

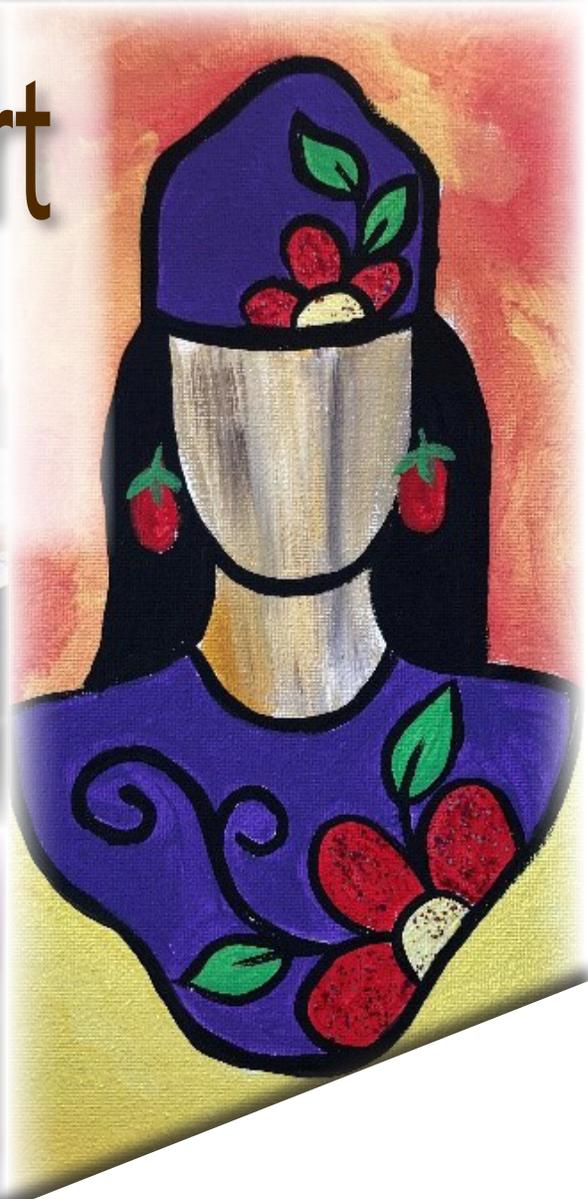
EASTERN ONTARIO  
CATHOLIC  
CURRICULUM CORPORATION  
*Working Together for Catholic Education*

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# Culture Inspires Art

*featuring First Nations,  
Métis, and Inuit Artists*



*in partnership with*



Institute for  
Catholic Education

## **Culture Inspires Art** *featuring First Nations, Métis, and Inuit Artists*

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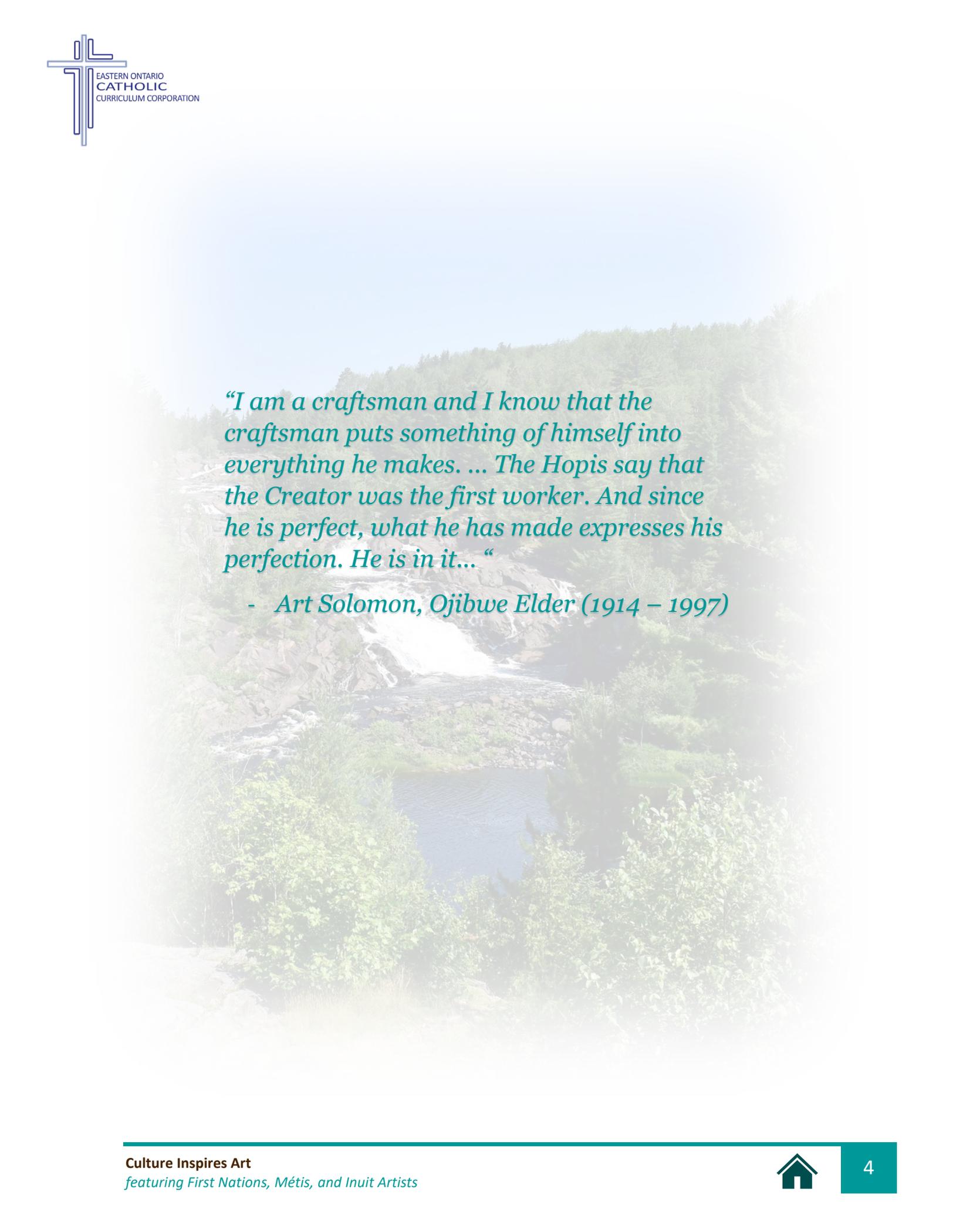
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*“I am a craftsman and I know that the craftsman puts something of himself into everything he makes. ... The Hopis say that the Creator was the first worker. And since he is perfect, what he has made expresses his perfection. He is in it... “*

*- Art Solomon, Ojibwe Elder (1914 – 1997)*

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# Culture Inspires Art

## *featuring First Nations, Métis, and Inuit Artists*

*I was born to walk this beautiful Earth as Artist...  
The art speaks to my soul, like words whispered from the Spirits up above.  
And if anything tried to separate me from my 'heart'  
I would not know who I am.  
I would not know what I am.  
I would not know why I exist.*

(Tammy King - Mohawk Artist)

### Overview

Art is a reflection of the very essence of who we are. It tells our story, and it can reveal our true selves. Art incorporates our personality, our history, our culture and our time. No education could ever be complete without a study of the arts. It explains and ties together all curricula. In this case, Indigenous Art is revealed through the generosity of four artists who have graciously shared their culture, their story, and their process so that we, as learners, can be inspired by their work. This inspiration and engagement will lead to greater understanding of each culture, and hopefully, inspire the learner to create art. It is of utmost importance, that we understand that appropriating this work would be disrespectful and will not lead us to reconciliation with Indigenous peoples. It needs to be done in a good way so that we teach future generations how to be respectful of First Nations, Métis and Inuit artists.

