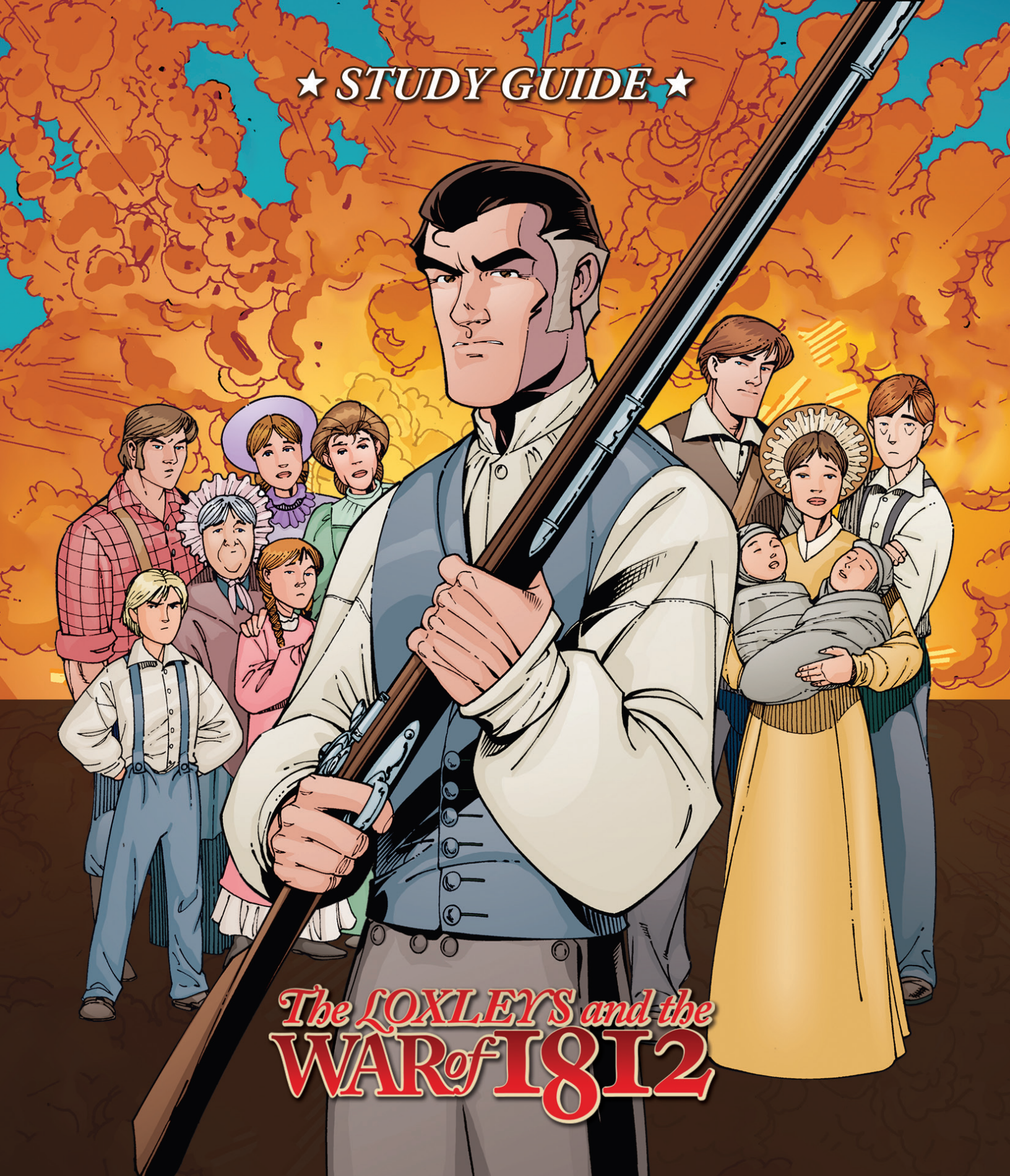


★ STUDY GUIDE ★



The LOXLEYS and the
WAR of 1812



The War of 1812
La guerre de 1812



ABOUT THIS APP

Available for free via the app store, *The Loxleys and the War of 1812* is an interactive application targeted at teens. Created by the NFB Digital Studio, and produced by the National Film Board in partnership with the Department of Canadian Heritage, the app is based on Renegade Arts' visually compelling and well-researched new graphic novel by the same name. The animated interactive narrative, which is available in both official languages, concerns a fictional family caught in the very real turmoil of war. It offers an exciting history lesson exploring the causes of the War and the impact of its events on English, French and First Nations people in Canada as well as on Americans. The app also includes an interactive map, which reflects the location of events as users read along. An active, portable teaching tool, *The Loxleys and the War of 1812* offers a fresh way to give students an overview of the War of 1812.

ABOUT THIS GUIDE

The NFB encourages the integration of new technologies in the classroom, and this guide is intended to assist secondary school teachers in utilizing the app to its full educational potential. *The Loxleys and the War of 1812* app explores the War via an engaging and interactive platform that allows students to visualize events in the conflict and invest in the history. The discussion questions included in this document serve as a starting point for educators and students to consider the events and all of the parties impacted by the War. The activities are designed to stimulate the historical imagination and to fully immerse students in the past by recreating events from the conflict.

RECOMMENDED AGE

The Loxleys and the War of 1812 is suitable for students aged 13 to 19. Its educational focus corresponds best with American History 11 and Canadian History 12 courses, which include the War of 1812 in their curriculum guidelines. The app contains graphic scenes of violence. It is recommended that educators preview the app prior to using it in the classroom.

