helps to reveal your characters and the feel of the scene.
- ★ Two scenes lit differently can create vastly different reaction from the audience.
- ★ Depends on your set layout / location
- ★ Depends on your available light
- ★ White balance exposure
- ★ What's your wattage?

3 Point Lighting

- ★ An Industry Standard, mainly used in interviews today.
- ★ Consists of 3 lights set up around object/person
- ★ Key, Fill & Back Light
- ★ In indoor shots the key is commonly a powerful light. In outdoor daytime shots, the sun often serves as the key light.



3 Point Lighting Example



Audio Production

Half of what you see is what you hear.

- ★ Boom Mic
- ★ Lav Mic
- ★ Condenser VS Dynamic
- ★ BG Noise, Wind
- ★ How to get clean audio
- ★ Room Tone
- ★ In Camera VS External
- ★ EXTERNAL audio recorder.
- ★ Levels : -12db unity
- ★ What is dynamic range?
- ★ Zero (0) peak or red (clipping)
- ★ Ride your levels
- ★ Noise reduction vs distortion
- ★ Wireless interference
- ★ Battery power vs Phantom power
- ★ Follows the Mood
- ★ Standard quality: 48KHz 16bit Stereo
- ★ Mono, Stereo, 5.1 & 7.1
- ★ Software: Soundtrack Pro, Adobe Audition, Garage Band, Audacity (FREE)

STAGE 3

Post Production

Image and Sound Editing, Special Effects and Sound Track

“The future will be thrown to the editors.”

-unknown

Editing

- ★ Editing controls your audiences' reactions
- ★ Speed of the cuts VS timeline of the film
- ★ Editing uses symbols to communicate messages
- ★ You will draw attention to specific elements and ideas depending on what you want people to see
- ★ Colour affects feel - change it to your advantage
- ★ Takes a Long time
- ★ Take frequent breaks - step away from your work.
- ★ Get outside opinions
- ★ Avoid jump cuts
- ★ Line of action
- ★ Don't assume the audience knows what you are thinking
- ★ Pacing - keeping the flow
- ★ Using Time - Time Ramping
- ★ Shooting Ratio
- ★ Computer Power
- ★ Importing & organizing media / files
- ★ Test Screening
- ★ Get that rough cut done!!!!

Effects

- ★ Colour Correction
- ★ Colour Grading
- ★ Time of Day - Day for Night / Night for Day
- ★ Slow and Fast Motion
- ★ Blurring
- ★ Rotoscoping and Compositing
- ★ Green screen Effects
- ★ 3D Animation

Sound

- ★ Half of what you see is what you hear.
- ★ Think sound and what conveys the best message for the scene.
- ★ The audience will notice bad sound before a bad cut.
- ★ Timing with sound is critical.
- ★ Visualize sound in layers.
- ★ What is the sound-scape?

Musical Score

- ★ Not Just Music videos
- ★ From Orchestral to Pop
- ★ The song selection must fit the pacing and mood of your scene
- ★ Each director's taste may be completely different
- ★ Mixer - recording studio
- ★ Instrumental, electronic, or vocal?
- ★ Digital music (synth) VS live recording
- ★ Use what you can but get permission!!!

HEALTHY FOOD **FILM WORKSHOP** **CURRICULUM**

Prepared by:
Wesli Day

GOAL: To promote healthy views on food and physical activity in the community through media arts.

Objective:

To train youth in various film making techniques: pre-production, production and post production. Youth will collaborate with the community to create a film about healthy food and physical activity.

Course Requirements:

- Video Camera and working knowledge of how to use it.
- Computer with editing software
- Experience in Film Production Pre, Pro and Post
- High speed internet connection.
- Pens paper and handout

BREAKDOWN OF THE WEEK

MON

TUE

WED

THU FRI

Introductions

Shooting & Acting

Editing & Premier

Film Making Basics

Story and Script Development

MONDAY

INTRO

Camera and lights on display in classroom with tv/projector set up and internet.
Students are given handout with pens and handouts

9:00 - 9:30

MEET and GREET with Food Fight Video Discussion

Students are briefly introduced to the instructors and asked to tell a bit about themselves

They are shown the youtube video:

FOOD FIGHT: Bullies Poisoning The 'Hood Get Splattered! -- Earth Amplified, feat. Stic of Dead Prez

<http://www.youtube.com/watch?v=mu8QthlZ6hY>

Students are given the first handout:

FOOD FIGHT VIDEO Let's Break it down.