#### **This project has four main Objectives:**

- to support both the Indigenous community of artists as well as our Catholic Community of teachers by providing a resource that respects that “Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of...oral traditions, literatures, designs...and visual and performing arts (Article 31.1 United Nations Declaration of the Rights of Indigenous Peoples);
- To answer number 62 and 63 of the Calls to Action of the Truth and Reconciliation Commission ([http://trc.ca/assets/pdf/Calls\\_to\\_Action\\_English2.pdf](http://trc.ca/assets/pdf/Calls_to_Action_English2.pdf)) by providing a resource that provides both teachers and students an opportunity to learn about Indigenous culture from Indigenous community members;
- to provide a cultural context so that both teachers and students may consider “how personal, sociocultural, historical, and political frames of reference have a bearing on the creation and interpretation of particular works in the arts” (Ontario Arts Curriculum, 27);

- To consider how art is reflective of each person’s background. Students will be provided with opportunities to reflect on their own cultural background, their Catholic faith, and their worldview as they both analyze and make works of art which are inspired by Indigenous ways of knowing.

## Setting the Context

This resource examines the following inquiry questions:

1. **How might an understanding of Indigenous Art be deepened by analyzing contemporary art works by artists from Eastern Ontario who represent Mohawk, Algonquin, Métis and Inuit cultures?**
2. **How might the lens of Catholicity be used to discern a deeper understanding of each?**

The Ontario Arts Curriculum underlines that “everyone views the world through various lenses, and our views of the world and our life experiences inform our understanding of works in the arts. Students need to be taught that the arts are not created in a vacuum; they reflect the personal, social and historical context of the artists. This is true for works created by professional artists and by the students in the classroom.

The Ontario Catholic Elementary Curriculum Policy Document, Religious Education 1-8, 2012 supports this work as well. “One of the primary goals of religious education is the application of faith to all aspects of life: our relationship with family and friends, our approach to work, our understanding of life’s purpose, the critique of culture, how we are called to live in society and so on. To accomplish this goal, students need well-designed programs that allow for meaningful connections with other discipline areas, especially in relationship to the worldview that accompanies introduction to specific concepts and the values directly or inadvertently attached to new learning and the life skills required to fulfill the related tasks” (<https://iceont.ca/wp-content/uploads/2015/08/Elementary-Religious-Ed-2012.pdf>, *The Ontario Catholic Elementary Curriculum Policy Document, Religious Education 1-8, 2012, p.48*).

Before beginning this work in your classroom, be sure to learn **the 4 Rs** of Truth and Reconciliation: Relationship, Respect, Responsibility, and Reciprocity.

**Relationship:** learn about the Indigenous peoples’ territories that you live on;  
**Respect:** be humble about your knowledge of a history and culture that is not yours and respect the knowledge, spirituality and wisdom of these cultures;  
**Responsibility:** don’t be afraid to ask questions; you can not be an expert in everything;  
**Reciprocity:** integrate Indigenous understanding through community partnerships.

Many school boards do not have an Arts Consultant to support classroom teachers at the Elementary level. This is often an area of the curriculum that educators feel less confident about. Many art projects feature West Coast art or art from distant nations. We need to provide students, teachers and the wider community with a greater understanding of Indigenous Art reflected in our own region in Ontario.

When speaking about or using Indigenous Art, artifacts stories, or history, it is always important that local First Nation, Métis, and Inuit **community partners be contacted, and their guidance sought**. Reconciliation means that community partners are consulted first, and their views and wishes are respected before any work begins. They are the key resource to our goal of integrating Indigenous perspective and world view into our schools as they provide the teachings and understandings of their community. “Nothing about us, without us” is a motto for schools and teachers to remember when beginning to look at Indigenous culture and perspective.

The themes that emerged across territories and communities inspire a call to action. New constructs for leadership, Indigenous pedagogical practices, Aboriginal perspectives and content, and a vision for decolonizing mindsets were among the wealth of ideas expressed as to how we move forward both individually and collectively. It is our responsibility to sustain this conversation and to make commitments to ensure that we are successful. Commissioner Murray Sinclair of the Truth and Reconciliation Commission of Canada stated that, “We have to start addressing the way that we teach our children about Aboriginal people.” The Commission has identified the role of leadership and education as the way forward. ([https://www2.gov.bc.ca/assets/gov/education/administration/kindergarten-to-grade-12/indigenous-education/awp\\_moving\\_forward.pdf](https://www2.gov.bc.ca/assets/gov/education/administration/kindergarten-to-grade-12/indigenous-education/awp_moving_forward.pdf))

## Making Connections

### Why Study the Arts?

*“Education is important, but if the focus is always outwards and not inwards, then we are not strengthening our practices we are just practicing for others.”*

Dr. Mique’l Dangeli, Tsimshian First Nations

The Ontario Curriculum for the Arts states, “Education in Art is essential to students’ intellectual, social, physical, and emotional growth and well-being. Experiences in the arts ... plays an important role in helping students achieve their potential as learners and to participate in their community and society as a whole”.

While studying the arts, students are able to learn about some of the diverse artistic practices, both traditional and contemporary, of a variety of cultures. They are able to learn to appreciate the similarities and differences of various forms of artistic expression. Art is “the expression or application of human creative skill and imagination, typically in a visual

form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power” (Oxford Dictionary).

**For the Visual Arts there are three approaches:**

1. Participation—learning experiences that include aesthetic experiences, creative engagement, and development of skills of expressive participation;
2. Analysis/Appreciation—Analysis, criticism, and appreciation;
3. Integrated Learning—illumination of other aspects of the school curriculum.

(Ontario Curriculum, The Arts, 2009, 5-6)

**These three approaches are developed through underlying ideas:**

**Developing Creativity, Communicating, Understanding Culture and Making Connections.**

This resource provides opportunity to explore many of these ideas with a particular emphasis on **Understanding Culture** which will be unpacked in an authentic way through the voice of Indigenous Artists in this resource.

Ideas Underlying the Arts Curriculum	
<b>Developing Creativity</b>	<ul style="list-style-type: none"> <li>• developing aesthetic awareness</li> <li>• using the creative process</li> <li>• using problem-solving skills</li> <li>• taking an innovative approach to a challenge</li> </ul>
<b>Communicating</b>	<ul style="list-style-type: none"> <li>• manipulating elements and forms to convey or express thoughts, feelings, messages, or ideas through the arts</li> <li>• using the critical analysis process</li> <li>• constructing and analysing art works, with a focus on analysing and communicating the meaning of the work</li> <li>• using new media and technology to produce art works and to convey thoughts, feelings, and ideas about art</li> </ul>
<b>Understanding Culture</b>	<ul style="list-style-type: none"> <li>• understanding cultural traditions and innovations</li> <li>• constructing personal and cultural identity (developing a sense of self and a sense of the relationship between the self and others locally, nationally, and globally)</li> <li>• making a commitment to social justice and dealing with environmental issues</li> </ul>
<b>Making Connections</b>	<ul style="list-style-type: none"> <li>• making connections between the cognitive and affective domains (expressing thoughts and feelings when creating and responding to art works)</li> <li>• collaborating to create works with others, and performing in ensembles</li> <li>• making connections between the arts and other subjects (e.g., transferring knowledge, skills, and understanding to other subject areas)</li> </ul>

(Ontario Curriculum, The Arts, 2009)

## Meet the Artists

It is important to note that when speaking of Indigenous Art, especially in Eastern Ontario, we must recognize the distinct, Indigenous groups of this area. This resource will focus on the following 4 groups:

1. **Anishinaabe—specifically Algonquin**
2. **Haudenosaunee—specifically Mohawk**
3. **Michif/Métis**
4. **Inuit-- Qamani'tuaq (Baker Lake), Nunavut**

For this project, a video and accompanying learning experience will focus on each Indigenous Artist demonstrating her interpretation of her culture through art. Tammy King, (Mohawk), Sylvia Tennisco (Algonquin), Jaime Morse (Michif or Métis), and Saelym Degrandpre (Inuit) culture. (Contact information is available on pages 32 and 33 of this document.)