RECOMMENDED SUBJECT AREAS

- ★ History
- ★ Aboriginal Studies
- ★ Women's Studies
- ★ Media Literacy
- ★ Geography
- ★ Family Studies
- ★ Social Sciences
- ★ Visual Arts

KEY THEMES AND CONCEPTS

- ★ Nationalism
- ★ Racism
- ★ Citizenship and Civic Values
- ★ Conflict
- ★ Decision Making
- ★ Ethnocentrism
- ★ Family
- ★ Imperialism
- ★ Power
- ★ Revolution

PRE-VIEWING ACTIVITY

Prior to introducing the app, divide the class into small groups and ask them to research the following events and people from the War of 1812 online: the Battle of Tippecanoe; the Declaration of War in 1812; the Fall of Fort Detroit; the Battle of Queenston Heights; the Battle of Frenchtown/the River Raisin Massacre; the Battle of Fort York; the Battle of Chateaugay; the Battle of Plattsburg; the Ghent Treaty; the Battle of New Orleans; Indian Confederacy; Chief Tecumseh; Laura Secord; and Sir Isaac Brock. Reconvene the class and ask the groups to organize themselves in chronological order using the website 1812timeline.com before presenting the information they have gathered. This exercise will help students to contextualize the events from the comic book featured in the app.

AN OVERVIEW OF THE LOXLEYS AND THE WAR OF 1812

When war is declared, the Loxleys, Loyalist transplants from Pennsylvania, are living peacefully near Queenston. The family's father, Aaron "Pa" Loxley, enlists immediately, as does his eldest son, Matthew, and his French Canadian son-in-law, Pierre.

The Loxley men take part in the important Battle of Queenston Heights where they witness the death of Sir Isaac Brock. They subsequently participate in several other key battles and relay news of the front to their loved ones at home through letters and much-anticipated visits.

The story sets the military exploits of the men against the domestic hardships faced by the women and children. When American looters decimate the family homestead, the grandmother, Aurora Loxley, dies of a heart attack. Her daughter-in-law, Eliza, takes up the task of keeping her journal. As a result of this incident, the younger Loxley son runs away in search of the front lines.

While the narrative centres upon the anglophone Loxleys, there is also a strong focus on the role of the French Canadian Voltigeurs and the First Nations warriors. The rise of Tecumseh, his alliance with Britain and his quest for an Indigenous Confederacy are detailed mainly through the eyes of Firebrand, a young Native orphan who lost his father at the Battle of Prophetstown. The narrative is also balanced with regard to the portrayal of the two primary factions and emphasis is placed upon the point that "no side has the monopoly on atrocity." The Canadian Green Tigers summarily execute

American renegades; British troops turn a blind eye while their First Nations allies kill American settlers at the Raisin River settlement; and that event is later given nuance by Firebrand's account of why his people are sometimes driven to violence.

Throughout the narrative, the experiences of the Loxleys are contextualized within the broader events of the War: the American attacks on Fort York and Fort George, the razing of the town of Newark and the retaliatory British march south to burn the White House.

When the War draws to a close, the Treaty of Ghent has been signed, but not before the Battle of New Orleans has taken its sad toll. The Loxley family is scarred but unbroken, and life returns to normal. The larger lessons conveyed by the narrative are that war costs and that the clamouring of nations always threatens the lives of common people.

ABOUT THE MAJOR PLAYERS

MAJOR-GENERAL SIR ISAAC BROCK

Sir Isaac Brock was an ambitious young British general with a reputation for recklessness. He once stated that "nothing should be impossible to a soldier" and, by most accounts, he lived by that motto. Chafing under the cautious directive of his superior, Sir George Prevost, that no "offensive operations" be undertaken against the Americans, Brock threw himself into the task of strengthening defences at British outposts along the border while waiting for the Americans to make the first move. On July 12, 1812, American General William Hull invaded the French Canadian town of Sandwich, but was repelled back to Fort Detroit by the Shawnee Chief Tecumseh and his followers. Impressed by Tecumseh, Brock formed an alliance with him and successfully attacked Fort Detroit. This "bloodless victory" left Britain in control of the Upper Canadian frontier. Brock subsequently led Canadian soldiers and militia to several important early victories, but was killed at the Battle of Queenston Heights on October 13, 1812.

LIEUTENANT JAMES FITZGIBBON

In the class-conscious British Army of the late 1700s and early 1800s, James FitzGibbon was something of a rarity. He rose from the rank of Private to that of Colonel through a combination of luck, canny intelligence and determination. After the War broke out, Lieutenant FitzGibbon distinguished himself by escorting supplies down the St. Lawrence River, right past American troops. The following winter he escorted 45 sleighs from Montreal to Kingston. He took part in the Battle of Stoney Creek as a company commander of the 49th Regiment. FitzGibbon subsequently formed a guerrilla-style unit—known as the Bloody Boys or Green Tigers for their grey green uniforms and their fierceness in combat—to disrupt American communications and fend off American renegades who were looting and burning farms. Tired of the successes of the Bloody Boys, the Americans sent an expedition to attack FitzGibbon near the indigenous settlement of Beaver Dams. Warned of the attack by Laura Secord, FitzGibbon set a detachment of 300 Cognawaga and 100 Mohawk Indians in ambush and held Beaver Dams. In the end, he paroled the militiamen and took a total of 462 American soldiers as prisoners. He was subsequently promoted to Captain in the Glengarry Fencibles until the end of the War. He became a Lieutenant-Colonel of Militia in 1821 and a Colonel in 1826.

LAURA SECORD

Born in Great Barrington, Massachusetts, Laura Secord—née Laura Ingersoll—moved to Upper Canada with her family in 1795. In 1797, she married James Secord and settled in Queenston. When a group of invading American soldiers—including American Colonel Charles Boerstler—invited themselves to dinner in Laura's home, she overheard their plans to launch a surprise attack on FitzGibbon and his fort at Beaver Dams. As her husband had been wounded in battle, it was Laura who hiked more than 30 kilometres in the middle of the night to warn FitzGibbon. As a result, FitzGibbon was able to defend the Fort. Though she is now widely recognized as a heroine in the War of 1812, Secord did not receive any significant recognition for her bravery until she was 85 years old. FitzGibbon didn't even mention her in his original report.

