



Language Arts Social Studies Visual Arts Media Literacy Mathematics

CANADIAN BLACK HISTORY

Grades 1 - 8 Bundle



Canadian Black History

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Learning Standards

Learning Standards describe what students should know, be able to do, and understand by the end of each grade. Learning standards frame the important competencies/expectations and big ideas for each grade. Lessons in this bundle address the following standards:

VISUAL ARTS

- Apply the creative process to produce works of art using the elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings.
- Use the critical analysis process to describe, interpret and respond to works of art.

LANGUAGE ARTS

- Listen to understand and respond appropriately.
- Use speaking skills and strategies appropriately to communicate.
- Read and demonstrate an understanding of texts including media texts.
- Write for an intended purpose.

SOCIAL STUDIES

- Develop an understanding of cultural and national identities and how they contribute to Canadian heritage.
- Develop a sense of personal identity.

MATHEMATICS

- Use spatial reasoning to construct shapes and objects

Looking at Art



Have students use SEEK™ to help organize their thinking and build their observational skills. Guide them to support their ideas with evidence they see in the artwork.

SEE – Look closely at the image for about a minute. What do you see?

EVIDENCE – What do you see that makes you say that?

EXPLAIN – What choices did the artist make? How did those choices help communicate the message?

KNOW – What do you know about the artist's intent? What else do you want to know?

Why is Black history important?

Learning about Black Canadian history helps us understand our country better, teaches us to be fair and kind, and shows us how anyone can make a difference.

Black Canadians have always been a part of Canada's history. By learning their stories, we get a better picture of how our country grew and changed. People come from different backgrounds, and learning about Black Canadian history helps us appreciate and respect those differences. It shows us that everyone brings something special to our country. Many Black Canadians worked hard to make things fairer for everyone. When we learn about their struggles, we understand why it's important to stand up for what's right and treat everyone equally. Stories about Black Canadians, like Viola Desmond and Lincoln Alexander, show us that anyone can make a difference. Their bravery can inspire others to be leaders and stand up for fairness and kindness. By understanding the challenges some people faced in the past, we learn to be kinder and more understanding today. It helps us make sure everyone feels welcome and treated fairly. Black Canadians have done amazing things in music, art, sports, and more. Learning about these achievements helps us celebrate the awesome things people have done to shape our world.

Canadian Black Futures

Did you know that Black people in Canada have faced injustice for over 400 years dating back to the early 1600s? Black Futures builds on the long history of Black people fighting for their rights, from ending slavery to demanding civil rights and equality. Black Futures began as part of the efforts to continue that fight for justice. Black leaders, activists, and communities came together to make sure the future would be brighter for Black people. They created programs that acknowledge the past while focusing on how to move forward in the future.

Black Futures draws attention to all the amazing things Black people are doing today and will do in the future. The movement focuses a lot on helping young people, giving them tools like good education, leadership programs, and community support so they can shape their futures and become leaders. The Black Futures movement is about helping young Black Canadians become whatever they want to be – like scientists, artists, teachers, or even inventors! It's about making sure everyone has a chance to dream big, work hard, and achieve their goals.

Canada Black Futures also connects to the rich history of Black Canadians. By remembering heroes like Viola Desmond, Oscar Peterson, and others, we can learn how they made the country a better place and build on their work. Canada Black Futures is about honouring those who came before us and helping future generations succeed.

This movement is about making sure **all** kids, no matter their skin color, have the same chances to succeed in school, sports, arts, and more. It's important to make sure that everyone feels included and supported. The future is bright because so many young Black Canadians are already working hard to make a difference. The idea behind Canada Black Futures is to support kids like you to be leaders one day!

View the video at [CBC Kids - Black Futures](#) to learn more.

Canadian Black Futures

Name: _____ Date: _____



1. Who inspires you? Why?

2. Why do you think it's important for everyone to have the same chances to do well?

3. What can we do to help others feel included?

4. What would you do if you were a leader?

5. What changes would you make to help others?

Black Futures - Agamograph

Do you want to make something that is really cool? An agamograph is a type of artwork that shows two or more images depending on the angle you view it from. Yaacov Agam is a famous artist from Israel who makes colourful, interactive art that changes as you look at it from different angles. He's known for creating art that looks like it's moving, even though it's not! His unique style is called **kinetic art** – this means art that looks like it's alive with motion. One of Yaacov Agam's most famous ideas is the agamograph. This type of art shows different images from different angles in one artwork. It's almost like a magic trick! He made these to show how our view can change, depending on how we look at things. Making an agamograph is a great way to show how things have changed for Black Canadians over the years. Give it a try! You can view some of Yaacov Agam's work at [Yaacov Agam - Amazing Art](#)



CREATE an agamograph that shows how a Canadian Black history issue has changed from the past to the present. Write an artist statement describing your big idea, your creative process and your feelings about the work.



PRESENT your agamograph in a group show. Share how you chose the two pictures you used and why. Explain what you found the trickiest thing to do as you created it. Talk about how you feel as you look at your work from different angles. Tell what you think makes your work stand out and what you like best about it.



RESPOND to your peer's artwork. Share how you feel as you view the work. Comment on how the two pictures flow into each other and the message it sends. Discuss the issue that is represented in the agamograph and what it teaches you about choices you can make for your own future.



CONNECT how making your agamograph links with other subjects and life skills. Think of the mathematical skills you used to measure and divide the pictures to make them fit together. Consider how making the agamograph challenged you to express your own creativity and storytelling. Reflect on the patience and perseverance you needed to handle mistakes without giving up. What did you learn from making your agamograph that you can use in other parts of your life or schoolwork?