We will be specifically focusing on the artist, her art, the influence of culture on her work, and the process involved in creating the work of art.

1. **Tammy King** is a Mohawk artist from Akwesasne, New York. She lives on the American side of the Akwesasne Reservation. She is Wolf Clan and her Mohawk name, Kahentison, means “long grass waving in the wind”. As a child, her father nicknamed her Bumblebee and she now uses this nickname as her signature artist name.

Tammy has her own studio called Bee Creative Art Studio. She studied Fine Arts at St. Lawrence College in Cornwall, Ontario. She captures her Native Mohawk culture and traditions in her work.

Tammy has won many awards for her work as a mixed media artist and has several pieces of her work in and around the community. Tammy runs art programs for both children and adults where everyone is welcome to stop in at "Bee Creative Art Studio" to enjoy a relaxing creative experience. Tammy makes Artwork, Quilts, Beadwork, Ribbon dresses, photography and more.

Tammy’s painting comes alive with vibrant colour, poignant subject matter, and strong designs, giving her work immediate visual impact. Niawen:kowa! (Translation: Thank you very much!)

2. **Sylvia Tennisco** is an Algonquin artist from Pikwakanagan First Nation. As a painter/graphic symbolist, she has been promoting Algonquin design and art, for more than 25 years. [Her] art is mostly culturally-related based on Algonquin themes: land, animals, birch bark, anything pertaining to nature and the environment. Sylvia enjoys exploring her culture through her artwork.

Sylvia has exhibited her work in a number of shows and has been commissioned to do a number of pieces for various groups within her community and for the surrounding area. For example, she was asked to do a series called the “Algonquin Culture: land, earth, water and wind” for the Interpretation for LeBreton Flats Project for Capital Experience, Department of Canadian Heritage. She has done websites and book designs amongst other projects.

*“Over the years I have been influenced by other Indigenous Artists and their art. I have been inspired to look into my own Pikwakanagan culture. I have taken Algonquin language courses at the cultural centres. I have decided when I returned home to undertake my own journey through the cultural centres. I did a Seven Grandfather Teaching mural for the Eganville Public School, where all Algonquin students attend. I was influenced by my grandmother Isabelle Commando who was an Algonquin language speaker and knew local history.”*

<http://artists.clairebrascoupe.com/listing/sylvia-tennisco/>

- 3. Jaime Morse** (formerly Koebel) is Otipemisiwak/Nehiyaw (Métis/Cree) and German and a Michif artist whose family ties go back to Lac La Biche in Northern Alberta and Buffalo Lake Métis Settlement. Jaime currently resides in Ottawa with her husband and four children. Jaime is well known for her Métis jigging along with her children under the name Prairie Fire. Jaime also runs Indigenous Walks and is an activator at the National Gallery of Canada.

Jaime is well known for her beading, her painting of drums and for her fish scale art—an art form from her small community in Northern Alberta. Jaime’s love of art began with colouring contests and quickly evolved to her own particular style and process. Her goal is to pass on her knowledge of her culture to her children, and thereby, connect them to their own culture and community.

Jaime believes in the interconnectedness of all things. Her art reflects her respect of the environment, for fish, for the land and water, for fishermen. Jaime says that in contemporary art, it is important to know the rules of traditional art forms before you can change them. We need understanding before we can ask for permission to make changes.

*“The 5 petal flowers that I make are traditional flower form representing Métis women. They remind me that ‘I am of the land; I go back to the land’.”*

In 2014, Jaime was the recipient of the Emerging Aboriginal Artist Award from the Ontario Arts Council for her work in visual arts both contemporary and traditional as well as dance. <https://senatorboyer.ca/metis-art-gallery/jaime-morse/>

*As an artist her practice includes carrying on traditions of fish scale art, using porcupine quills/hair and caribou/moose hair. Jaime also practices Métis beadwork which includes*

*land mapping and storytelling and her drawings reflect floral imagery based on traditional Indigenous knowledge.* <https://creativemornings.com/talks/jaime-morse>

4. **Saelym Degrandpre** is an Inuk artist whose family is originally from Qamani'tuaq (Baker Lake), Nunavut. They now reside in Ottawa. Saelym is very proud of her family and is emotional when speaking of how proud she is of her sister Caitlyn who is well known for her throat singing. Saelym is proud of her culture and her knowledge of her Inuktitut language. Saelym is currently a student at Algonquin College in Ottawa.

Saelym credits Inuuqatigiit Centre (formerly Ottawa Inuit Children's Centre-- <https://inuuqatigiit.ca/>) for being a strong influence in her life and helping her to know her culture.

Saelym enjoys printmaking, sewing and poetry as well as other traditional art forms. She says making art helps her to deal with stress and serious issues that affect her community. "It's just very relaxing and fun!" Saelym is a youth mentor with Indigenous groups and is very involved with Inuuqatigiit Centre in supporting other Inuit youth.

## Cultural Inspiration vs. Appropriation

Cultural appropriation is defined by some as the use of people's traditional dress, music, cuisine, knowledge and other aspects of their culture without their approval, by members of a different culture. For Indigenous peoples of Canada, it is rooted in colonization and ongoing oppression. Indigenous people have seen culturally significant symbols and motifs used in non-Indigenous goods, marketing and art. There have been stereotypical images used in sport logos and in the sale of various products.

Scholar and writer Niigaan Sinclair has argued that the difference between appropriation and appreciation of Indigenous culture is that the former is "theft based on power and privilege," whereas the latter is "engagement based on responsibility and ethics." (<https://www.thecanadianencyclopedia.ca/en/article/cultural-appropriation-of-indigenous-peoples-in-canada>).

Some critics continue to note the importance of engaging with the traditions and teachings of other cultures as part of a creative process. Cultural appreciation — as opposed to cultural appropriation — is considered to be characterized by a meaningful and informed engagement that includes acknowledgement and permission.

Within many Indigenous communities, cultural appreciation includes the establishment of reciprocal relationships. Such practices might include territorial acknowledgements, respecting the significance of regalia and supporting Indigenous arts through the purchase of authentic crafts, clothing and works of fine art.

(<https://www.thecanadianencyclopedia.ca/en/article/cultural-appropriation-of-indigenous-peoples-in-canada>)

An interesting opportunity to inform your knowledge of this subject is the Globe and Mail's take on Cultural Appropriation: <https://www.theglobeandmail.com/opinion/video-video-opinion-what-is-cultural-appropriation/>

### So what is the difference?

Appropriation	Appreciation
<ul style="list-style-type: none"> <li>• Adopts the style, trend, tradition, etc. from another culture; usually a historically oppressed group</li> <li>• Takes/steals aspects of a culture</li> <li>• Shows no understanding; doesn't know the significance of the symbol, style, tradition, etc.</li> <li>• Is disrespectful, belittling, offensive</li> </ul>	<ul style="list-style-type: none"> <li>• Seeks to learn about and understand another culture...</li> <li>• Honours the culture / people</li> <li>• Is respectful</li> <li>• Broadens perspectives</li> <li>• Celebrates the culture / people</li> <li>• Not used for personal gain / interest</li> <li>• Acknowledges inspiration</li> </ul>

Cultural appropriation often reflects a racialized power imbalance between two cultures, the taking of culture — rather than the consensual sharing of it — which often, in turn, involves exploitation of one group over another. **Cultural appropriation disregards the sacred meanings and stories associated with those practices or items that are being taken.**

**How do we also avoid cultural appropriation, and discourage mimicry of Indigenous Art forms in the classroom and still provide an opportunity for elementary students and their teachers to answer the Calls to Action and build “student capacity for intercultural understanding, empathy, and mutual respect”?**

This resource will assist in the understanding of Contemporary Indigenous Art. With greater understanding of culture and story, students will be able to appreciate the works of art by local Indigenous Artists, to be inspired by these pieces and hopefully be able to create their own pieces using their own history, culture and spiritual background. Students will also increase their understanding about local cultural traditions and be able to describe, explore and respond to various artworks and acquire the necessary skills and knowledge needed to reflect on, analyze, and create art.