MAJOR CHARLES-MICHEL D'IRUMBERRY DE SALABERRY

Lieutenant Colonel Charles-Michel d'Irumberry de Salaberry was an upper-class French Canadian from a military family. He was an officer of the British army who distinguished himself by repelling the American advance on Montreal during the War of 1812. His specially trained unit, Les Voltigeurs, took part in the Battle of Chrysler's Farm, described by some as the battle that "saved Canada." But his greatest victory took place at the Battle of Chateauguay. De Salaberry's military heritage was reflected in his strict code of discipline and honour. The professionalism and high expectations he held for his fellow Canadiens was repaid by the respect and loyalty of his troops. After the War of 1812, de Salaberry was seen as a hero in French Canada. He served as justice of the peace for various district courts and became a legislative councillor for Lower Canada. In 1817, he was made a Companion of the Order of Bath.

LES VOLTIGEURS

The Canadian Voltigeurs were technically militia, but were trained and listed as a regular unit during the War. They were made up of French-speaking volunteers selected from the militia by Lieutenant-Colonel Charles de Salaberry in 1812, and trained to a high standard. They wore distinctive grey uniforms (rifle green for officers), and took part in several actions including the Battle of Chateauguay.

TECUMSEH, SHAWNEE WAR CHIEF

More than a great warrior, Shawnee Chief Tecumseh was also a skilled negotiator and a respected source of wisdom and kindness. Prior to the War of 1812, and even as the War broke out, Tecumseh championed the Federation of Native Peoples in an effort to prevent the selling of Indian land to America without the consent of all the Indian elders across the concerned tribes. Support for the movement was lukewarm at best and, despite numerous discussions with American Governor William Henry Harrison, Tecumseh accomplished little. In July 1811, he left discussions with Harrison and travelled south to bring the possibility of a federation to the Indians there. While he was gone, his home settlement at Tippecanoe was left without its leader. Governor Harrison took advantage of this opportunity to launch an attack and, he hoped, provoke the Shawnee into some rash action that would "justify" their extermination. When Tecumseh returned from the south, he found Tippecanoe destroyed. It was this act of war that finally unified many of the Indian tribes under Tecumseh. He went on to gain the respect of Britain's Major-General Isaac Brock in the Battle of Fort Malden. About Tecumseh, Brock wrote: "A more sagacious or a more gallant Warrior does not, I believe, exist." Later, fighting alongside Major-General Henry Procter in the Battle of Fort Meigs, Tecumseh and his warriors overtook the American reinforcements that would otherwise have tipped the balance of the conflict. Finally, on October 5, 1813, Tecumseh was killed when he and a small group of Indian warriors chose to defend British lines when most other soldiers, including the British themselves, had fled.

FEDERATION OF NATIVE PEOPLES

Built on the teachings of the Shawnee “Prophet” Lalawethika, Chief Tecumseh’s brother, the Federation of Native Peoples sought to stop the selling of Indian land to America before and during the War of 1812. Though its members were mostly Shawnee, its leader, Chief Tecumseh, held influence in most native nations throughout the northwestern United States. As a result, he was able to recruit members from tribes including the Iroquois, Chickamauga, Ojibway, Mascouten and Potawatomi. However, gaining support was often difficult. Tecumseh’s proposed unification of all Indian nations would undermine the authority of individual chiefs and elders. Many nations and tribes felt themselves to be on better terms with the Americans and allied with them against the Federation. Chief Black Hoof, also Shawnee, was a staunch opponent. Rather than unite with Tecumseh’s cause, Black Hoof urged his people toward cultural adaptation—adoption of the American way of life. At the peak of its strength, Tecumseh’s Federation numbered over 5,000 warriors. But with his death in the Battle of the Thames in late 1813, it disintegrated and was never re-established.

ABOUT THE HISTORICAL EVENTS

THE BATTLE OF TIPPECANOE (NOVEMBER 7, 1811)

The Battle of Tippecanoe, or “Prophetstown,” took place at a native settlement founded by Tecumseh and his younger brother, the “Prophet” Lalawethika, on the banks of the Wabash River in Indiana Territory. Residents of Tippecanoe had set aside tribal differences in order to work towards an Indian confederacy. By 1811, hundreds had flooded into the village to protest American land grabs of traditional territory, and Tecumseh had turned to the British for supplies to feed his rapidly growing community. This enraged Indiana Governor William Henry Harrison, who resented British involvement and viewed the natives as a threat to his expansionist policies. Tecumseh was a fierce warrior, but he was not foolhardy and realized the time had not yet come for all-out war. Instead, he travelled south for a parlay with the Creek Nation, seeking to expand his confederacy. Taking advantage of Tecumseh’s absence, Harrison planned a sunrise attack on Tippecanoe for November 7, 1811. News of the plan reached Lalawethika on November 6, however, and he mobilized the 500 warriors at Tippecanoe into a pre-dawn ambush. Although the warriors inflicted heavy casualties, they were ultimately pushed back. Stunned by his losses however, Harrison went on the defensive, rather than attacking the village immediately. By November 8, when an American patrol approached Tippecanoe, it was found abandoned. Harrison ordered the village burned and the granary plundered. In the spring of 1812, Tecumseh returned and, standing “upon the ashes of [his] home,” he “summoned the spirits of the braves who had fallen in their vain attempts to protect their homes from the grasping invader.” This battle left him little choice but to ally himself with Britain in the coming war. For his part, Harrison called for vengeance through congressmen like Henry Clay and Felix Grundy, who used Tippecanoe as a rallying cry for war against Britain.