Black Futures - Agamograph

You will need:

- Crayola Marker & Watercolour Paper
- Crayola Watercolour Paints
- Crayola Paint Brushes
- Crayola Washable Glue Sticks
- Crayola Scissors
- Black Permanent Markers
- Pencils & Erasers
- Crayola Construction Paper
- Water Containers
- Paper Towels

1



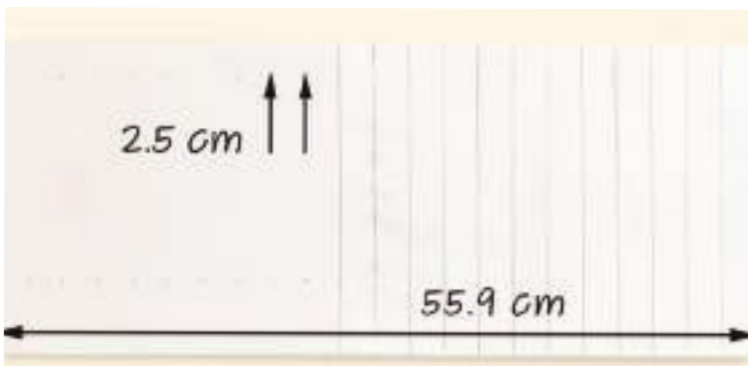
1. Research a Canadian Black history issue to find out how it has changed over time, e.g., Black NHL.
2. Draw 2 pictures on 22.9 cm x 28 cm Crayola Marker & Watercolour paper.
3. One picture should represent the past, the other should represent the present.

2



1. You may want to outline the drawings with permanent black marker.
2. Paint the pictures with watercolours.
3. Use bold colours and simple designs.

3



1. Glue 2 pieces of Marker & Water colour paper together to make one long piece 22.9 cm x 55.9 cm.
2. Measure and mark 2.5 cm spaces along the top and bottom of the length of the paper.
3. Connect the dots to divide the paper into 22 sections.

Black Futures - Agamograph

4



1. Accordion fold the paper (fan fold) along the lines to create 22 sections in total.

5



1. Measure and mark 2.5 cm spaces along the top and bottom of the length of the paper on the **back** of each picture.
2. Divide the paper into 11 strips.
3. Label the strips on the 'past' picture a - 1, a - 2, a - 3 to a - 11.
4. Label the strips on the 'present' picture b - 1, b - 2, b - 3 to b - 11.

6



1. Cut the strips one at a time so you don't get mixed up.
2. Glue the strips to the folds in this pattern:
 - Glue strip a - 1 on the first fold.
 - Glue strip b - 1 on the next fold.
 - Continue alternating strips until they are all are attached.

7



1. Once all the strips are glued, gently stand up your accordion base. Look at the artwork from left – it should show the first picture. Look at it from the right – it should show the second picture.
2. Glue the agamograph to a piece of construction paper to hold it in

Agamograph



Name _____ Date _____

YOUR BIG IDEA - Explain what your agamograph is about. Refer to your research and the things you learned that influenced what you wanted to communicate in your artwork.

YOUR CREATIVE PROCESS - Explain how you created the agamograph and any challenges you faced.

YOUR FEELINGS - Describe how you feel about your artwork and why.

Africville - Nova Scotia



Africville was a community in Halifax, Nova Scotia, where Black Canadians lived from the early 1800s until the 1960s. It was a place where people built homes, went to church, and supported each other like a big family. The people of Africville were descendants of Black Loyalists, formerly enslaved people, and free Black settlers who came to Canada looking for a better life.

The families in Africville worked hard and paid taxes for services such as running water, paved roads, and proper garbage collection. However, the city didn't provide them these services the the

way the did other neighbourhoods. Despite these challenges, Africville was a strong and close-knit community. They built their own homes, had a school, and the Seaview United Baptist Church, which was the heart of the community.

Instead of helping to improve the community, the city of Halifax let it fall into disrepair. Eventually, the government decided to remove the people living in Africville so they could use the land for something else. They destroyed the houses in the 1960s, claiming they would help the people relocate. The residents were forced to move, and many were deeply hurt by the loss of their homes and community. Some were even moved in garbage trucks, which showed disrespect for the people.

Today, Africville is remembered as a symbol of Black resilience and the fight against injustice in Canada. In 2010, the government of Halifax apologized for what happened and created the Africville Museum on the site where the community once stood. The Africville Museum is a place where people can learn about the history of the community and honor the memory of the people who lived there.

Africville shows us that even when people are treated unfairly, they can remain strong and support each other. The community's story reminds us to stand up for what's right and to treat everyone with respect and kindness. Africville is an important part of Canadian history, teaching us about the strength of Black Canadians and the importance of fighting for fairness and justice.

View the following videos to learn more about Africville:

CBC Arts - Africville's Destruction

Historica Canada - Africville

Image: Ross Dunn, CC BY-SA 2.0 <<https://creativecommons.org/licenses/by-sa/2.0/>>, via Wikimedia Commons

Africville - Nova Scotia



Name _____ Date _____

1. Have you ever had something you really loved taken away from you?
What was it, and how did it make you feel? _____

2. How do you think the people of Africville felt when their homes were taken away?

3. Why do you think it's important to remember Africville today?

4. How do you think the people of Africville felt when the city apologized to them? Why?

5. What can we do to make sure communities are treated fairly and equally?

Africville – Scrolling a Story

Do you have stories that everyone in your family shares? Family stories are special because they help us understand who we are, where we come from, and how we're connected to the people we love. Sharing these stories is like passing down treasures from one generation to the next! The descendants of Africville have many family stories that help them remember how their grandparents or parents grew up. They share big events – some happy, some sad that they experienced. Family stories keep traditions or customs that are important to their family alive. Telling family stories help us feel proud of who we are and remind us that we're part of something bigger – a family full of love, history, and memories!



CREATE a scrolling story about Africville. Research the history and important events of Africville. Choose some events to highlight and create a story as if it is somebody's 'family story'. It should have a solid beginning, interesting middle and satisfying end. Write the script for your story to be shared along with the scrolling pictures.