### Further Reading:

- Why It Matters  
<https://greenheart.org/blog/greenheart-international/cultural-appreciation-vs-cultural-appropriation-why-it-matters/>
- Fake Indigenous Art  
Source - <https://thediscourse.ca/urban-nation/fake-art-indigenous>

## Indigenous Art

**\*\*\*Please note.** This is a very brief informational background for the teacher. It is far from being comprehensive. For accuracy, and/or interpretation and history, it is important to begin by seeking the point of view of various individuals within the specific Nation or Indigenous group that you are studying.

There are certain ceremonial items, such as hand drums, ribbon shirts or skirts, shakers and rattlers, which should never be taught in the school system or created by non-Indigenous people as these are items used specifically in Indigenous traditional ceremonies. In addition to these items, songs and stories which are ceremony in nature should not also be conducted. We encourage teachers to reach out to Indigenous members who would welcome the opportunity to bring in these ceremonial items to share and discuss. There are also many song and stories which are known as, “Social songs and stories”. Indigenous members would share these amongst other visiting nations who came to share their items for trade. To this day, Indigenous members welcome these types of gatherings so we can learn from one another but still preserve our ceremonies.

Please reach out to your school board’s Indigenous Education Lead for connections to community partners in your area.

The following information is just a beginning to understanding the long history of Indigenous Art. For that reason, please note the links to websites that can lead you to a far greater discovery of Indigenous history, specifically art. When researching this topic, please be sure to conscientiously check sources so that you are researching a balance of viewpoints, particularly Indigenous views.

EOCCC has developed many First Nations, Métis and Inuit resources. (<http://www.eoccc.org/>) Consider referring to these resources as well for further information and resources.

### **Suggested Resources to begin understanding the history of Indigenous Art:**

- A Journey Through Indigenous Art in Canada. National Geographic  
<https://www.nationalgeographic.com/travel/destinations/north-america/canada/partner-content-indigenous-art-canada/>
- An Indigenous Perspective of Reconciliation and Art:  
<https://www.kccplaybook.org/2017/09/10/an-indigenous-perspective-of-reconciliation-and-art/>
- Cultural Appropriation of Indigenous Peoples in Canada. Jennifer Brant 2017  
<https://www.thecanadianencyclopedia.ca/en/article/cultural-appropriation-of-indigenous-peoples-in-canada>

- History of Inuit Art:  
<http://www.northernimages.ca/Inuit-Art-General-Information/History-of-Inuit-Art.aspx>
- Indspire: Indigenous Education, Canada's Future  
<https://indspire.ca/programs/educators/online-resource-centre/>
- Indigenous People's Atlas of Canada. Canadian Geographic  
<https://indigenouspeoplesatlasofcanada.ca/>
- National Gallery of Canada: Canada and Indigenous Art./Indigenous Art.  
[www.gallery.ca](http://www.gallery.ca)
- Native Art in Canada: An Ojibwe Elder's Art and Stories  
[http://www.native-art-in-canada.com/ojibwe\\_elders.html](http://www.native-art-in-canada.com/ojibwe_elders.html)
- Ottawa Art Gallery  
<https://oaggao.ca/sites/default/files/webmaster/CIAC-English-Online-Compressed.pdf>
- *The Canadian Encyclopedia* has a number of great resources that reflect collaboration with a number of groups including Indigenous community partners:  
<https://www.thecanadianencyclopedia.ca/en/article/aboriginal-art-in-canada>
- *The Canadian Encyclopedia* site includes a number of resources to download to support this work including this one from Historica Canada: Indigenous Arts and Stories Teacher's Kit <http://education.historicacanada.ca/en/tools/432>
- The Canadian Encyclopedia site also has the Indigenous Perspectives Education Guide:  
[https://tcelive2.s3.amazonaws.com/media/education\\_guides/Indigenous\\_Perspectives\\_Education\\_Guide.pdf](https://tcelive2.s3.amazonaws.com/media/education_guides/Indigenous_Perspectives_Education_Guide.pdf)
- The Métis: Religion/Ceremonies/Art/Clothing  
[https://www.firstpeoplesofcanada.com/fp\\_metis/fp\\_metis5.html](https://www.firstpeoplesofcanada.com/fp_metis/fp_metis5.html)
- The Wampum Chronicles <http://www.wampumchronicles.com/>
- Truth and Reconciliation Commission Reports, 2015 <http://nctr.ca/reports.php>

## A Brief Overview of the History of Indigenous Art

Art is an essential part of being human and therefore, has always existed. It is a way of expressing our understanding of ourselves and the world around us. Indigenous Art on [Turtle Island] can be traced back to sometime during the last Ice Age between 80000-12000 years ago. The earliest surviving art works still in existence today are dated no more than 5000 years ago.

It can be divided into 3 distinct periods:

1. **Prehistoric Art**
2. **Contact or “Historic” Art**
3. **Contemporary Art**

#### 1. **Prehistoric:**

This group of art is the least known in Canada and the age of this art varies from region-to-region, dependent on when Indigenous people first encountered Europeans. Colonization happened in the 16<sup>th</sup> Century with French settlers in the Maritimes and St. Lawrence Valley but much later in the Western part of Canada.

The first peoples of the West Coast did not make contact until sometime in the 18<sup>th</sup> century.

Prehistoric art varies regionally in genre, style and function, imagery, and meaning and has undergone changes throughout time periods. It also accelerated greatly in all areas of Canada after about 1000BCE. Discovery and knowledge of pre-historic works of art depend on meticulous excavation and careful interpretation. Some of the oldest artwork, in the form of petroglyphs, has been found in Quebec, Ontario and Coastal B.C.

As well, during the Pre-Historic Period, Inuit carvings were produced in large part, either for use in shamanic rituals or for the purpose of creating amulets. These were tiny shapes made of bone, antler or stone, often worn on a belt. The creation of these objects was a delicate business. It had to be done in such a way that the carver could not be held accountable for any misfortunes that occurred in spite of the charm. A shaman or angakok would carry many of these carvings with him as part of his equipment. (<https://nanooq.ca/history-inuit-art/>)

Artifacts were also created as teaching tools, toys, gifts, and to artfully decorate useful objects such as hair combs and sewing kits. These objects were usually kept quite small as the Inuit led a nomadic lifestyle. (Northern Images: History of Inuit Art <http://www.northernimages.ca/Inuit-Art-General-Information/History-of-Inuit-Art.aspx> )

(N.B. Because the Métis nation didn't come into existence until colonization, they are not included in this section.)

#### 2. **Contact or Historic Art:**

These pieces of art are well-known as they have been collected, sketched and written about by explorers, traders, missionaries, and artistic scholars for more than 300 years. Many are now part of museum collections. Post-contact art can be subdivided into 7 regional subdivisions.