AMERICAN DECLARATION OF WAR (JUNE 18, 1812)

One of the most memorable statements—at least among Canadians—on the subject of America’s declaration of war against the British Empire came from Thomas Jefferson: “The conquest of the Canadas will be a mere matter of marching.” With most of Britain’s trained soldiers already fighting Napoleon in France, much of the American invading force believed Canada to be largely undefended and thus easily overtaken. So, fuelled by the near-religious conviction of America’s “Manifest Destiny” and Senator Henry Clay’s public outrage over the British impressment of American citizens, America went to

war in Canada. Conquest proved less straightforward than those in power had anticipated, however. The sheer size of Canada made the question of where to begin marching (and how to distribute forces) difficult to answer. The Americans also did not anticipate such a large and willing contingent of Indian fighters and Canadian militiamen.

GENERAL WILLIAM HULL INVADES SANDWICH (JULY 12, 1812)

By 1812, most of the American public agreed with former President Thomas Jefferson that invading the Canadas would be “a mere matter of marching.” It had been decided that a primary contingent would advance on Montreal, a second would push up the Niagara River and a third would sweep out of Fort Detroit into the heart of Upper Canada. Michigan Territory Governor William Hull, who was stationed at Fort Detroit, was in charge of the Upper Canada campaign. Hull had little enthusiasm for his command and botched several aspects of his campaign. The British uncovered his entire invasion plan and captured many of his army’s supplies when they took command of the American schooner Cayuga, depriving Hull of the element of surprise. He did manage to cross the Detroit River and temporarily occupy the French Canadian village of Sandwich. Fearing the natives would attack, Hull sent fiery missives to the white settlers around Sandwich, threatening to kill any who sided with the Indians. Hull’s worst fears were realized when Tecumseh and a raiding party ambushed a supply column on its way to Fort Detroit on August 5, 1812. Three days later, Hull ordered Sandwich abandoned and withdrew his army behind the walls of Fort Detroit.

THE ATTACK ON FORT DETROIT (AUGUST 16, 1812)

Major-General Isaac Brock’s attack on Fort Detroit is the stuff of legend. Outmanned and outgunned, the first British attempt to take the Fort had been essentially useless. Then, with the arrival of Shawnee Indian Chief Tecumseh and several hundred of his warriors, the scales began to tip and Brock had an idea: he ordered his trained soldiers to share their uniforms with the regular militiamen; marching them back and forth out of firing range, he made it seem that his forces were twice as large. Then, Tecumseh did the same with his warriors, making sure that American General William Hull got a good look at the numbers. Finally, Brock gave Hull three hours to surrender the Fort. Hull fell for the trick and surrendered Fort Detroit with no loss of life on either side.

QUEENSTON HEIGHTS (OCTOBER 13, 1812)

Queenston Heights had sprung up as a waypoint where boats could unload cargo to be transported throughout Niagara Falls by horse and cart. Because of its significance in the movement of supplies, attacking Queenston would effectively cut Lower Canada and Upper Canada off from one another. The Americans attempted to gain ground on the Canadian side of the Niagara but ultimately failed due to a highly disorganized campaign and quarreling American leadership. The Canadians were led by Major-General Isaac Brock after his victorious return from Fort Detroit. Brock was awakened by American artillery fire and rushed towards Queenston Heights while gathering his troops. As they climbed the steep slope of the heights towards the Americans, they were met with fire, and Brock was hit in the wrist by a musket ball. With his sword held high, Brock continued to move his troops towards the Americans; but as they charged forward, Brock was hit again, this time just above the heart, and died. With Brock’s death, Major General Roger Sheaffe took charge, and his troops continued to lunge at the Americans. The British and Canadians were outnumbered, but a strong British artillery and demoralized American soldiers, unwilling to fight on foreign land, led to the surrender of the Americans and a decisive and important victory for the British and Canadians.

BATTLE OF CHATEAUGUAY (OCTOBER 26, 1813)

In October 1813, de Salaberry's Voltigeurs intercepted American troops who were advancing on Montreal under General Wade Hampton. De Salaberry relied on reports from local farmers to keep track of Hampton's manoeuvres, set traps of fallen trees and tangled brush called "abattis" to slow them down as they approached the Chateaugay River and then hid his own troops in the woods. On October 26, 250 Voltigeurs plus 50 allied warriors of the Kaunawa-kee Mohawk nation led the advance against Hampton's force of 4,000 troops and 10 cannons. The rest of de Salaberry's 1,500 men remained in reserve as Hampton's troops approached the barricades that evening. De Salaberry ordered bugles to be blown from several locations to convince the Americans they were surrounded. Les Voltigeurs then fired their rifles, inflicting numerous casualties. Unable to outflank de Salaberry's forces, Hampton withdrew to the American border.

THE BURNING OF WASHINGTON (AUGUST 24, 1814)

In August of 1814, British Major General Robert Ross entered Chesapeake Bay with 4,000 men, and the intention to take both Washington and Baltimore. Though his troops came up against 7,000 Americans, only 1,000 were enlisted soldiers. At the time, American forces believed that neither Washington nor Baltimore could ever be seriously threatened. Ross's troops scattered the 6,000 American militiamen by firing a volley of flaming Congreve rockets over their heads. The remaining 1,000 soldiers were easily confronted. Interestingly, Ross was under orders to burn Washington, but only its government buildings (including the White House). He himself ordered the burning of the office of the *National Intelligencer*, a paper that had featured articles scolding him in a number of its issues. However, after several citizens protested on the grounds that the fire might spread to nearby homes, Ross settled for smashing the printing press and the destruction of thousands of tonnes of military stores.