They are shown the video again and asked to follow along and answer the questions.

9:30- 12:30

HOW 2 MAKE A MOVIE Presentation

Students are given a powerpoint and handout and are shown the camera and equipment they will be using and encouraged to try them out.

12:30 -1:30

LUNCH & Snacks

1:30 - 2:30

Story Development

Students are encouraged to brain storm ideas and come up with a general plot for their film. They create characters and scene ideas and in the end decide as a group the overall plot for the film.

2:30 - 4:30

Script development & Run Thru

Upon deciding on their plot for the film the students are broken into 2 groups.

The first group will be in charge of writing their script and storyboarding scenes

The second group will use the equipment to roughly act out a scene in their film.

They will rotate a few times as the script is developed.

NOTE: Students are encouraged to stay if they wish to complete the script.

HOMEWORK

Finish Script and various story boards of scenes. Find costumes and locations required for first day of shooting.

TUESDAY

9:00 - 4:30

SHOOTING ON LOCATION

WEDNESDAY

9:00 - 4:30

SHOOTING ON LOCATION

THURSDAY

EDITING Rough CUT

9:30 -12:30

Rough cut editing.

Each member will take turns cutting a scene or working on the soundtrack

12:30 - 1:30

LUNCH

1:30 - 4:30

Rough cut editing.

Each member will take turns cutting a scene or working on the soundtrack

FRIDAY

EDITING Final CUT and PREMIERE

9:30 -12:30

Each member will take turns cutting a scene or working on the soundtrack

12:30 -1:30

LUNCH

1:30 - 4:30

Final cut editing.

Each member will take turns cutting a scene and working or working on the soundtrack

4:30 - 5:00

Break and set up for Premiere

5:00-6:00

Premiere Film in front of Friends and Family.

McDanger Film “Advocating Change”

Film Worksheet

Mc Danger Film

By the Oneida of the Thames First Nations Youth

Youth Engagement Questions for Home, School and Community

Please note: prior to watching films, remind students that it is important to pay attention to what they see, hear & feel; but ALSO what is NOT seen, heard or felt.

1. How much impact do commercials have on our everyday life?
2. What was ‘mama’ talking about when she said.... No more: white sugar, white flour, salt, butter and bannock?
3. What was the irony from the opening scene?
 - Mama was complaining they don’t have enough exercise (too much TV she has watched everything already there is nothing new & boys too much video games).
 - She sends boys out to get a ‘burger’ and stays home on couch.
4. What are some social economic status examples, can come from film or other.
5. What was the purpose of the characters “Sugar Baby” and “Steve”?
6. What is the portrayal of ‘sugar’ in the film?
7. What was the purpose of ‘the Salad Bowl’ and the ‘24 Carrot Gold’ character?
8. Have you ever heard of a Big Mac referred to as poison before? How was it meant as poison in the film?
9. Do you think the 2 ½ year old Big Mac is true?
10. Bones had said he was eating healthy, why does he still have a belly?
 - Hint: 24 Carrot offered to spar, Bones gave the feeling he does not like to exercise.
 - However he is conscious of eating and what goes into his body, that is a big step!
11. What all modes of transportation did the main characters used? What was available, what would you have done?
12. From watching the film, what are some possible barriers that the main characters have to access healthy nutrition and physical activity?

SPARK – Change Your Style

By the Oneida of the Thames First Nations Youth

The Heart and Stroke Spark – London First Nation Committee Project

Youth Engagement Questions for Home, School and Community

Please note: prior to watching films, remind students that it is important to pay attention to what they see, hear & feel; but ALSO what is NOT seen, heard or felt.