- 1) Eastern Sub-Arctic (Canadian Shield)

- 2) Western Sub-Arctic( Canadian Shield)
- 3) Mackenzie drainage Area
- 4) Southern Great lakes and Upper St. Lawrence Valley
- 5) Prairies
- 6) Plateau and Interior Southern B.C. and North west B.C.
- 7) Arctic

(Canadian Encyclopedia-Indigenous Art in Canada)

The art of the Eastern Sub Arctic is found in the Eastern Canadian Shield and extends from Hudson Bay to James Bay and may be the oldest or most ancient in Canada. The largely Algonquian speaking people of this area are Ojibwe, Cree, Algonquin, Ottawa, Innu, Mi'kmaq and Maliseet

On the east coast, the use of beads with rich colours, various sizes and transparencies, changed the aesthetic characteristics of the **Mi'kmaq** design role and use of quills and moose hair of their 2-dimensional art. The best-known characteristics of Mi'kmaq design is the “double curve” motif which was a symmetrical arrangement of two opposing spirals or curves suggesting plant forms. These became more elaborate in the **Central Algonquian and Haudenosaunee** of the Great Lakes area. It was influenced because young Indigenous girls were being taught needlework by the Ursuline nuns that were brought over by Europeans to convert the Indigenous population. The pattern of plants was rooted in the culture because of its medicinal purpose and played an important role in Indigenous religious beliefs.

The nomadic **Innu** are also remarkable for its two-dimensional design, especially on caribou coats that were incised or painted with lines or geometric patterns and also the double-curved motif. The colour red played an important and symbolic role that expressed life's renewal and continuity for both men and animals.

The **Ojibwe** Art of Ontario and Manitoba is noted for many distinctive forms. There is similarity in technique, function and genre. The use of quill work, bead work, on clothing and basketry in both geometric and floral patterns is found in both areas.

The division of artistic labour appears to have been a general pattern throughout North America. Men produced public art for religious and ceremonial purposes. This art was usually carved using wood or stone. Women produced personal art largely for the sake of sheer visual pleasure using motifs symbolizing spiritual motifs, i.e., The zig zag lightning of the Thunderbird.

The **Haudenosaunee**, known as the Iroquois or Six Nations, did not settle in Canada until after the American Revolution around 1783. The most notable artwork of the Haudenosaunee are the “False Faces” – wooden masks with metal eyes and sometimes with horse hair which were carved by men and used for curing ceremonies. These are sacred objects believed to contain the life force of the living tree they were carved from. Other masks plaited from dried corn husks were worn in agricultural ceremonies.

Art used for political functions was also produced in the form of Wampum strings and belts. They were made several centimetres in width and could be several metres long. They were made of purple and white beads from the quahog shells that were traded from the First Nation people of the Atlantic Coast.

The **Métis**, were heirs to a vibrant culture of decorative art that emphasized the brightly coloured floral motifs in beadwork and embroidery. They were also known as the “Floral Beadwork People” by other First nations because of the floral designs in their beadwork and embroidery. Floral beadwork has become the most distinctive Métis symbols. The patterns were introduced by French Canadian nuns working in Roman Catholic missions. Beaded clothes included moccasins, coats, vests, belts, bags and mittens.

The Sash was also another highly symbolic aspect of Métis identity. The first sash was based on First Nation finger weaving techniques and European designs and raw materials. First Nation and Métis women gained access to wool from the Hudson Bay Company and the North West Company. Sashes were made in distinctive colours and patterns. It represented your family and you were recognized by the sash that you wore. It was used for more than a piece of clothing. It filled in as rope to pull canoes, harnesses for heavy loads on people’s backs, or a harness for carrying materials.

By the 19<sup>th</sup> century, many of the First Nation Peoples migrated westward or eastward or were resettled in reservations. At this time some of the art works came to have a new purpose – a commodity for sale to outsiders- tourists and collectors.

### 3. Contemporary Art

Many contemporary Indigenous artists draw on their ancestral connections and combine them with their knowledge and engagement with contemporary interaction and practices. Some art reflects a critique of current social conditions that are a result of colonial history. Many common Indigenous experiences such as forced assimilation, cultural repression, displacement and intergenerational trauma are displayed, characterized, or reflected in the various art forms.

Contemporary Indigenous Art was produced between 1945 to the present. There were two main school of Indigenous Art that dominated the Contemporary Scene in Canada. They were the North West Coast and the Woodlands School of Legend Painters. There were also several groups that worked independently of the mainstream.

The Woodland school gained recognition in the 1970s with the fame of Norval Morrisseau, an Ojibwe from North Western Ontario. Many artists working from 1970 to the 1980s were influenced by Morrisseau. As a group they were known as the Legend Painters for their depiction of imagery taken from mythological traditions.

Independent artists gained recognition in the 1980s and became dominant in the contemporary scene. Subject matter and style of the art was inspired by traditional Algonquian pictographs and petroglyphs of the Canadian Shield.

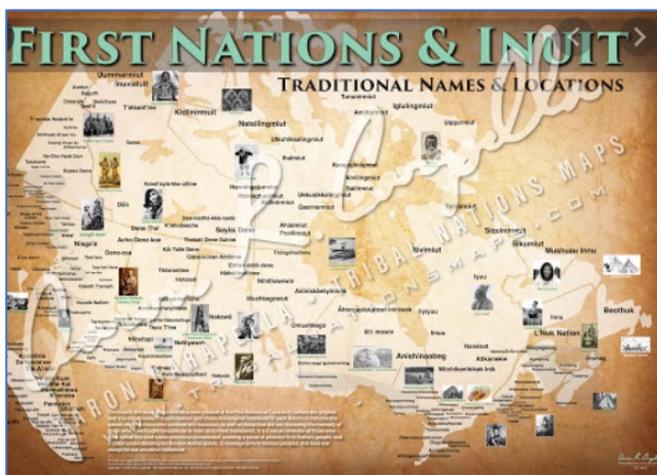
Many of the artists today are not formally trained in traditional techniques. Many have studied art in schools and are individualists who see themselves as artists first, but their indigenous background is an important part of their identity.

The Professional Native Indian Artists Incorporation, better known as the Indian Group of Seven, was a group of professional First Nations artists from Canada, founded in November 1973. The name is an allusion to the Group of Seven who were Canadian artists painting in the Western tradition. The group consisted of Daphne Odjig, Alex Janvier, Jackson Beardy, Eddy Cobiness, Norval Morrisseau, Carl Ray and Joseph Sanchez. ([https://en.wikipedia.org/wiki/Group\\_of\\_Seven\\_\(artists\)](https://en.wikipedia.org/wiki/Group_of_Seven_(artists)))

## A Brief Overview of the History of Indigenous Art

Bringing contemporary Indigenous arts into the classroom disrupts the all too present curricular narrative that positions Indigenous cultures and contributions to Canada as historical and static. First Nations, Inuit and Métis artists are at the forefront of the Canadian contemporary art world. Learning from the Indigenous community about their own art answers the Calls to Action of the Truth and Reconciliation Commission and it respects the United Nations Rights of Indigenous Peoples Declaration.

The work of Indigenous Artists such as Rebecca Belmore, Shelley Niro, Brian Jungen, Edward Poitras, Faye Heavyshield, Sonny Assu, Jeneen Frei Njootli, Dayna Danger, Annie Pootoogook, Bear Witness, Cheryl L'Hirondelle, and Christi Belcourt, to name but a few, are studied and appreciated by many artists worldwide.



It is very important though to remember that the work done in your classroom should be place-based, meaning that you should teach about the people upon whose land you gather.

[www.tribalnationsmaps.com](http://www.tribalnationsmaps.com)

## Spiritual Connections to Artistic Expression



MEEWETCHWEWIN	PRAYER OF THANKSGIVING
Kichi Meegwetch Kichi Manido Minwà ngoding gi wàmdamàng Kizhap kizis gi binàbid.	Thank you very much, Great Spirit, for once again letting us see the morning sun look upon us.
Kichi Meegwetch gi mizhyàng lw sa bimadziwin.	Thank you very much for giving us this life.
Kichi Meegwetch gi mizhyàng nigigog.	Thank you very much for giving us our parents.
Widòkwishnang dji namâyàng gwayak jibmoseyàng.	Help us to pray and to walk a straight road.
Kichi Meegwetch Kichi Manido Kinagego.	Thank you very much, Great Spirit, for everything.