THE TREATY OF GHENT (DECEMBER 24, 1814)

In August of 1814, eight commissioners representing both British and American interests gathered in Ghent, Belgium. The discussions that would eventually end the War began poorly and participants made little progress until December of that year. Initially, neither side was willing to make any concessions. The British refused to abolish impressment. They demanded that the Americans destroy any forts on the southern shores of the Great Lakes and end any naval presence there. The greatest point of contention, however, was the British insistence that an Indian territory be established in the West. Neither the British, nor the Americans would be allowed to violate this territory by conquest, purchase, negotiation or any other means. The Americans were radically opposed to the proposal; they remained committed to coast-to-coast expansion. The idea of "savage" Indians, who had "no concept of land ownership," having any weight in negotiations was unheard of. Both sides considered the talks doomed to fail, until John Quincy Adams noted that the only way to restore peace was to return all borders and land holdings to the way they had been—to "conclude on the footing of the state before the war." Europe was at peace, so impressment was no longer an issue. With both sides suffering under wartime losses, all other concerns would be set aside for later discussion, with the exception of the matter of an Indian state. On this, the British relented and their indigenous allies were abandoned in what Commissioner Henry Goulburn thought was one of the greatest betrayals of the War.

THE BATTLE OF NEW ORLEANS (JANUARY 8, 1815)

Though the Treaty of Ghent effectively ended the War on Christmas Eve of 1814, it took until mid-February of the following year for news of peace to reach North America. Meanwhile, the War ground on and Major-General Sir Edward Pakenham led 4,400 British soldiers to face the Americans in New Orleans. After a month-long trek through bayous and swampland, the British were decimated, despite the fact that the American forces were mostly volunteers, freed slaves and pirates. The conflict claimed the lives of 291 soldiers, including Major-General Pakenham; 1,262 were wounded, and 484 went missing. It was the largest, bloodiest, and most pointless British loss in a war that had, effectively, already ended.

DISCUSSION QUESTIONS FOR STUDENTS AGED 13 TO 19

- 1 What have you learned about the War of 1812?
- 2 Why do you think it is important to study the War of 1812 in Canada?
- 3 What were the main issues that led President Madison to declare war on Great Britain?
- 4 What was impressment? Why was impressment used during the War of 1812?
- 5 Who are the heroes in *The Loxleys and the War of 1812*? Why?
- 6 The War of 1812 typically is seen as a battle between the Americans and the British while the First Nations perspective is overlooked. What were the consequences of the War on the First Nations people of America and Canada? What unique First Nations perspectives are reflected in the *The Loxleys and the War of 1812*?
- 7 Why did Chief Tecumseh hope to form a confederacy with other indigenous tribes in North America? What would the Federation of Native Peoples have meant for the First Nations involved? Why did the Americans see this as a threat?
- 8 Shortly after the scene in the graphic novel in which George and Firebrand witness speared and staked "enemies," Firebrand explains why his people are sometimes driven to violence. What does he mean by this? Can you think of present day examples in which people are driven to violence to protect their homes?
- 9 Women played significant parts during the War of 1812. Discuss the various roles women play in the *The Loxleys and the War of 1812*.
- 10 Who was Laura Secord? Discuss her contribution to the War of 1812.
- 11 Why is it important to Pa Loxley, Matthew and Pierre to join the war against the Americans? Given their motivations, do you think they should have gone to war? If yes, why? If no, why not?
- 12 How would you feel if your parents decided to fight for Canada in a war and there was a possibility of their never coming home?
- 13 Discuss the consequences of the War of 1812. What were the most tragic events?
- 14 Who won the War of 1812? What did they gain?
- 15 Who lost the War of 1812? What did they lose?
- 16 Why do you think the War of 1812 is sometimes called "the Forgotten War"?

CLASSROOM ACTIVITIES

WRITE A SCRIPT AND RE-ENACT THE EVENT

Have students work in small groups to write a short script about the Battle of Tippecanoe or another major topic related to the War of 1812. Begin by researching the event, the dates, the locations and the people who were involved. Have students consider diverse aspects of the War by writing from the perspective of a First Nations family, or from another point-of-view that is usually overlooked in history textbooks. Discuss the overall plot structure of the script. Does it have a beginning, middle and end? How many scenes will there be in the script and how much dialogue will be used? Encourage students to continuously assess whether their script is accurately representing the event. Conclude the activity by having the groups perform one of the scenes they wrote, or trading scripts and presenting another group's scene.

ADDITIONAL SCRIPT TOPICS COULD INCLUDE:

- ★ The American Declaration of War in 1812
- ★ The Battle of Queenston Heights
- ★ The Fall of Fort Detroit
- ★ The Battle of York
- ★ Laura Secord
- ★ Chief Tecumseh and the Federation of Native Peoples
- ★ The Treaty of Ghent

CREATE A SERIES OF TABLEAUX AND NARRATE THE EVENT

A tableau is a "freeze frame" or a still picture created by people posing to represent a moment in time. For this activity, form small groups and ask each group to research an event from the War of 1812. (For examples, consider the list in the previous activity.) Drawing on their research, groups will create five tableaux about the event, showing how it began and continuing through to its outcome. The students will also compose a descriptive narration to go with each tableau.

After each group presents its tableaux, discuss the event that was portrayed, why the event was important to the War of 1812 and whether the tableaux offered an accurate representation of the event or made use of fictional elements/characters. Finally, ask your students what they learned from the activity.

CREATE A HERITAGE HISTORY MINUTE

The Heritage Minute program was developed by the Historica-Dominion Institute of Canada in 1991 to promote Canadian history and to educate Canadians about the stories that make our country unique. Heritage Minute videos are similar to TV commercials in length; these brief vignettes tend to include the setting, the date, the events, the people involved and finally the historical significance of the event or individuals portrayed. Ask students to create their own Heritage Minute using this structure as a template and stop-motion animation technique.