PRESENT your scrolling story to a small group of your peers. Prior to presenting the work, practise reading the script aloud reading slowly and clearly. Stop at commas, periods, or question marks. Change your voice – make it higher, lower, louder, or softer, depending on the character or scene. Sound happy, sad, surprised, or scared to match the mood of the story. When you are ready tell the story while scrolling the images.



RESPOND to the your peer's story. Begin by saying something positive about the visual impact of the story. Describe how you felt about the emotional tone of the story. Ask questions to help you better understand the story. Offer constructive suggestions on how to make the story telling even better. Share your favourite part of the story and explain why.



CONNECT your storytelling to your personal experiences. Does the story you told remind you of something you've done or felt? What does the story mean to you? Think about how your story affected the audience. What part of the story do you think affected them the most? What did you see that made you say that? What did you learn by telling this story? Why do you think your story was important to tell?

Africville – Scrolling a Story

You will need:

- Crayola Construction Paper
- Crayola Marker Paper
- Crayola Washable No-Run Glue
- Crayola Washable Glue Sticks
- Crayola Scissors
- Crayola Fine Line Markers
- Crayola Crayons
- Recycled Cereal Box - 1 each
- Recycled Paper Towel Rolls - 2 each
- Craft Sticks - 4 each
- Pencils and Rulers

1



1. Unfasten the ends of the cereal box and flatten it.
2. Draw lines the width of a ruler along each edge of the front of the box.

2



1. Place the end of a paper towel roll on top of a small piece of Bristol board.
2. Draw a square that touches the edges of the circle on the Bristol board.
3. Cut out the Bristol board square to use as a tracer.

3



1. Place the tracer on the long side of the box close to the end.
2. Trace around the square to mark where the paper towel roll will go.
3. Repeat this process on each end of both long sides of the box.
4. You should trace 4 squares altogether.

Africville – Scrolling a Story

4



1. Carefully cut out all 4 squares and the large rectangle.

5



1. Glue the box back together.

6



1. Research Africville - Gather pictures and information about the city and its people.
2. Think about what you will share in your story about the place and what happened there.
3. Make a rough draft of your story and some thumbnail sketches of your ideas.
4. Make sure your story has a strong beginning, an interesting middle and a satisfying ending.

Africville – Scrolling a Story

7



1. Measure the width of the rectangle in your box.
2. Add 3 cm to this measurement. This will be the width of the paper you use for your drawings.
4. Cut 3 pieces of width x 30.5 cm paper.
5. Draw lines 2.5 cm in from each end of one piece of the paper parallel to the short ends of the paper. This is where you will put the glue to attach the other 2 scenes.
7. Use this paper for the (middle) scene.
8. Do not colour in these end spaces.

8



1. Draw 3 separate scenes – beginning, middle, end of your story.
2. Add details to your drawing to make sure the scenes flow smoothly from one to the other.
3. Outline them with a black fine line marker.
4. Colour them with Crayola crayons.
5. Apply glue to the spaces at each end of the middle scene.
6. Make sure you place the scenes in correct order.

9



1. Glue one end of the long drawing to one of the paper towel rolls.
2. Leave spaces of about 8 cm long at the top and bottom of the roll.
3. Glue the other end of the drawing to the other paper towel roll.
4. Gently turn one paper towel roll to wrap the drawing around it.

Africville – Scrolling a Story

10



1. Slip the rolled drawing into the box.
2. Feed the paper towel rolls through the holes and line everything up.
3. Make sure the paper towel rolls fit snugly in the holes.
4. If the holes are too big, glue small pieces of Bristol board to the sides of the box so they touch the rolls.
5. Glue strips of construction paper onto the front and sides of the box.

11



1. Poke 2 holes through the paper towel roll opposite each other and close to the edge of the box.
2. Insert a craft stick through the holes as shown.
3. Repeat for each end of both paper towel rolls.
4. The craft sticks will keep the rolls from slipping up and down.

12



1. Hold the box in your right hand and slowly turn the paper roll on the left clockwise to view all the scenes.
2. Switch hands to rewind it.
3. Practise telling your story as you scroll the pictures.



Oscar Peterson

Can you believe that Oscar Peterson loved practising so much that sometimes he would play the piano for 12 hours a day! He couldn't get enough of it. He was called the 'Maharaja of the Keyboard' because he played the piano so well. (A maharaja is a Hindu prince of very high ranking.)

Oscar Peterson was a famous Canadian musician, born on August 15, 1925, in Montreal, Quebec. He was one of the best jazz pianists in the world. Jazz is a type of music that is full of energy, rhythm, and creativity, and Oscar played the piano in a way that amazed people everywhere.

Oscar grew up in a family that loved music. His father, Daniel, encouraged all of his children to learn music. Oscar started by playing the trumpet, but after he got sick, he switched to the piano. That turned out to be the best decision! He was a natural and quickly became very good. By the time he was a teenager, Oscar was already performing on the radio and in concerts. He became famous for how fast his fingers moved on the piano and how beautiful his music sounded. People loved his talent, and soon he was playing in big cities like New York and Paris.

Oscar won many awards during his life, including 8 Grammy Awards, which are like gold medals for music. He also received the Order of Canada, one of the highest honours in the country, for being a great Canadian who inspired so many people with his music.

Oscar Peterson passed away on December 23, 2007, but his music still lives on today. Many people still listen to his recordings, and young musicians look up to him as a hero of jazz.

Learn more about Oscar Peterson at the following links:

Interview With Oscar Peterson - CBC

Oscar Peterson and Montreal's Little Burgundy

Heritage Moment: Oscar Peterson

Image: Tom Marcello Webster, New York, USA, CC BY-SA 2.0 <<https://creativecommons.org/licenses/by-sa/2.0/>>, via Wikimedia Commons

Oscar Peterson



Fill in the missing information.