1. How can expression be powerful?
2. Why is it important for youth to embrace their expression?
3. What is your legacy, what are you leaving behind?
4. What is a movement?
 - a. Do you belong to a 'movement'?
 - b. Do you want to?
5. What questions are not being asked to hear your point of view?
6. What are you passionate about?
 - a. What empowers you?
7. Do you think youth in your community 'make their own fun'?
 - a. Is it positive to increase their wellness?
8. What is your gift?
9. Can you relate to Jerry and Austin Stories?
10. Why would Austin have a hard time with 'snacking' during the making of the film Mc Danger?
11. What are our 'natural rights' as human beings?
12. How are we giving our 'natural rights' up?
13. How many teaspoons of fat in a Big Mac?
14. How is Hip Hop expressive?
15. How is culture and language linked to identity?
16. Do you feel inspired to 'Change Your Style'?

KANYEN'KÉHA ORTHOGRAPHY

Tehakanere John Henhawk

Introduction

You must understand the Kanyen'kéha/Mohawk language orthography if you are going to be reading and writing in Kanyen'kéha. All the sounds in the English language do not properly represent the sounds in Kanyen'kéha. Kanyen'kéha has unique sounds that you will not find in the English language so it is important to become familiar with kanyen'kéha phonics.

Note: The Kanyen'kéha orthography curriculum is only meant to give a very basic understanding of kanyen'kéha. It will be best for the student of kanyen'kéha to approach a fluent speaker for aid in pronunciation of many of the sounds, as the English equivalents are approximate at best.

Objectives and Desired outcomes of curriculum:

- Read and write in kanyen'kéha
- Identify any of the kanyen'kéha sounds by ear

Overview of the components

- Vowels in Kanyen'kéha
- Activity 1 – Learn the six vowels in Kanyen'kéha
- Activity 2 – Learn the vowels of kanyen'kéha with Mary had a Little Lamb
- Activity 3 – Learning the single consonants, aspirates and semi-vowels in Kanyen'kéha (k,t,s,n,r,w,h,y)
- Activity 4 – Making a Sound Chart with the vowels, single consonants, semi-vowels, and aspirates.
- Single Consonants in Kanyen'kéha (K,T,S,N,R)
- Semi-Vowels in Kanyen'kéha (W Y)
- Aspirates (H)
- Consonant Combinations in Kanyen'kéha (Ky Kw Kh Khw Ty Tshy Tsy Th Sh Sy Ny Wh Ry Hw)
- Activity 5 – Learning the Consonant Combinations in Kanyen'kéha
- Activity 6 – Making a Sound Chart with the vowels and Consonant Combinations in Kanyen'kéha
- Stress, Accents, Glottal Stops, and Pronunciation

Resources needed for curriculum:

- Someone with experience in kanyen'kéha to teach the lesson
- White board/chalk board
- Paper
- Pens

Vowels in Kanyen'kéha (A, E, I, O, EN, ON)

A – Approximate English equivalent: sounds like the 'a' in father

Mohawk example: kà:sere' (kà:-se-re')/ car áhta' (áh-ta')/shoe

E – Approximate English equivalent: sounds like the 'e' in they and like the 'e' in met

Mohawk example: wà:ke' (wà:-ke')/ I am going kenénhskwas (ke-nénhs-kwas)/ I steal

I – Approximate English equivalent: sounds like the 'ee' in see

Mohawk example: í:se' (í:-se')/ you owí:ra' (o-wí:-ra')/ baby

O – Approximate English equivalent: sounds like the 'o' in note

Mohawk example: okónhsa' (o-kónh-sa')/ face oká:ra' (o-ká:-ra')/ story

En – Approximate English equivalent: (a nasalized sound unique to kanyen'kéha) sounds like the 'u' in sun when pronounced through the nose

Mohawk example: owén:na' (o-wén:-na')/ word kenénhskwas (ke-nénhs-kwas)/ I steal

On – Approximate English equivalent: (a nasalized sound unique to kanyen'kéha) sounds like the 'oo' in moon when pronounced through the nose

Mohawk example: oròn:ya' (o-ròn:-ya')/ blue óhonte (ó-hon-teh)/ green, grass

Activity 1 – Learn the six vowels in Kanyen'kéha

Preparation: The main objective of this activity is to learn the six vowels of kanyen'kéha.