...and there are varieties of services, but the same Lord; and there are a variety of activities, but it is the same God who activates all of them in everyone.

1 Corinthians 12:5-6

(used with permission from Renfrew Catholic Board of Education)

“Religious activity is an integral part of contemporary culture. It is a complex affair, one that involves a worldview that addresses such interrelated questions as the nature of the human person, the origins of space and time, patterns for social living, the importance of history as the remembered past, and the distinction between wisdom and knowing” (*Religious Education 1-8*, p.48).

In Sylvia Tennesco’s video, she ends by saying, “That’s what art is all about—to express yourself”. We have been given special gifts to help us understand ourselves and others more fully. Or as we learn in the New Testament, “Like good stewards of the merciful grace of God, serve one another with whatever gift each of you has received.” (1Peter 4:10)

Sylvia also refers to including understanding of the 7 Grandfather teachings when beginning to choose a subject for the art piece. Many of our artists ask that we reflect our own culture and our own understanding of Creator and the world around us, and that we reflect that understanding through the artistic choices we make. She asks us to apply our knowledge of the sacred teachings, our love of the earth, to our creative choices in our art.

Likewise, in the *Ontario Catholic Elementary Curriculum Policy Document, Religious Education 1-8*, teachers are encouraged to integrate learning in a cross-curricular way. “Integrated learning involves making links between expectations from different subject areas and creating activities, lessons or units that provide multiple opportunities for reinforcement and demonstration of acquired knowledge and skills across a range of settings. For example, the

tradition of Catholic social teaching offers a distinctive perspective on environmental issues. Its consistent respect for all life, including creation and its sacramental view of our God-centred universe, calls all persons to accountability for the care of the earth” (*Religious Education 1-8*, p. 49).

We know that, “All persons are made in the image and likeness of God, whose creative power is constantly at work in the universe around us. By using their knowledge and skills with creative purpose, human persons are thus capable of producing great and beautiful works through the arts and sciences. Creative use of talents to reflect the beauty of creation, to serve human problems glorifies God and reflects the noble nature and glorious destiny of humankind revealed by the risen Christ.

<http://www.eoccc-csfc.org/concepts/acreativity.html>

In Exodus 35: 25, we are told that “All the skillful women spun with their hands and brought what they had spun in blue and purple and crimson yarns and fine linens.” Students will enjoy the opportunity to see how art is a truth that speaks to all cultures, peoples through all history.

Expressing yourself through art and appreciating the art of others is a key aspect of our development as sons and daughters of God.

## Consolidation

### How to Use This Resource

#### 1) Have a Rationale

Begin by connecting with student voice, the time of year, the territory your school is located on. Have a rationale for choosing the lesson that you choose.

For instance, Tammy King’s No Face painting would make sense in the fall because of the availability of corn husks.

Saelym DeGrandpre’s Inuit culture would support the time of winter solstice and the return of the sun in January in the north

Connecting to Sylvia Tennisco’s reflection of the 7 Grandfather teachings and our Catholic connection to stewardship of the earth would coincide nicely with Earth day and World Water day in the early spring.

Jaime Morse’s Fish Scale art would support the fishing season as we approach Summer Solstice and National Indigenous Peoples’ Day.

Let all that you do be done in love,” 1 Corinthians 16:14

## 2) Connect with Community

Remember to reach out to your Indigenous Education Lead in your school board to connect with a Community Partner who could support the work you are doing in your classroom. If possible, invite the artist from this resource into your classroom. She would love to see the work you are doing. Remember that offering First Nations and Métis partners a tobacco pouch/tobacco tie is good protocol; it would be wise to check beforehand to ensure that this is appropriate. Tobacco pouches/tobacco ties are not part of Inuit tradition.

Tobacco ties are not to be made in advance. A tobacco tie should be made for the person you asked to attend. Each tie is done with an offering of thanks and a prayer before it is done up. Women who are on their monthly “moontime” should not be creating the ties. A teacher could select a student to assist during this time.

## 3) Communicating Together

The following video is a good place to start with language: <https://youtu.be/XEzjA5RoLv0>.

Be sure to speak respectfully and to accept suggestions with humility. A conversation about how to address your community partner in a respectful way will be appreciated and will avoid uncomfortable situations.



Your role modeling to students has a big impact and is key to good relations as they grow and mature.

## 4) Reflect on How to Avoid Cultural Appropriation

Please be sure to read that section carefully before beginning and make sure that your students understand this concept as well. It is important to do this work in a good way.

## 5) Connecting to The Ontario Religious Education Curriculum

When integrating cross-curricular subjects into Catholic education, the Directory of the Institute for Catholic Education for Curriculum development, “also suggests that an essential part of that process should include the identification of the ‘soil of the believer.’ To look with discerning eyes at the soil into which the transmission of the Christian faith, the seeds of the Good News of Jesus Christ, are sown. This would involve examining not only the nature of the students who are being taught but also the culture in which they live with their families. Both have a powerful influence on what our students experience, value and believe”.

Many of the following realities that are recognized by the Catholic communities as important influencers on Canadian children in their faith formation can also be clearly linked to Indigenous values. We “are fortunate to be living in a country marked by

social, cultural and civil realities that can potentially have a positive influence on their human maturation and religious / faith formation:

- the defence of human rights and freedoms including freedom of religion;
- the family honoured as its most important institution, protected by law;
- multicultural and multi-faith communities which broaden a child’s worldview and foster inclusive welcoming communities;
- an attitude of tolerance and appreciation for diversity;
- democratic governance formed on a healthy attitude of secularity;
- the provision of publicly funded schools;
- concern for the development of the whole child; intellectual, emotional, physical and spiritual for the formation of citizens who promote and protect the common good;
- international outreach and a concern for the environment”

(Religious Education, Grades 1-8, p.4)

Within the Religious Education 1-8 document, teachers are reminded of lookfors when assessing Expectations in their students. For each section, primary, junior and intermediate, an overview of Big Ideas is provided for teachers. The Big Ideas include:

Celebrating, Believing, Living a Moral Life, Living in Communion, Living in Solidarity, and Praying. In each division, the Big Ideas are unpacked for teachers.

It is particularly in the Living in Solidarity Big Ideas, that we, as Catholic Educators, can see ourselves called in response to the Truth and Reconciliation Commission’s Calls to Action. They also align with the United Nations Declaration of the Rights of Indigenous Peoples as you will note in the following excerpts from the document:

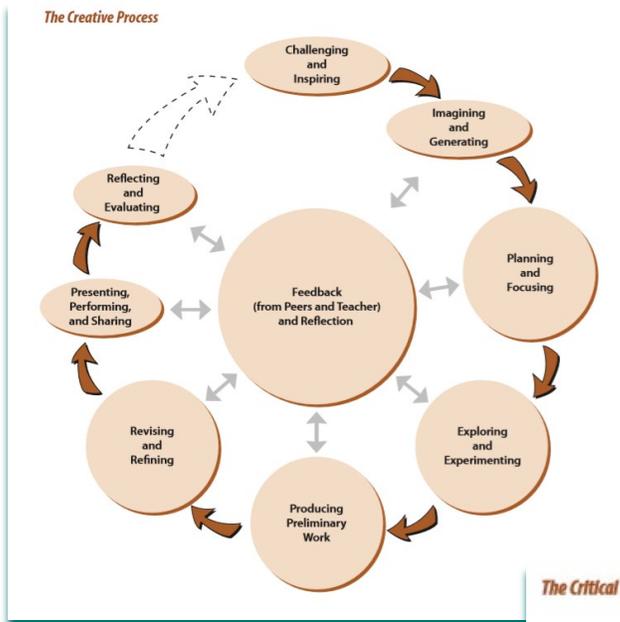
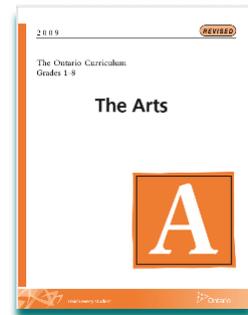
 <p>Primary Hopes</p>	<p><b>Living in Solidarity</b></p> <ul style="list-style-type: none"> <li>❖ Appreciate all of creation as gift and actively fulfill their responsibility to be stewards of God’s creation;</li> <li>❖ Acknowledge all life as sacred.</li> </ul>	P. 62
 <p>Junior Hopes</p>	<p><b>Living in Solidarity</b></p> <ul style="list-style-type: none"> <li>❖ Appreciate seek to identify the purpose of their lives and the vocation to which God is calling them;</li> <li>❖ Develop attitudes and values founded on Catholic social teaching and act to promote social responsibility, human solidarity and the common good;</li> <li>❖ Strive to integrate faith with all arenas of their life: personal, social, academic, etc.;</li> <li>❖ Respect the faith traditions, world religions and life journeys of all people of good will.</li> </ul>	p. 105
 <p>Intermediate Hopes</p>	<p><b>Living in Solidarity</b></p> <ul style="list-style-type: none"> <li>❖ Understand that one’s purpose or call in life comes from God and strive to discern and prepare to live out this call throughout life’s journey; (CGE:1g)</li> <li>❖ Develop attitudes and values founded on Catholic social teaching and act to promote social responsibility, human solidarity and the common good;</li> <li>❖ Respect the faith traditions, world religions and life journeys of all people of good will.</li> </ul>	p. 155

## 6) Connecting to The Ontario Arts Curriculum

The Visual Arts strand has three overall expectations;

- Creating and Presenting;
- Reflecting, Responding, and Analysing;
- and Exploring Forms and Cultural Contexts.

Each overall expectation has several expectations.

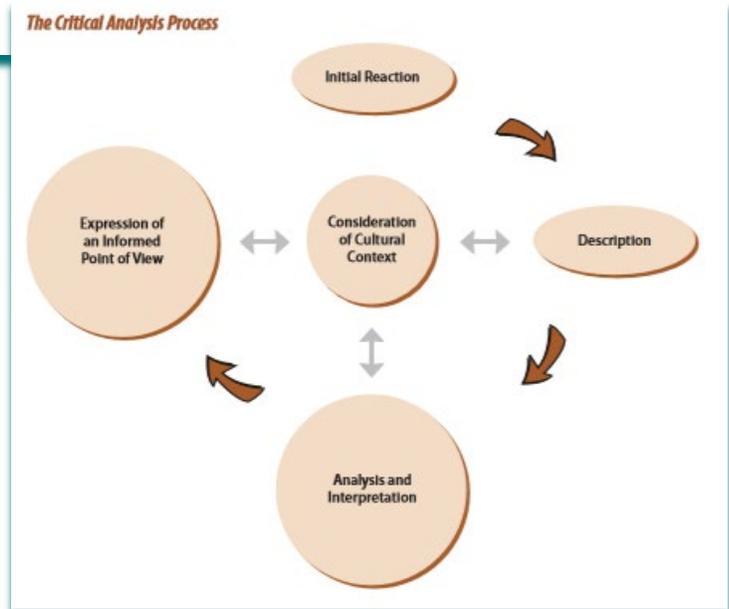


Creative Process - The creative process is intended to be followed in a flexible, fluid, and cyclical manner. As students and teachers become increasingly familiar with the creative process, they are able to move deliberately and consciously between the stages and to vary their order as appropriate.

The Arts curriculum page 20

The Critical Analysis Process - The process is intended to be used in a flexible manner, taking into account students' prior experiences and the context in which the various art forms and works are experienced. The cultural context of the work should be taken into consideration throughout the critical analysis process.

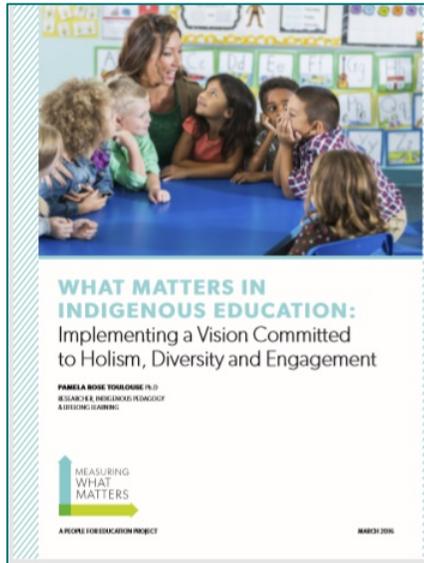
The Arts curriculum page 24



<http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf>

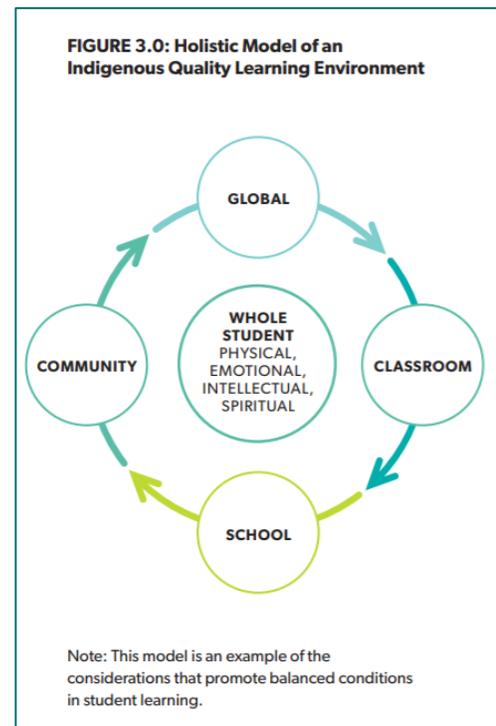
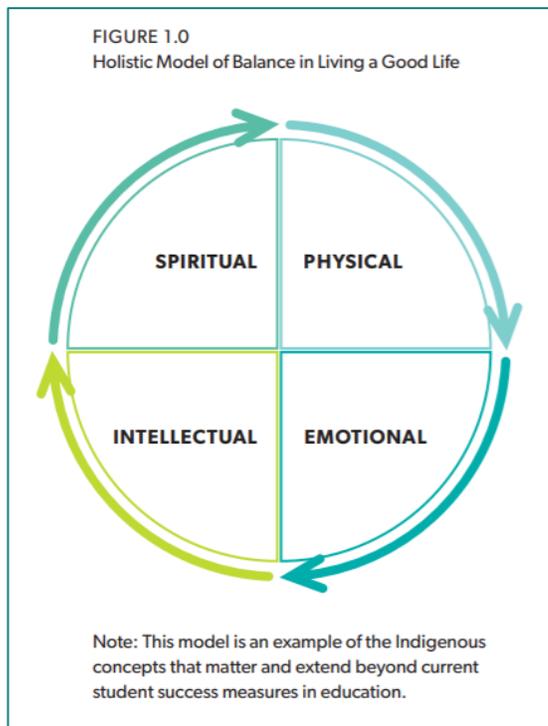
## 7) Connecting to Indigenous Ways of Knowing

The following resource by Dr Pamela Toulouse is a wonderful place to begin. Dr Toulouse unpacks the holistic view of students through the teachings of the medicine wheel.