1. Oscar Peterson was a _____
2. He sometimes practised the piano for _____
3. He was so good people called him the _____
4. A Maharaja is a _____
5. Oscar switched to playing piano because he _____
6. When he was a teenager Oscar performed on _____
7. He was famous for how _____ his fingers went.
8. Jazz is a type of music that is full of _____
9. Oscar won _____
10. He is still looked up to as _____

energy and rhythm

fast

got sick

8 Grammy awards

hero of jazz

12 hours a day

high ranking prince

famous Canadian jazz pianist

Maharaja of the Keyboard

radio and in concerts

Name: _____

Date: _____



Image: Skeezi1000, CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons

The Oscar Peterson Statue



There is a special statue of Oscar Peterson at the National Arts Centre (NAC) in Ottawa, which celebrates his amazing contribution to music and Canadian culture.

The bronze statue of Oscar Peterson was unveiled in 2010, three years after he died. It shows him sitting at a piano, as if he's playing one of his famous jazz songs. The statue is located at the entrance of the NAC, which is one of Canada's most important places for performances, including music, theater, and dance. Oscar is shown smiling, capturing the joy and energy he brought to his music.

The statue is not just a tribute to Oscar Peterson's incredible talent, but also a way to inspire people who visit the National Arts Centre.

It reminds visitors of how important music and culture are to Canada. The statue also lets people connect with Oscar in a special way – some even pretend to 'play' the piano next to him, making it a fun spot for photos. The Oscar Peterson statue is a beautiful way to remember him and his incredible music. It shows how much he meant to Canada and how his music will be celebrated for generations.



"Oscar Peterson emerged from the Montréal working class neighbourhood to become one of the world's greatest piano virtuosos. His place in the International jazz pantheon is universally recognized."

Top Image: SkeeziX1000, CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons

Bottom Image: Olfarto, CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons

- [illegible]

- [illegible]

3. Why do you think they put the statue at the National Arts Centre?



4. What does this statue tell you about Oscar Peterson's importance in Canadian history?

5. If you had a statue of you doing your favourite thing, what would it look like?

6. How does this statue of Oscar Peterson help people learn more about him and celebrate his music?

Name: _____ Date: _____

Oscar Peterson - Musician

Did you know that Oscar Peterson is considered one of THE greatest jazz musicians of all time? His fingers just flew over the keyboard as he played his swinging music. He was born in Montreal, Quebec on August 15, 1925. He started out playing both the trumpet and the piano when he was very young. Sadly he caught tuberculosis when he was seven. TB, as it is known, is a disease that affects the lungs. After that he had to stick to the piano. People loved his music because it was exciting and full of energy. Oscar Peterson won many awards for his incredible talent.



CREATE a rod puppet with enough details that the viewer will know who it is meant to be just by looking at it. Learn more about Oscar Peterson and use the puppet to tell about a significant event in his life.

Interview With Oscar Peterson - CBC

Oscar Peterson and Montreal's Little Burgundy

Heritage Moment: Oscar Peterson



PRESENT your puppet to a small group of your peers. Work the puppet as you introduce it and then tell the story. When you are finished explain how the details you added are meant to help identify the character. Share how you decided on the part of Peterson's story you wanted to tell. Explain what you like best about your work.



RESPOND to your classmate's puppet and story. Describe the details in the puppet that you think are especially well done and explain why. Talk about the craftsmanship demonstrated by careful modelling and overall construction of the puppet. Ask questions to clarify the information described in the story. Share any suggestions you may have.



CONNECT how Oscar Peterson's experiences with racism fueled his commitment to social justice. What experiences have you had that caused you to want to get people to change the way they treat each other? He used his music to bring people together and promote equality. What have you done, or might you try to do?

Oscar Peterson - Puppet

You will need:

- Crayola Model Magic
- Crayola Washable No-Run Glue
- Crayola Scissors
- Paint Stir Sticks
- Googly Eyes
- Pipe Cleaners
- Bamboo Skewers - 30.5 cm (12") long
- Felt Pieces - 22.9 cm x 30.5 cm (9" x 12")

1



1. Mix Model Magic colours together to get the colour you want for the head of your puppet. For example, to make brown mix red, yellow & blue.
2. Mix an amount about the size of a tennis ball.
3. Place some of the Model Magic aside.
4. Roll the rest into a ball and hold it in the palm of your hand.
5. Place the paint stir stick on top of it.
6. Make sure the stick covers the whole ball.

2



1. Wrap the Model Magic around the stick.
2. Form the head.
3. Add enough details to give the puppet a personality.
 - Stick pieces of Model Magic to the head for things like ears and hair.
 - Press things like buttons and googly eyes into the Model Magic to make them stick.

3



1. Choose a piece of felt for the body of the puppet.
2. Fold it in half, short end to short end.
3. Place the body pattern on top of the felt.
4. Make sure the top of the pattern is along the fold.
5. Cut it out.
6. Remember to cut out the small opening at the top of the body.

Oscar Peterson - Puppet

4



1. Choose two pipe cleaners to use for the arms.
2. Make an 'X' with the two ends.
3. Twist them together to make one long pipe cleaner.

5



1. Wrap the long pipe cleaner around the paint stir stick just below the chin.
2. Pull it tight.
3. Make sure the arms are the same length on both sides of the puppet.

6



1. Slip the body onto the stick FROM THE BOTTOM.
2. DO NOT try to put it over the head.
3. Fold the arms down along the stick.
4. Gently insert the stick and arms into the opening at the top of the body.
5. Pull the felt body up the stick making sure the arms are inside.

7



1. Once the body is in place, pull the pipe cleaners up and out to form the arms.
2. Tie a ribbon or pipe cleaner around the middle to form the waist.

Oscar Peterson - Puppet

8



1. Set the puppet aside.
2. To make the hands, roll 2 small balls of Model Magic the same size.
3. Gently flatten the balls and use scissors to make 4 cuts for fingers along one edge.

9



1. Stick the skewer into the hand.
2. Make sure it goes in as far as possible.
3. Gently pinch the bottom of the hand to secure it to the stick.
4. Round the fingers and add details.