- 1 Working in small groups, they should create a storyboard and a short script about a person or event from the War of 1812.
- 2 Have groups create sets and props using cardboard and construction paper, and sculpt characters using modelling clay.
- 3 Download the NFB's free stop-motion app **PixStop** onto your iPad via iTunes.
- 4 NFB Education's **StopMo** site provides instruction on stop-motion animation. View it here: nfb.ca/playlist/stopmostudio/

The following URL links to the Heritage Minute about Laura Secord:
historica-dominion.ca/content/heritage-minutes/laura-secord?media_type=41&

CREATE A POWERPOINT MEMOIR

Instruct students to research the life of a significant figure from the War of 1812, including detailing that person's biographical information, their relationships with others, what impact they had on the War and how the conflict changed their lives. Students will then write a short memoir of the person they have researched and collect approximately 10 images from the Internet that would serve to accompany the memoir text. With the text and images in hand, instruct the students to create a PowerPoint file, import the images and arrange them as a memoir. As a final step, they may elect to add background music. Have the class present their PowerPoint memoirs by reading aloud the text that they have written while scrolling through the images.

CREATE A ZINE

A zine is a self-published mini-magazine or comic book, and may be the result of the work of one person or several collaborators. A standard zine format is 8.5" by 11" paper folded in half, but they can be smaller or larger. Instruct students to make their own zines about the War of 1812, either working individually or in groups. The finished products could include (for instance): diary entries by Firebrand; obituaries of key people involved in the War of 1812; propaganda advertising; a recipe from Aurora Loxley's kitchen; a newspaper clipping about the Declaration of War; an interview with Chief Tecumseh; a comic strip about Laura Secord; a poem about the Battle of Tippecanoe; a review of *The Loxleys and the War of 1812*; etc.

MEDIA LITERACY

When considering media representations based upon historical events, it is important to examine how the facts are interpreted and presented, and whether divergent interpretations or sources exist. Films, comic books and even classroom textbooks, for instance, may be based upon extensive primary-source research, which is then presented in new formats; these new mediums are thus secondary sources that are interpretations of the past. Students researching historical events and consulting secondary sources should consider whether a text might be exaggerated or biased and become familiar with referring to primary sources of information if they believe the situation requires it. Questions to be asked when evaluating an information source include: who/what is the source and whether the source represents first-hand knowledge of events or an interpretation after the fact. Proper care must be taken when researching the past to avoid creating a false or inaccurate account of events or completely omitting a part of our history.

Primary sources are documents or objects that were written or created during the time in question, by those who experienced the event or conditions at that time. Examples of primary sources are:

- | | |
|---------------------|-------------|
| ★ Diaries | ★ Poetry |
| ★ Speeches | ★ Music |
| ★ Manuscripts | ★ Art |
| ★ Letters | ★ Pottery |
| ★ Interviews | ★ Furniture |
| ★ News film footage | ★ Clothing |
| ★ Official records | ★ Buildings |

Secondary sources are documents or objects that are interpretations of primary sources and are created by those who have second-hand experience with the event or time period. Examples of secondary sources are:

- ★ Textbooks
- ★ Magazine articles
- ★ Histories
- ★ Criticisms
- ★ Commentaries
- ★ Encyclopaedias
- ★ Historical fiction
- ★ Films based upon historical events

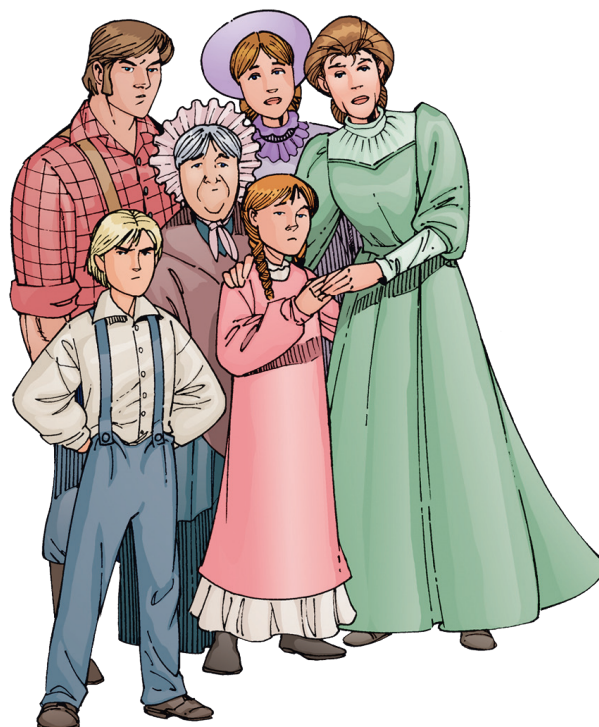
For more information on primary and secondary sources, follow this link: collections.canada.gc.ca/education/008-3010-e.html

MEDIA LITERACY ACTIVITY

Ask students to read the essay by Darren Bonaparte, an Aboriginal historian, which is appended to this guide. As a class, discuss the thesis of his essay. What can we learn about our national history from Aboriginal historians?

QUESTIONS FOR FURTHER DISCUSSION

- 1 Why do you think it is important to study historical events such as the War of 1812?
- 2 Who created the comic book *The Loxleys and the War of 1812*? Why do you think they created it?
- 3 Whose perspective is the War of 1812 described from in the book/ the app? Why do you think the author chose to tell the story from this perspective?
- 4 How might this story be different if it were told from the perspective of the First Nations People?
- 5 Are there ways to ensure a balanced representation of events when documenting history? What are indications of a balanced representation?
- 6 What is the value in updating history books and re-telling stories from the past in new forms?
- 7 Can you identify any visual stereotypes in this story? If so, what are they? What do you define as stereotypes?
- 8 How are Americans presented in this story?
- 9 How does the artist depict scenes of war? How does the artist depict scenes of home life?



