



## Bridging Year

### Program Details

Bridging Year (BY) is an eight-month program for First Nations students who want to attend university but do not yet have the required high school courses to qualify for admission.

Through the program, students upgrade the high school courses that are required for admission, while at the same time, taking university credit courses that count toward the UNB undergraduate degree program that they choose to pursue after completing the BY program.

Successful completion of the Bridging Year program guarantees acceptance into any undergraduate UNB degree program with the exception of Law and Education. Any eligible university credit courses are transferred to the selected degree program.

### *UNB Degree Programs*

Upon successful completion of the Bridging Year program, students continue on into the UNB undergraduate degree program of their choice within the following UNB faculties:

- » Arts (BA/BAA)
- » Business Administration (BBA)

### Mi'kmaq-Wolastoqey Centre

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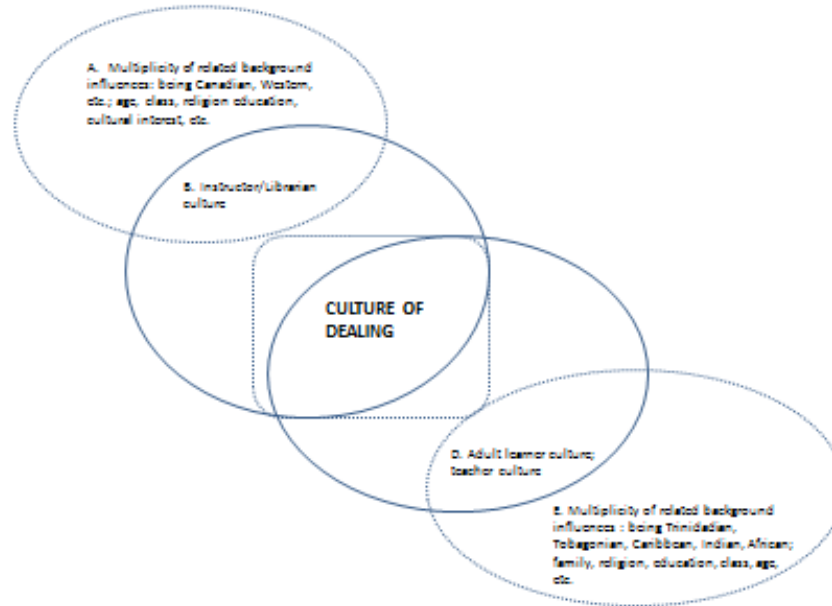
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# An ecosystem of contexts



# Establishing Context

## **The Contextualizer**

- Who is the author?
- Who is the publisher?
- How are arguments or facts supported?
- When was the information published?

This is a *diagnostic tool* for critically evaluating information sources.

## Case in point: *Civil Disobedience*

“However you feel about shale gas exploration, you should feel free to express your opinion to government. But when protesters engage in illegal actions, they make the many peaceful protesters out there look bad, and do nothing to advance their cause.”



Alexandra Davis, Editor

Here Magazine

June 27, 2013

# Counterpoint – The UK Guardian

Activism  
True North

## New Brunswick fracking protests are the frontline of a democratic fight

Images of burning cars and narratives about Canadian natives breaking the law obscure the real story about the Mi'kmaq people's opposition to shale gas exploration

Martin Lukacs

Monday 21 October 2012 17:20 BST



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Comments

18,006

123



A girl plays the drums as she sings a traditional First Nations song during an anti shale gas demonstration in Montreal in support of the Mi'kmaq people of Eelipogog First Nation in New Brunswick. Photograph: Oscar Aguirre/Deemos/Corbis

The image of burning police cars played endlessly on the evening news. Television and talk radio blared out reports of "clashes" between police and indigenous protesters. Last Thursday in New Brunswick near the Eelipogog First Nation, we were told the government had enforced an injunction against a blockade of a US shale gas company. There was nothing about the roots of a

# **Vulnerable Waters, Anti-fracking Solidarities, and Blue Theologies: Toward a New Brunswick Case Study between the Global and the Local<sup>1</sup>**

**Derek Simon**

## **Abstract**

This case study explores the spiritual dimensions of environmental activism in the context of water security and the political economy of shale gas industrialization in the overlapping territories of the Wabanaki nations and the province of New Brunswick during the period 2011–14. The findings stress the importance of taking spiritual dimensions of cultural narratives into account when public conflicts arise on how to negotiate the ongoing partnership between the environmental and economic values that are both needed to support the public interest in a sustainable future. The findings also stress the importance of further research in blue theologies.