10



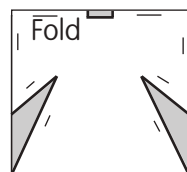
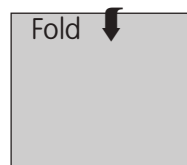
1. Attach the end of the pipe cleaner to the skewer close to the bottom of the hand.
2. Put a small amount of glue around the edge of the pipe cleaner.
3. Repeat for the other hand.

11



1. Allow the puppet to dry for 2 days.
2. When it is dry use your puppet to tell a story.
3. Move the hands by holding the stick and one skewer in one hand, and holding the opposite skewer in your other hand.

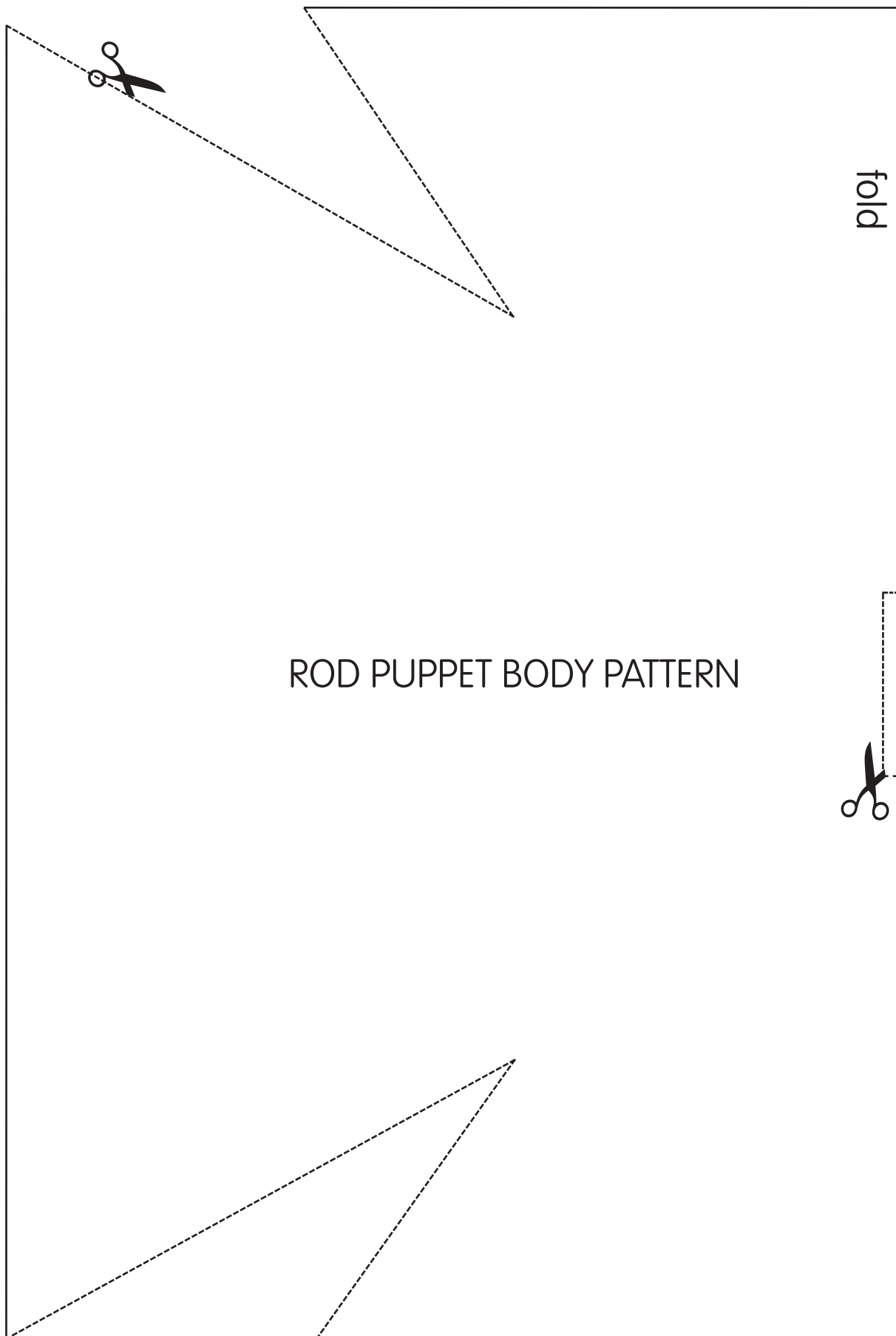
1. Fold the felt in half – short end to short end.



2. Pin the pattern to the felt.

3. Cut out the triangles at the sides and the small rectangle at the top.

ROD PUPPET BODY PATTERN



Viola Desmond – Activist



Viola Desmond was a Black businesswoman, teacher, and activist from Halifax, Nova Scotia. She is remembered as a pioneer in the fight for civil rights in Canada because she stood up against racial segregation.

In 1946, Viola was traveling for work in New Glasgow, Nova Scotia. She ran a beauty school and a cosmetics business, and her car broke down during her trip. While waiting for her car to be repaired, she decided to go to the Roseland Theatre to watch a movie. Viola bought a ticket and sat on the main floor, where seating was more comfortable. However, the theater had an unwritten rule that Black people were only allowed to sit in the balcony,

which had less desirable seats. (An unwritten rule is one that is enforced but not official.)

When a theater employee told her she couldn't sit on the main floor, she refused to move because she believed it was unfair. The police were called, and Viola was arrested and taken to jail overnight. She was charged with not paying the one-cent difference in tax between the main floor and balcony seats, even though she had tried to pay it. Viola was fined \$20, which would be about \$330 today, and she was humiliated.

Viola decided to challenge the fine in court. She and her lawyers argued that the theater's rules were discriminatory. Unfortunately, the courts ruled against her, but her actions brought attention to the injustice of racial segregation in Canada. She showed the power of standing up for what is right, even when it's difficult.