Set up: You will need the following resources for this activity:

- Someone with experience in kanyen'kéha to teach the lesson
- White board/chalk board
- Paper and pens/pencils
- The information from the 'Vowels in Kanyen'kéha' section of the orthography.

Action:

1. The teacher should write the 'a' vowel on the chalkboard/whiteboard along with its approximate English example and its Mohawk example.
2. The teacher should pronounce the 'a' vowel and have the participants repeat the vowel. This should be done at least 3 times.
3. The teacher should explain to the approximate English example to the class.
4. Now the teacher should pronounce the Mohawk examples with the class that go along with the 'a' vowel and have the class repeat the words. This should be done at least 3 times.
5. Steps 1-4 should be repeated with all six of the kanyen'kéha vowels.

Activity 2 – Learn the vowels of kanyen'kéha with Mary had a Little Lamb

Preparation: The main objective of this activity is to learn the vowels of kanyen'kéha through the song 'Mary had a Little Lamb'. The song 'Mary had a Little Lamb' was chosen because it is a very well-known song with a simple melody. Any other well-known song with a simple melody could work for this activity (Old McDonald Had a Farm, Ring around the Rosie etc)

Set up: You will need the following resources for this activity:

- Someone with experience in kanyen'kéha to teach the lesson
- White board/chalk board
- Paper and pens/pencils
- Lyrics to 'Mary had a Little Lamb' or whatever song you have chosen for activity

Action:

1. Use the '*Vowels in Kanyen'kéha*' section to go over the six vowels with the participants. The teacher should write the six vowels on the chalk board/white board (a, e, i, o, en, on).
2. The teacher should say a vowel and have the participants repeat the vowel after her/him. The teacher should go through all six of the vowels with the participants. This step should be repeated at least 6 times with the participants. It will help the participants understand the vowels in kanyen'kéha if the teacher uses the 'approximate English' examples in the '*Vowels in Kanyen'kéha*' section (for example: the vowel a sounds like the a in 'father')
3. Write the lyrics to the first verse of 'Mary had a Little Lamb' on the chalk board/white board.
4. The teacher and the participants should sing the first verse from 'Mary had a Little Lamb' together 3-6 times.
5. For each syllable in the first verse of 'Mary had a Little Lamb' the teacher should replace it with a vowel from the kanyen'kéha on the chalk board/white board.
6. The teacher and participants should sing the first verse from 'Mary had a Little Lamb' with the six vowels from kanyen'kéha replacing the lyrics. The teacher should sing this melody with the kanyen'kéha vowels at least 3 times with the class.

Example:

Mary had a little lamb,

Little lamb, little lamb,

Mary had a little lamb,

Its fleece was white as snow

(Replace the lyrics with the six vowels in kanyen'kéha and sign in the melody of 'Mary had a Little Lamb')

a-e-i-o en-on-en,

en-on-en, en-on-en,

a-e-i-o en-on-en,

a-e-i-o-en-on

Activity 3 – Learning the single consonants, aspirates and semi-vowels in Kanyen'kéha (k,t,s,n,r,w,h,y)

Preparation: The main objective of this activity is to learn the single consonants, aspirates and semi-vowels in kanyen'kéha.

Set up: You will need the following resources for this activity:

- Someone with experience in kanyen'kéha to teach the lesson
- White board/chalk board
- Paper and pens/pencils
- The information from the 'Single Consonants in Kanyen'kéha' section, 'Semi-vowels in kanyen'kéha', and 'Aspirates' of the orthography.