VISUAL TECHNIQUES

Artists use diverse visual techniques to convey messages, evoke emotions, heighten tension or create a mood. As such, the use of visual techniques is a means of enhancing the experience of the viewer/reader but it can also be seen as a way of manipulating the viewer/reader into feeling a certain way about the story's events. Consider and discuss the various visual techniques used by the artists in *The Loxleys and the War of 1812*. Look at how the artist frames each character and the action in the panels throughout the story. Is the panel using an eighth of the page or the whole page? When does the artist use a close-up image of the character? How do these visual techniques impact your overall experience of the story?

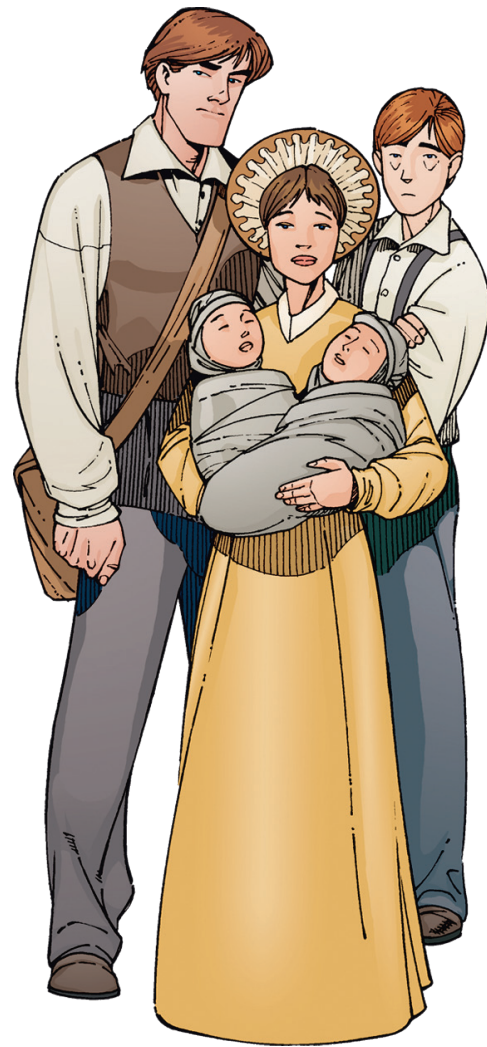
COMIC BOOK TERMINOLOGY

Learning the language of comic books allows readers to understand, analyze, evaluate and critique the information being presented to them; it also empowers them to create their own message using the medium. All art forms have a language, but the languages of the visual arts often cross-pollinate. For example, film might use framing techniques that you would find in the panels of a comic book. The following overview of basic comic book terminology (derived from Wikipedia) will help students understand visual techniques that are typically employed in comic books.

- ★ **Panels:** Panels are images that are laid out within the page borders. The most traditional layout for comic books is a grid of nine panels, in a three-by-three format.
- ★ **Panel frames:** The border or edges of a panel are called frames. Traditionally, these are rectangular in shape but can be altered by the artist.
- ★ **Bleed:** A bleed is when the art runs to the edge of each page and does not have a white border around the image. This is most commonly seen on the front cover.
- ★ **Splash page:** A splash page is a full-page drawing in a comic book. A splash page is used when the artist wants to highlight an important event or element in the story. When the image appears across two pages of the comic book, it is called a double splash page.
- ★ **Speech balloon or speech bubble:** Speech balloons are a graphic used to assign ownership of dialogue to a particular character. These may vary in shape depending on the type of dialogue that it contains: for example, whispers are often represented using broken lines, screaming tends to be conveyed through spiky lines and cloud-like shapes denote interior thoughts.
- ★ **Captions:** Captions are a narrative device used to communicate information that cannot be communicated by the speech balloon. They can be used in place of thought bubbles, and can be composed in the first, second or third person.
- ★ **Motion lines:** Motion lines are used to indicate that a character or object is moving.
- ★ **Gutter:** Gutter is the space between the borders.

AESTHETICIZING VIOLENCE

Violence is often depicted as a striking or beautiful image or moving sequence in films, comic books and other forms of visual media. Discuss with your class whether there are any scenes in *The Loxleys and the War of 1812* that aestheticize violence and, if so, which scenes do so. Further questions: Can students refer to other current examples of the aestheticizing of violence in film, television, comic books, games or newspapers? What do students think are some issues surrounding aestheticizing of images of war?



RELATED NFB FILMS

THE WAR OF 1812

- ★ **War of 1812 – Part One: “When I Meet My Doom...”**
1998, 46 minutes
- ★ **War of 1812 – Part Two: “Or Leave Our Bones Upon Them...”**
1998, 46 minutes
- ★ **War of 1812 – Part Three: “So Awful a Night...”**
1998, 46 minutes
- ★ **War of 1812 – Part Four: “The Rocket’s Red Glare...”**
1998, 46 minutes
- ★ **The Battle of the Chateaugay**
1978, 30 minutes
- ★ **Canada and the American Revolution**
1967, 57 minutes
- ★ **A Question of Identity: War of 1812**
1966, 28 minutes
- ★ **The Story of H.M.S. Shannon**
1958, 8 minutes

ABORIGINAL STUDIES

- ★ **Is the Crown at War with Us?**
2002, 96 minutes
- ★ **Kanata: Legacy of the Children**
1999, 52 minutes
- ★ **Kanehsatake: 270 Years of Resistance**
1993, 119 minutes
- ★ **Dancing Around the Table – Part One**
1987, 57 minutes
- ★ **Dancing Around the Table – Part Two**
1987, 50 minutes
- ★ **Incident at Restigouche**
1984, 46 minutes
- ★ **You Are on Indian Land**
1969, 37 minutes
- ★ **The Ballad of Crowfoot**
1968, 10 minutes

ALLEGORIES OF WAR

- ★ **Dominoes**
2006 10 minutes
- ★ **Neighbours**
1952, 8 minutes
- ★ **Toys**
1966, 8 minutes