Viola Desmond's family fought for her name to be cleared even after her death. Finally, in 2010, more than 60 years after her arrest, Viola was granted a posthumous pardon, and the Nova Scotia government formally apologized for the injustice she faced. In 2018 Viola Desmond became the first Canadian woman to appear alone on a regularly circulating banknote. See her face on the **Canadian 10 dollar banknote**! Her story reminds us that even small actions can lead to big changes. Viola Desmond is a symbol of courage and hope, showing us all how to stand strong in the face of injustice.

Image: Winnipeg Free Press, Public domain, via Wikimedia Commons

Viola Desmond - Activist

Fill in the missing information.

1. Viola Desmond was a _____
2. She sometimes travelled for _____
3. While travelling in New Glasgow _____
4. She decided to go see a _____
5. She was tired and wanted to sit _____
6. Seats on the main floor were more _____
7. An unwritten rule is one that is enforced but not _____
8. Viola was sent to jail because _____
9. Viola Desmond is the first Canadian woman _____
10. She is a symbol of _____

she refused to move

courage

business

movie

comfortable

her car broke down

official

black business woman and activist

on the main floor

to appear alone on the \$10 bill

Name: _____ Date: _____

THE CLARION

Published in the Interest of Colored Nova Scotians

VOL. 1., NO. 1.

NEW GLASGOW, N. S.

1946
DECEMBER.

Locals

The Season's Greetings to All Our Readers

Mr. and Mrs. James MacPhee have moved into their new home on South Albert Street.

Calbert Best, student at King's College, Halifax, will spend the Christmas recess with his parents, Mr. and Mrs. A. T. Best.

Congratulations are being extended to Rev. and Mrs. Thomas for their Christmas calendar. It is a lovely job!

Miss Evelyn Williams, daughter of Mr. Norman Williams, stenographer with the Pay Roll Department at Ottawa, will be home on Dec. 20th to spend the Christmas holidays with her family.

Friends will be interested to know that Miss Thelma Parris, formerly of this town, has become an American citizen. She is making her home in Cambridge, where her mother, Mrs. Douglas Gordon, resides.

The Ladies' Auxiliary of Second Baptist Church held a successful sale and tea in the Church hall on Dec. 10th. A lovely display of fancy work was noted.

Mr. and Mrs. Lemuel Mills left Saturday, Dec. 14, for Boston, where they will spend Christmas with their daughters, Mrs. Thornton Harper and Mrs. Bessie Shepherd.

Johnnie Mills met a deer—DEER, that is, recently, while driving his mother to Halifax. The deer darted out on the highway near Elmsdale and hit the side of the car. Not seriously injured, the deer soon scampered off, none the worse of the impact.

Word has been received that Miss Irma Halfkenny will be a participant in the St. John Music Festival in May. A student at Mount Allison School of Music, Miss Halfkenny is a soprano of promise, and that she will make a creditable showing goes without saying.

The Senior B. Y. P. U. of Second Baptist Church chartered a bus and motored to Riverton where they held a service for the inmates of the Pictou County Home. Among those who took part were Rev. H. D. Thomas, Howard Lawrence, Miss Althea Lawrence and Mrs. Gordon Clark. About twenty-five persons made the trip.

The Ladies' Auxiliary of the Second Baptist Church had a surprise party early in December for Rev. and Mrs. Thomas at the Parsonage, Washington St. The gifts included china, linen, etc., and each gift was accompanied by an original verse. Typical of the verses was the one accompanying the crocheted dolly gift of President Mrs. L. Mills:

"I may be small, but my mission is great,
I'm here to decorate your cake plate.
Your cakes I know are a treat to eat,
So use me when next your guests you treat."



MRS. VIOLA DESMOND

Takes Action

Mrs. Viola Desmond, 32-year-old Negro Halifax beautician, arrested and fined \$70 and costs by Magistrate Rod G. MacKay, of this town, for sitting downstairs in the Rosebud Theatre while holding an upstairs ticket.

Mrs. Desmond was fined for defrauding the Federal Government of one cent, the difference in the Amusement tax on an upstairs ticket of two cents and a downstairs ticket of three cents.

Counsel for Mrs. Desmond, F. W. Bisset of Halifax, has served a writ against Henry MacNeil, manager of the theatre, charging false arrest, false imprisonment, assault and malicious persecution.

E. M. Macdonald, K.C., of New Glasgow, is acting for Mr. MacNeil.

Mrs. Desmond, the former Viola Davis, daughter of Mr. and Mrs. James Davis, of Halifax, is a well known throughout the Province. She is a graduate of the Halifax High School, and is also a graduate in Beauty Culture from a leading Beauty College in New York. She is a niece of John Davis, Civil Service employee (Post Office Division), Halifax.

Viola Desmond's Appeal

Just as we go to press we are in receipt of a letter from Mrs. Bernice Williams, Sec'y N. S. A. A. C. P., informing us that an appeal trial of the Viola Desmond case will be held in Halifax on Dec. 27th, also a Viola Desmond Court Fund has been established by the Association soliciting contributions. A public meeting will be held by the Association on Dec. 22nd in Halifax asking everyone to attend and give their donation.

The N. S. A. A. C. P. is the Ladder to Advancement. STEP ON IT! JOIN TODAY!

Did You Know?

(a) That Adult education in rural communities is being sponsored by the N. S. A. A. C. P.

(b) That the Educational Department of the Province of Nova Scotia is supporting the movement.

(c) That a class has already started in Hammonds Plains and is progressing favourably.

(d) That the C.G. I. T. group of Cornwallis Street Baptist Church, Halifax, raised the sum of \$35.00 at their Christmas Sale. Mrs. Oliver is leader and all girls are under 16 years.

(e) That the money will be used for the work of the Summer Camp at Fall River.

(f) That Mr. Horborn, of Fall River, gave the use of an island near the Cornwallis Street Church camp site for the promotion of the Young People's work of that Church.