Activity:

1. The teacher should write the 'k' consonant on the chalkboard/whiteboard along with its approximate English example and its Mohawk example.
2. The teacher should pronounce the 'k' consonant and have the participants repeat the vowel. This should be done at least 3 times.
3. The teacher should explain to the approximate English example to the class.
4. Now the teacher should pronounce the Mohawk examples with the class that go along with the 'k' consonant and have the class repeat the words. This should be done at least 3 times.
5. Steps 1-4 should be repeated with all of the consonants, semi-vowels, and aspirates.

Activity 4 – Making a Sound Chart with the vowels, single consonants, semi-vowels, and aspirates.

Preparation: The objective of this activity is to develop a sound chart with the vowels, single consonants, and semi-vowels of kanyen'kéha to become familiar with the sounds that these combinations make. The sound chart can be used as a reference for the sounds in kanyen'kéha.

Set up: You will need the following resources for this activity:

- Someone with experience in kanyen'kéha to teach the lesson

- White board/chalk board
- Paper and pens/pencils
- The information from the 'Vowels in Kanyen'kéha', 'Single Consonants in Kanyen'kéha' section, 'Semi-vowels in kanyen'kéha', and 'Aspirates' of the orthography.

Action:

1. Write all of the six vowels going horizontally at the top of the chalkboard/whiteboard
2. Write all of the single consonants, semi-vowels, and the aspirate going vertically from top to down on the chalkboard/whiteboard

Example:

A	E	I	O	EN	ON
K					
T					
S					
N					
R					
W					
Y					
H					

3. Starting with the consonant 'k' the teacher should pronounce it in combination with each of the six vowels going from 'a' to 'on' (ka, ke,ki,ko,ken,kon). The participants should repeat each sound after the teacher. This should be repeated at least 3 times.
4. Note: The sounds 'yi', 'wo' and 'won' do not exist in kanyen'kéha. Anytime these sounds occur in the sound chart they should be ignored.

5. Steps 1-3 should be repeated until all of the single consonants, aspirate, and the semi-vowels have been covered.

Single Consonants in Kanyen'kéha (K,T,S,N,R)

K – Approximate English equivalent: Sounds like the 'g' in gate when in between vowels and when followed by a vowel. K will also sound like the 'g' in gate when followed by the consonants 'y' and 'w'

Mohawk example: wà:ke' (wà:-ke')/ I am going kà:sere' (kà:-se-re')/ car
íkkwas(ík-kwas)/I pick

K will sound like the 'k' in 'kite' when followed by any other consonant.

Mohawk example: wákthare' (wák-tha-re') kákhwa (kák-hwa')/ food

T – Approximate English equivalent: Sounds like the 'd' in 'dog' when in between vowels and when followed by a vowel. T will also sound like the 'd' in dog when followed by the consonant 'y'

Mohawk example: tà:re' (tà:-re')/ she is coming ákta' (ák-ta')/ near, beside o'tá:ra' (o-tá:-ra')/ clay atyà:tawí' (a-tyà:-ta-wi')/ coat .

T will sound like the 't' in 'tool' when followed by a consonant.

Mohawk example: kátstha' (káts-tha')/ I use it ketshénryes (kets-hén-ryes)/ I find
wa'kkwé:ni' (wa'k-kwé:-ni')/ I was able

S – Approximate English equivalent: Sounds like the 's' in 'say' when followed by another consonant, or before a vowel.

Mohawk example: wà:katste' (wà:-kats-te')/ I used it óhsera' (óh-se-ra')/ year

Approximate English equivalent: S will sound like a soft 'z' when in between vowels (after a long stress)

Mohawk example: kà:sere' (kà:-se-re')/ car

Approximate English equivalent: S will sound like the 'sh' in 'she' when occurring before the consonant 'y' and in some dialects when occurring before a vowel 'i'.

Mohawk example: athsyá:na' (at-hsyá:-na')/ a handful ohsì:ta' (oh-sì:-ta')/ foot

N – Approximate English equivalent: Sounds like the 'n' in 'note'.

Mohawk example: ó:nen (ó:-nenh)/ now, already óhna' (óh-na')/skin

R – Approximate English equivalent: A sound that is unique to kanyen'kéha. R is like an 'rl' combination. In some dialects it occurs more like an r, while in others it may occur more like an l.