# âpihtawikosisân

Law, language, life: A Plains Cree speaking Métis woman in Montreal

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Oct  
07

## Making space, taking space: Indigenous media

by [âpihtawikosisân](#) — [9 comments](#)

*“What do you do when you wake up on a daily basis and the news around you, the media, music, movies & the television you consume does not represent you & you can’t connect with it?”*

*You make your own media.” – Ryan McMahon*



*âpihtawikosisân* is Métis from the Plains Cree speaking community of Lac Ste. Anne, Alberta. She currently lives in Montreal, Quebec. Her passions are: education, Aboriginal law, the Cree language, and roller derby. She holds a BEd, an LLB and teaches indigenous youth.

We Could Use Some Help







*THE ASSIGNMENT:* Shoot a short video at HIL with your group (see METHOD

below)

Submit the video and a write-up. (Individually, write an overview of the assignment and what you learned through the process)

*THE GOAL:* Identify the cultural imprint on one area at HIL (Who would be most

comfortable in this area?)

Suggest ways to make the area cultural relevant and welcoming for you as

First Nations students.

*THE METHOD:*

1. WHERE: Shoot a short video of ONE area in HIL using steps 2-7 as guideline:

(See Librarian Marc Bragdon's video

<https://youtu.be/W8YgoZs92Ko>

2. WHEN: Identify when you shot the video – day, date, time

3. WHAT: Identify the area and function (e.g. study area, computer lab etc.)

4. WHO: Identify the ambience created (e.g. Is the colour scheme inviting? Is the artwork meaningful to you? Is the artwork representative of a particular culture or worldview?)

# Assignment Requirements

A cellular/smart phone that takes video footage

Your phone should also be able to record sound, and/or you can incorporate separate sound recordings in the editing (post-production) process

Enough space on the phone to take video footage (a minute of footage could take up to 130 MB)

The right cable for transferring video footage from your phone to a computer

A computer with lots of space, processing power, and video editing software (e.g., Adobe Premier, Final Cut, iMovie, etc.)

# 5 guidelines for Cellphilms assignment

- 1. Just start shooting:** Turn the camera on for 30 seconds and dance something. And then move the camera someplace else and do it again, then again, and again. Look at your results and decide what you like and why.
- 2. Keep it simple:** Keep your (shooting) ideas as basic as possible. Fewer moving parts reduces the number of variables you need to account for from the get-go. Try shorter rather than longer shots (unless it is to be all one shot). The shorter and less complicated the pieces, the more you are able to...
- 3. Experiment with space:** If you watch a performance on stage, you see it in real space. But film distorts space so the relationship between objects changes every time the camera moves. Gauge the effect of different shot positions on your dance and compose with results in mind.

## 4. Experiment with composition

The more you understand how shooting techniques affect visuals, the more you control the story to maximum effect. Theory is less useful (especially when cramming) than educating yourself by taking note of what looks good in the shots you experiment with and then leveraging these lessons in subsequent shooting and editing.

Bear in mind that you are telling a story with your short film, and all stories should address the who, what, where, when, how and, of course, why of the matter.

# Storytelling and shot composition

Facet of the story	Shot options (hardly exhaustive)
Who (Subject: humans, animals, object)	Close up
What (Drama/Actions performed by or on subject)	Long shot or wide shot
Where (Environment)	Establishing, extra long shot or wide shot
When (Time period, at what point in a given story)	Wide shot (encompassing space and time), Close up of symbolic object(s)
Why (internal decision making of subject)	Extreme close up, sequence of other shots explaining back story
How (external manifestation of decisions)	Medium close up / continuous shot