(g) That two Colored girls are enrolled as student nurses in two Halifax hospitals. They are Miss Gwendolyn Barton of Halifax and Miss Ruth Bailey of Toronto.

(h) That J. Calbert Best of King's College, Halifax, will write for the Afro-American, one of the largest weekly Negro newspapers in the U. S. A. Mr. Best has been asked to prepare a 700-word article on Canada. The weekly circulation of the Afro is 200,000.

The N. S. A. A. C. P.

The Nova Scotia Association for the Advancement of the Colored People was organized in 1945:

(a) To improve and further the interest of the Colored people of the Province.

(b) To provide an organization to encourage and promote a spirit of fraternity among its members.

(c) To co-operate with Governmental and private agencies for the promotion of the interest and the welfare of the Province or any community therein, wherein Colored People are resident, and particularly in reference to said Colored people.

(d) To improve the educational opportunities of Colored youth and to raise the standard of the Colored people of the Province or any community therein.

The following people comprise the charter members of the Association:

Arnold P. Smith, Richard Symonds, William Carter, Bernice A. Williams, Carl W. Oliver, Walter Johnson, Pearl Oliver, William P. Oliver and Ernest Grosse.

Join the N. S. A. A. C. P.

Write BERNICE A. WILLIAMS, Sec'y

106 Maynard Street,

Halifax, N. S.

Viola Desmond in the News



In 1946, there was no internet. Newspapers played a crucial role in the lives of Canadian families. After World War II, Canada was undergoing significant social, economic, and political changes. Newspapers were a key source of news about these developments. Local newspapers reported on events in their town or city, fostering a sense of belonging and awareness of what was going on around them.

Read the articles on the front page of THE CLARION and answer the following questions.

1. Who is the target audience for this newspaper? _____

2. What do you see that makes you say that? _____

3. What does the article about Viola Desmond want you to think about? _____

4. What meanings are obvious and what are implied? _____

5. What does this newspaper tell you about the changing political scene? _____

Viola Desmond - Activist

Did you know that Viola Desmond is the first Canadian woman to be shown on a Canadian banknote? She was so brave back in 1946. She refused to back down when told she was not allowed to sit in a section of a movie theatre. She could afford to pay for the ticket, but they would not sell her one. She knew it was not fair to be treated that way. She knew it was because of the colour of her skin! So she sat there anyway. She was dragged away to jail. After that she spent her life fighting racism. In 2010 she was pardoned. In 2016 her picture was shown on the 10 dollar bill.



CREATE a graphic story about Viola Desmond.

Learn about Viola Desmond at the following links:

[Viola Desmond - Government of Canada](#)

[Viola Desmond - Heritage Moment](#)

[Viola Desmond - Bank of Canada](#)

Focus on the events of November 8, 1946.



PRESENT your graphic story to a small group of your peers. Read the story aloud with the appropriate expression to show how the characters are feeling. Explain how the graphics are meant to guide the interpretation of the text. Share how you decided on the visual elements for the story, for example your use of colour and line; details in the background and setting; drawing style; sizes and shapes of the panels; and speech bubbles. Explain what you like best about your work.



RESPOND to your classmate's graphic story. Describe the details that you think are especially well done and explain why. Talk about the craftsmanship demonstrated by careful measuring and attention to detail. Compare what you learned about Viola Desmond and how the graphic story gets that information across. Share any suggestions you may have.



CONNECT the way Viola Desmond reacted with an experience you have had when you were denied something in a way that felt unfair. How did you react? How was your reaction similar to Desmond's? How was it different? How did the reason for being denied affect your reaction? What were the consequences of your actions? What did you learn from the experience?

Viola Desmond – Graphic Story

Viola Desmond was a Black Canadian woman who was born in Nova Scotia. When she was growing up Black men and women were expected to have low paying jobs. Viola wanted to have her own business. She worked hard and by the time she was 32 she had her own beauty salon. She also set up a school where she taught other Black women how to be hairdressers. And she sold her own brand of beauty products! She felt proud of her accomplishments and was surprised by her treatment at the movie theatre. After that, she joined the fight against discrimination until finally, in 1954 the province made it illegal to discriminate against Black people.

You will need:

- Crayola Watercolour Pencils
- Crayola Fine Line Markers - Black
- Crayola Marker & Watercolour Paper
22.9 cm x 30.5 cm (9" x 12")
- Crayola Paintbrushes
- Pencils
- Rulers
- Erasers
- Water Containers
- Paper Towels

1



1. Read **The Story of Viola Desmond** and other documents to learn more about her.
2. Focus on the events of November 8, 1946.
3. Identify the main characters in the story.
4. List the actions and what the characters might have said in the order they occurred.

2



1. Make thumbnail sketches for each scene.
2. Stick figures are fine for this step.
3. Decide how many of your thumbnail sketches you want on one page.

Viola Desmond - Graphic Story

3



1. Draw panels on your pages. They can be any shape, for example,
 - square
 - circle
 - rectangle
2. Leave a space between the panels. This space is called a **gutter**.

4



1. Use pencil to draw in each panel.
2. Draw important details to help tell the story.
3. Think about:
 - facial details and expressions
 - specific visual details that are essential to the story
4. Draw speech bubbles, thought bubbles and narrative boxes. Leave them blank for now.
5. Share your work with a partner to get feedback.

5



1. Make any adjustments to your design.
2. Add **emanata** to show what the character is feeling, e.g., @ \$ % # \$ to indicate anger; ? to indicate confusion; sweat beads to indicate anxiety
3. Add motion lines.
4. Use watercolour pencil techniques to colour each panel.
5. Add the words in pencil. Remember to check spelling, print neatly and adjust the size of the speech bubble if necessary.