Mohawk example: raksá:'a (rak-sá:-'a)/ boy óhereh(ó-he-reh)/ corn stalk

Semi-Vowels in Kanyen'kéha (W Y)

W – Approximate English equivalent: Sounds like the 'w' in 'win' (note: 'w' will change to the vowel 'o' when it occurs between consonants)

Mohawk example: wahénron' (wa-hén-ron')/ he said wà:ke' (wà:ke')/ I am going

Y- Approximate English equivalent: Sounds like the 'y' in 'yellow' (note: 'y' will change to the vowel 'i' when it occurs between consonants)

Mohawk example: ó:yente (ó:-yen-teh)/ firewood yehní:nons (yeh-ní:-nons)/she buys

atyà:tawi' (a-tyà:-ta-wi')/ coat

Aspirates (H)

H – Approximate English equivalent: Sounds like the 'h' in hat.

Mohawk example: óhereh (ó-he-reh)/ corn stalk wahénron' (wa-hén-ron')/ he said

H sounds like a breath of air when followed by a vowel, or directly after a consonant before a vowel. (note: the aspirate sound can be best acquire by listening and talking with a fluent speaker of kanyen'kéha)

Mohawk example: áhta' (áh-ta')/ shoe wakhró:rih (wak-hró:-rih)/ I did say

Consonant Combinations in Kanyen'kéha (Ky Kw Kh Khw Ty Tshy Tsy Th Sh Sy Ny Wh Ry Hw)

Ky — Approximate English equivalent: Sounds like the 'g' in 'gate' and the 'y' in 'yellow' as a combination

Mohawk example: wà:kyen' (wà:-kyen')/ I put down anókyen' (a-nó-kyen')/ muskrat

Kw — Approximate English equivalent: Sounds like the 'g' in 'gate' and the 'w' in 'water' as a combination

Mohawk example: okwáho (o-kwá-hoh)/wolf akwé:kon (akwé:konh)/ everything, everyone

Kh — Approximate English equivalent: Sounds like the 'c' in 'cat' and 'cow'

Mohawk example: khé:kens (khé:-kens)/ I see her wa'khró:ri' (wa'-khró:-ri')/ I told

Khw — Approximate English equivalent: Should be pronounced like the 'qu' in 'queen' and 'quiet'

Mohawk example: kákhwa' (ká-khwa')/ food

Ty — Approximate English equivalent: Each consonant in this combination should be pronounced separately. The 't' as the 'd' in 'dog' and the 'y' as the 'y' in 'yellow'

Mohawk example: sátyen (sá-tyen) / you sit down atyá:tawi' (a-tyá:-ta-wi')/ coat

Tshy – Approximate English equivalent: Sounds very similar to the English sound 'ch' like in 'church'

Mohawk example: wa'tshyatkátho' (wa'-tshyat-káh-tho')/ I saw him

Tsy – Approximate English equivalent: Sounds very similar to the 'j' sound in English (a sound midway between the English 'j' and 'ch')

Mohawk example: kanà:tsyonk (ka-nà:-tsyonk) / pail tsyá:tak (tsyá:-tak)/ seven

When tsy occurs between consonants it will be represented as tsi with a sound similar to 'gee'

Mohawk example: otsì:tsya' (o-tsì:-tsya')/ flower otsí:nekwar (o-tsí:-ne-kwar)/ yellow

Th – Approximate English equivalent: Each consonant in this combination should be pronounced separately. The 't' should be pronounced like the 't' in 'take' and the 'h' should be pronounced like the 'h' in 'hat'

Mohawk example: wákthare' (wák-tha-re')/ I am speaking thón:ne's (thón:ne')/ they are about

Sh – Approximate English equivalent: Each consonant in this combination should be pronounced separately. The 's' should be pronounced like the 's' in 'say' and the 'h' should be pronounced like the 'h' in 'hat'.