ADDITIONAL RESOURCES

- ★ Zuehlke, Mark. *For Honour’s Sake: The War of 1812 and the Brokering of an Uneasy Peace*. Toronto, Ontario: Random House, 2007. Hardcover.
- ★ The Government of Canada – War of 1812 site:
1812.gc.ca/eng/1305654894724/1305655293741
- ★ The Archives of Ontario – War of 1812 virtual exhibit:
archives.gov.on.ca/english/on-line-exhibits/1812/index.aspx
- ★ The Historica-Dominion Institute, the Royal Canadian Geographical Society and Parks Canada – War of 1812 site: eighteenth-twelve.ca/
- ★ The Historica-Dominion Institute, the Royal Canadian Geographical Society and Parks Canada – First Nations and the War of 1812 topic site: eighteenth-twelve.ca/?q=eng/Topic/9
- ★ Renegade Arts Entertainment – War of 1812 timeline:
1812timeline.com/
- ★ Renegade Arts Entertainment – About the creators of **The Loxleys and the War of 1812**: renegadeartsentertainment.com/comics-about
- ★ Wikipedia – Comics Vocabulary:
en.wikipedia.org/wiki/Comics_vocabulary

APPENDIX

BEYOND TECUMSEH: ABORIGINAL EXPERIENCE IN THE WAR OF 1812

By Darren Bonaparte, Akwesasne First Nation

The bicentennial commemoration of the War of 1812 has produced various arguments about who won the War but there is no disputing who lost it: the Aboriginal nations.

Discussions about the War's impact on the North American indigenous peoples inevitably focuses attention on the mercurial Shawnee leader, Tecumseh, and his pan-Indian alliance. His early victories and eventual defeat at the hands of Americans have come to symbolize the peaks and valleys of the Aboriginal experience throughout the era of European colonization.

Not all natives involved in the War were a part of Tecumseh's movement. Their reasons for being drawn into the War were as varied as their experiences within it.

The Haudenosaunee, also known as the Iroquois Confederacy, are a good example of how complicated the War of 1812 would become for First Nations. For them, 1812 was the latest chapter in a centuries-old story that saw their legendary confederation unravel under the pressure of competing European colonies. It began with the Dutch and the French in the 17th century, continued with the British and French in the French and Indian War, and climaxed with the British and Americans in the American Revolution. Iroquois warriors fought on opposite sides in all of these conflicts, suffered great losses, and found themselves displaced and marginalized in the aftermath.

When the War of 1812 broke out, the Iroquois had already experienced centuries of European colonization. Urged to remain neutral at the outset, Iroquois were eventually drawn into the conflict on both sides. Nowhere was this more pronounced than Akwesasne, a Mohawk community bisected by the border between Canada and the United States.

Oral traditions of the community report that when the border was first drawn, government officials assured the Mohawks that the border was only to keep the settlers in order and would not apply to them. They could come and go as they pleased and hunt, trap, fish, farm and trade on either side of the line. The War of 1812 changed all of that. Settlers in the region were so terrified of a new "Indian war" that the people of Akwesasne were forbidden to leave the community, forcing them to appeal to outside authorities for food to sustain their lives.

Both the British and Americans subjected Akwesasne to military occupation. On the American side of the territory, the United States constructed a blockhouse from which they would attack the Canadian Voyageur outpost across the line. The brief skirmish that ensued in October of 1812 took place in the early morning hours and was over before the Mohawks were even aware it had occurred. Not long after, the British retaliated by attacking the American blockhouse.

Three factions emerged at Akwesasne: the neutral, the pro-American and pro-British. The neutral faction saw no benefit in taking sides with people fighting over native lands. The pro-American faction was led by a chief who held an officer's commission in the Continental Army in the American Revolution. The pro-British faction was led by chiefs who felt an obligation to support Great Britain as a partner in the Silver Covenant Chain of Peace and Friendship. Sixty to 80 warriors joined the conflict and helped to block the American invasions of Canada from the Niagara frontier to Chateaugay.

Long after peace had been restored, the animosities engendered by the War continued to simmer within Akwesasne. American and Canadian governments tried to divide the community into two separate bands according to their location on the international boundary. This went against the earlier promises that the border would not apply to Akwesasne, but it has remained the official policy of both governments to this day. In a very real sense, the War of 1812 has not ended for Akwesasne. The international boundary continues to affect the day-to-day existence of Mohawks in a myriad of ways.

Aboriginal historians see the War's bicentennial commemoration as an opportunity to educate Americans and Canadians about the unique perspective of First Nations. We are the third strand in the braid of North American history, a fact often overlooked today. At the hands of many historians, natives remain faceless villains hooting and hollering from the forests, striking terror in the hearts of soldiers and settlers alike.

The Loxleys and the War of 1812 is one of those rare projects that allows the native participants to emerge from the shadows and reveals their human dimension. Firebrand, a young native warrior, encounters a Canadian boy of similar age in the forest and befriends him. He takes the boy to his village where he is attired and taught war skills in the Indian fashion. Although their friendship is short-lived due to the horrors of war, the young Canadian gets to see the conflict from an entirely different perspective.

Firebrand's village is one of those amalgamated communities that rallied around Tecumseh. The artist depicts their clothing, hairstyles, weapons, tools and dwellings as a blend of native and non-native influences that were current as of 1812. Although the graphic novel format has its inherent limitations, *The Loxleys and the War of 1812* effectively illustrates the fusion of technologies and cultures that characterized First Nations communities in the early 19th century. It also personalizes the tragic circumstances of native involvement in the War of 1812.

While all today remember the name of the mighty warrior Tecumseh, there were countless other natives who paid the ultimate price in this conflict. Their names grace no monuments or memorials, but their lives and sacrifice are capable of touching each of us today.