6



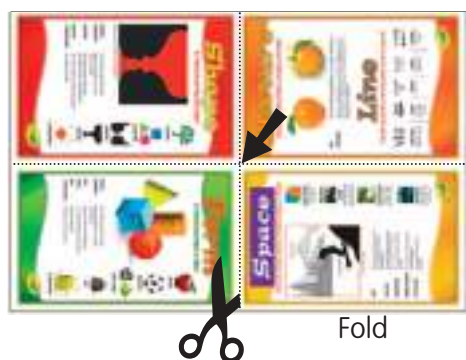
1. Use a black, fine line marker to outline everything.
2. Add any other details or more colour to complete the page.
3. Gently erase the pencil lines.

Elements of Art Booklet

Trim the paper along the lines at the outer edges. This will ensure the pages of the booklet line up properly.



1. Fold the paper in half and in half again, short end to short end. Open it up and fold it in half long end to long end. Open the paper. There should be 8 boxes.



3. Hold the edges. Cut from the FOLD side along the horizontal crease. Stop at the intersection of the vertical crease. Open the paper.



5. Flatten the paper.



2. Fold the paper in half short end to short end.



4. Fold the paper in half long end to long end. Hold the edges of the paper and push towards the centre until you see a box formed. Keep pushing until all the pages line up.



6. Fold it in half to create the booklet. Design a cover for your booklet.

Colour

A wavelength of light seen by the eye when it bounces off a surface

Value
The relative lightness or darkness of a color.

Intensity
The brightness or saturation of a color.

Hue
The color itself, as seen by the eye.

Temperature
The color's position on the color wheel, ranging from warm (red, orange, yellow) to cool (blue, green, purple).

Complementary Colors
Colors that are opposite each other on the color wheel.

Analogous Colors
Colors that are next to each other on the color wheel.

Primary Colors
The three basic colors: red, yellow, and blue.

Secondary Colors
The three colors created by mixing primary colors: orange, green, and purple.

Tertiary Colors
The six colors created by mixing a primary color with a secondary color.

Color Bar
A bar showing the range of colors from black to white.

Value

Lightness or darkness in colour or on artwork

Value Levels
A list of value levels from 1 to 10, corresponding to the circular diagram.

Color Names
A list of color names: Black, Dark Blue, Blue, Green, Yellow, Orange, Red, Pink, Light Blue, White.

Value Scale
A circular diagram showing the range of values from black to white.

Value Legend
A legend for the value scale, showing the corresponding color names for each value level.

Shape

A 2-dimensional part or object

Shape
A 2-dimensional part or object.

Geometric
Shapes that are based on mathematical principles.

Organic
Shapes that are based on natural forms.

Abstract
Shapes that are not based on any specific object.

Positive
The shape itself, as seen by the eye.

Negative
The space around the shape.

Value
The lightness or darkness of the shape.

Color
The color of the shape.

Texture
The surface quality of the shape.

Form

A 3-dimensional figure or object

Form
A 3-dimensional figure or object.

Geometric
Forms that are based on mathematical principles.

Organic
Forms that are based on natural forms.

Abstract
Forms that are not based on any specific object.

Positive
The form itself, as seen by the eye.

Negative
The space around the form.

Value
The lightness or darkness of the form.

Color
The color of the form.

Texture
The surface quality of the form.



Texture

The way a surface feels, or looks as if it feels

Texture
The way a surface feels, or looks as if it feels.

Smooth
A texture that is even and without bumps.

Rough
A texture that is uneven and has bumps.

Bumpy
A texture that has many small bumps.

Value
The lightness or darkness of the texture.

Color
The color of the texture.

Form
The 3D shape of the texture.

Space

The area around, inside or between objects or forms

Space
The area around, inside or between objects or forms.

Positive
The space that is occupied by an object.

Negative
The space that is not occupied by an object.

Overlapping
Space that is created by two or more objects overlapping.

Value
The lightness or darkness of the space.

Color
The color of the space.

Form
The 3D shape of the space.

CONTRAST

The juxtaposition of related and significantly different elements.

- LINE:** thick vs thin
- SHAPE:** squares vs circles
- TEXTURE:** rough vs smooth

PROPORTION

The spatial relationship of one object to another or to the whole.

EXAGGERATED/DISTORTED PROPORTION: intentionally changing proportions to communicate a specific message

REPETITION

The repeated use of similar elements.

- LIMITED:** 1 or 2 repeated elements creates a visual echo
- NOTE:** a distinctive unit in a series of elements
- PATTERN:** recurring motifs, predictable way

MOVEMENT

The arrangement of elements so that they lead the eye throughout an artwork.

- DIRECTIONAL:** lines move the eye to an element
- SHAPES:** dominant shapes are objects to another
- EDGES:** fuzzy edges are objects to another

RHYTHM

The repeated use of similar elements, but with variations, to create a sense of movement.

- RANDOM:** repetition of motif in no obvious order
- ALTERNATING:** placement of motif in a predictable way
- PROGRESSIVE:** motif has gradual change over time

PRINCIPLES OF DESIGN

VARIETY

The use of similar and different elements in an artwork.

- OPPOSITION:** juxtaposition of elements with strong contrast
- CHANGE:** object's size, point of view, angle is altered
- ELABORATION:** intricate details with simplicity

EMPHASIS

Highlighting part of an artwork to draw attention to it.

- CONVERGENCE:** elements pointing toward the focal point
- LOCATION:** elements close to the focal point
- ISOLATION:** element placed off the focal point

BALANCE

The arrangement of elements so that they seem equal in weight or appearance.

- SYMMETRY:** one side is the mirror image of the other
- ASYMMETRY:** two sides are not equal in weight
- RADIAL:** elements are evenly arranged around a central point

UNITY

The arrangement of elements in such a way as to highlight their similarities.

- REpetition:** similar elements are repeated
- PROXIMITY:** elements placed close together, limiting the negative space
- CONTINUATION:** elements that appear to flow from one line or edge

HARMONY

The arrangement of elements so they work together as a whole.

- TOPE:** limited colour palette
- SHAPES:** shapes work together to tell a story
- LINE:** lines help create a relationship between elements