Mohawk example: óhshehs (óhs-hehs)/ syrup enshí:ken' (ens-hí:-ken')/ I see him again

Sy – Approximate English equivalent: S will sound like the 'sh' in 'she' when occurring before the consonant 'y' and in some dialects when occurring before a vowel 'i'.

Mohawk example: athsyá:na' (at-hsyá:-na')/ a handful ohsì:ta' (oh-sì:-ta')/ foot

Ny – Approximate English equivalent: Should be pronounced as a combination of the 'n' in 'net' and the 'y' in 'yellow'

Mohawk example: ónyare (ó-nya-reh)/ snake ohnyá:ra' (oh-nyá:-ra')/ throat

Wh – Approximate English equivalent: Pronounced as a soft 'f' sound by slightly touching the lower lip to the upper teeth.

Mohawk example: óhwhare (óh-wha-reh)/ fur o'wháhsa (o'-wháh-sa')/ skirt

Ry – Approximate English equivalent: Each consonant should be pronounced separately. The 'r' pronounced as the kanyen'kéha 'r' sound and the 'y' pronounced like 'y' in 'yellow'.

Mohawk example: wa'kathroryá:na (wa'kat-hro-ryá:-na')/ I am going to tell about it

Hw – Approximate English equivalent: Should be pronounced like the 'wh' in 'where'.

Mohawk example: onhwéntsya (on-hwén-tsya')/ earth

Activity 5 – Learning the Consonant Combinations in Kanyen'kéha

Preparation: The main objective of this activity is to learn the consonant combinations in kanyen'kéha (Ky Kw Kh Khw Ty Tshy Tsy Th Sh Sy Ny Wh Ry Hw).

Set up: You will need the following resources for this activity:

- Someone with experience in kanyen'kéha to teach the lesson
- White board/chalk board
- Paper and pens/pencils
- The information from the 'Consonant Combinations of Kanyen'kéha' section of the orthography

Activity:

1. The teacher should write the 'ky' combination on the chalkboard/whiteboard along with its approximate English example and its Mohawk example.
2. The teacher should pronounce the 'ky' combination and have the participants should repeat the sound. This should be done at least 3 times.
3. The teacher should explain to the approximate English example to the class.

4. Now the teacher should pronounce the Mohawk examples with the class that go along with the 'ky' combination and have the class repeat the words. This should be done at least 3 times.
5. Steps 1-4 should be repeated with all of the combinations.

Activity 6 – Making a Sound Chart with the vowels and Consonant Combinations in Kanyen'kéha

Preparation: The objective of this activity is to develop a sound chart with the vowels and consonant combinations of kanyen'kéha to become familiar with the sounds that these combinations make. The sound chart can be used as a reference for the sounds in kanyen'kéha.

Set up: You will need the following resources for this activity:

- Someone with experience in kanyen'kéha to teach the lesson
- White board/chalk board
- Paper and pens/pencils
- The information from the 'Vowels in Kanyen'kéha' and the 'Consonant Combinations' of the orthography.

Action:

1. Write all of the six vowels going horizontally at the top of the chalkboard/whiteboard
2. Write all of the consonant combinations on the chalkboard/whiteboard vertically from top to bottom.

Example:

A E I O EN ON

Ky

Kw

Kh

Khw

Ty

Tshy

Tsy

Th

Sh

Sy

Ny

Wh

Ry

Hw

3. Starting with the combination 'ky' the teacher should pronounce it in combination with each of the six vowels going from 'a' to 'on' (kya, kye,kyo,kyen,kyon). The participants should repeat each sound after the teacher. This should be repeated at least 3 times.
4. Note: The sounds 'yi', 'wo' and 'won' do not exist in kanyen'kéha. Anytime these sounds occur in the sound chart they should be ignored.
5. Steps 1-3 should be repeated until all of the single consonants, aspirate, and the semi-vowels have been covered.

Stress, Accents, Glottal Stops, and Pronunciation

Note: The information of stresses, accents, glottal stops and pronunciation is only provided to give people a basic understanding of how these things work in kanyen'kéha. The only way someone will be able to master these by pronouncing them is by working with a fluent speaker.

Stress is a term we use to describe the way we emphasize one part of a word when we say it aloud. An accent is the mark we place over the syllable that is being stressed/emphasized. The accent mark is always written over the vowel in the syllable being stressed. We never write accent marks over the consonants.

There are three kinds of stress:

Short Stress is indicated by an up-stress mark (´) over the vowel being stressed. Vowels with short stress are pronounced slightly louder and with a rising tone of voice. The vowels is the same length as other vowels in the word.

Long Stress is indicated by an up-stress mark (á:) over the vowel followed by a colon. Vowels with a long stress are pronounced slightly louder and noticeably longer than other vowels in the same word.

Falling Tone is indicated with a down-stress mark (à:) over the vowel followed by a colon. Vowels with falling tone are pronounced slightly louder, with a falling tone of voice and noticeably longer than other vowels in the same word.

Glottal Stop is indicated in writing by an apostrophe ('). A glottal stop occurs when a speaker abruptly cuts the end off of a vowel by stopping air and sound coming out of their throat. We use glottal stops in speaking English all the time but we are unaware of them and we do not write them. Example: When saying 'no', people sometimes say "uh-unh", the glottal stop occurs after the "uh" and before the "unh".

Note: The kanyen'kéha orthography curriculum was not made for profit and should not be used for profit ever. All the information for the kanyen'kéha orthography curriculum was taken from the following two resources: Kanyen'kéha Orthography (Part 1, 2, and 3 – Youtube Videos) produced by Frank Miller and Larry Mckenzie and from the book 'One Thousand Useful Mohawk Words' (page i-iv) written by David Kanatawakhon Maracle.

BELIEVE IN I'M POSSIBLE

• SPARK - CHANGE YOUR STYLE •

IMPORTANCE OF HEALTHY EATING AND PHYSICAL ACTIVITY

A letter from Barb Whiteye

The early years of my life were spent in the Mohawk Residential School for 12 years. It wasn't the best environment growing up in this residential facility, food was not the best, discipline was cruelty & physical activity was not included in the school programming. Our native cultural was not promoted in any way during my stay & you were punished if you spoke your native language. I remember there was a younger girl from a northern community who didn't speak a word of the English language & not being able to communicate in her language, she never spoke the entire time she was at the school.

I met my husband at Cape Croker and was later married in Moraviantown and raised 3 children. Twenty-two years later we divorced. I taught myself to bake, can vegetables & fruit. I completed my grade 12 and continued on attending college which enabled me to be successful in various positions such Day Care Supervisor, Band Clerk, Finance Assistant, and Diabetes Prevention Co-ordinator for the Western Region with Southern Ontario Aboriginal Diabetes Initiative; which I have held for the past 16 years.

As First Nation people our ancestors were very healthy, ate only real good from Mother Earth, food was sacred and eaten for the nourishment. Our food was hunted, gathered, planted and harvested. Today our diet has changed drastically; we don't know where our food comes from and have become addicted to the 5 white gifts - shortening, salt, sugar, milk and white flour.

Survival consisted of constant physical activity such as hunting, planting and harvesting, preparing our food, transportation, ceremonies, song and dance and even communication. Today? We rarely walk, hunt, gather, garden or participate in traditional games. The decrease in physical activity and the increase in consuming processed high sugar and fat foods has lead to the Aboriginal diabetes epidemic.

In the past years diabetes was a silent disease but has since been more widely spoken of. Working in this field has increased my knowledge of Type 2 diabetes and how it is affecting more of our children at an earlier age in our First Nation communities. The Southern Ontario Aboriginal Diabetes Initiative (SOADI) support Aboriginal communities working to decrease the high incidence of Diabetes and its complication through prevention, intervention and management activities. I feel, as Diabetes Prevention Coordinators, Foot Care, Youth & Education programs, we are making an impact within our communities; which start with our children and youth.

Barb Whiteye, DPC

Southern Ontario Aboriginal Diabetes Initiative (SOADI)