*What matters to Indigenous peoples in education is that children, youth, adults and Elders have the opportunity to develop their gifts in a respectful space...It is about fostering identity, facilitating well-being, connecting to land, honouring language, infusing with teachings and recognizing the inherent right to self-determination.*

*Dr Pamela Toulouse,  
What Matters in Indigenous Education:  
Implementing a Vision Committed to Holism,  
Diversity and Engagement*



<https://peopleforeducation.ca/wp-content/uploads/2017/07/MWM-What-Matters-in-Indigenous-Education.pdf>

Elders are the teachers in the school of life. Their experience is passed down from generation to generation through stories or by example. They have the responsibility to keep alive the spiritual wisdom that passes from one generation to the next by engaging in a visual, oral and intellectual exchange with the listener. [http://www.native-art-incanada.com/ojibwa\\_elders.html](http://www.native-art-incanada.com/ojibwa_elders.html)



Kokum Brenda Rivers



Elder Thomas Louttit

## 8) Connecting to the Learning Experience

The learning experiences in this document support a **cross-curricular approach** to learning. The main goals for each learning opportunity that the teacher should consider are:

1. understanding Indigenous culture;
2. understanding Indigenous worldview,
3. engaging in the creation of art through self-expression;
4. making connections between our Catholic faith and Indigenous perspective;
5. becoming advocates of the Calls to Action by promoting the Rights of Indigenous Peoples.

The **Big Ideas** reflect the deep learning competencies of the learning experience.

The **Essential Question** is one that could be used in a sharing circle either as a means of assessing for learning before the experience begins or as assessment as learning as the students' understanding grows or even as evaluation of learning at the end.

Connecting to the Religious Education document, The Arts document, The Revised Social Studies document allows for multiple entry points, and unlimited places to explore based on student interest and student voice.

## Assessment Considerations

Kokum Brenda Rivers teaches that there are no mistakes but rather, just opportunities for learning. Each experience is an opportunity to learn a better way.

When considering assessment, it is important to take into consideration both the guiding principles of Indigenous concepts around achievement as well as the expectations of the Ministry of Education who through the Growing Success document, notes that the “primary purpose of assessment and evaluation is to improve student learning” (*Growing Success: Assessment, Evaluation and Reporting in Ontario's Schools*, p.6).

*Growing Success* also states that the “ministry, school boards, and schools are also responsible for ensuring effective and appropriate instructional and assessment practices that meet the unique needs of First Nation, Métis, and Inuit students (p.7). Of the seven fundamental principles sighted in *Growing Success*, principle 2 reflects the need for support of First Nation, Métis and Inuit students.

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*The needs of the whole student is the base consideration in Indigenous descriptions of education, and the guiding principle in Indigenous conceptions of student achievement.*

### ***The Seven Fundamental Principals, Growing Success, p.6***

To ensure that assessment, evaluation, and reporting are valid and reliable, and that they lead to the improvement of learning for all students, teachers use practices and procedures that:

- are fair, transparent, and equitable for all students;
- support all students, including those with special education needs, those who are learning the language of instruction (English or French), and those who are First Nation, Métis, or Inuit;
- are carefully planned to relate to the curriculum expectations and learning goals and, as much as possible, to the interests, learning styles and preferences, needs, and experiences of all students;
- are communicated clearly to students and parents at the beginning of the school year or course and at other appropriate points throughout the school year or course;
- are ongoing, varied in nature, and administered over a period of time to provide multiple opportunities for students to demonstrate the full range of their learning;
- provide ongoing descriptive feedback that is clear, specific, meaningful, and timely to support improved learning and achievement;
- develop students' self-assessment skills to enable them to assess their own learning, set specific goals, and plan next steps for their learning.

“The General Directory for Catechesis, in discussing the nature of educating for mission, suggests that religious literacy should not be limited to that of Christianity but extended to include other faiths. One of the important factors for overcoming cultural and religious intolerance is knowledge and understanding of the ‘other’ coupled with an opportunity for cross-cultural and interreligious dialogue” (Religious Education, 1-8, p.50).

It is important to keep in mind that Indigenous Spirituality is not a religion. It is a way of being, it is an understanding of teachings that has been passed through Elders since time immemorial.

The graduate is expected to be an **effective communicator** who:

- (a) Listens actively and critically to understand and learn in light of gospel values.
- (b) Reads, understands and uses written materials effectively.
- (c) Presents information and ideas clearly and honestly and with sensitivity to others.
- (d) Writes and speaks fluently one or both of Canada's official languages.
- (e) Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

In a culture where communication is increasingly commercialized, we are invited to prayer and to worship.

*Ontario Catholic School Graduate Expectations*

## Indigenous Ways of Knowing Achievement

### Elder Thomas Louttit's Story

(shared with permission)

When Thomas was a young boy, working on the land with his Grandfather, his Grandfather wanted to show him how to prepare for a sweat in the sweat lodge. Thomas' Grandfather was trying to explain to him what kind of rocks were needed for the fire. Thomas, feeling quite confident that he knew what to look for, didn't spend too much energy listening to the advice. After a lot of time gathering the rocks—the ancestors, the time finally came to light the fire. It wasn't long before Thomas noticed that his rocks were all disintegrating in the fire—he had chosen sand rocks. He asked his Grandfather why he hadn't said anything when Thomas had started piling the rocks. His Grandfather replied that this way, Thomas would never forget the lesson or choose those rocks again.

This story speaks to many Indigenous values held about the concept of education. It speaks of respect for Elders, for Place-based learning, for learning on the land, of experiential learning, and for the importance of every voice. Although Thomas was just a boy, he was seen and personally felt that he was an important part of the ceremony and the community. He was given the time and the opportunity to learn in his own way in a patient, kind, and loving way. And he remembers the lesson still.

Dr. Pamela Toulouse says that within Indigenous thinking:

- all learning is valued; all learning is supported; all learning is acknowledged; all learning is celebrated
- we have process-oriented education (it is not about the end product)
- we look at the personal growth of students in an all encompassing manner.

In British Columbia's Ministry document, *"Aboriginal Worldviews and Perspectives in the Classroom's Moving Forward"*, success for Indigenous students means that:

- students' own ideas of success are taken into account (teachers communicate with individual students about how they feel about their learning and their achievements)
- culturally sensitive instruments and processes are used to gather student and community satisfaction information, and this information is used to inform schooling decisions
- teachers use encouraging language, practices, and actions, and provide frequent recognition for achievements of various kinds
- teachers nurture and foster curiosity, regardless of time restraints, transitions, developmental age,
- finding new ways for students to express knowledge (as opposed to paper and pen examinations), (Moving Forward, p.66).

Likewise, *Growing Success* says that “Teachers create environments in which all students feel valued and confident and have the courage to take risks and make mistakes. In their important professional role, teachers show students that they care about them, and model a love of learning that can deeply influence their lives. Teachers’ professional judgements are at the heart of effective assessment, evaluation, and reporting of student achievement” (p.8).

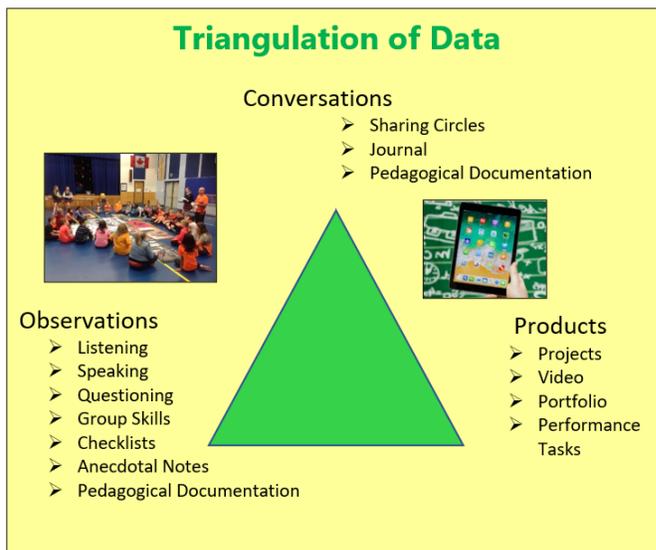
### Assessment FOR Learning/Assessment AS Learning

*Assessment for learning and assessment as learning also require that students and teachers share a common understanding of what constitutes success in learning. Success criteria describe in specific terms what successful attainment of the learning goals looks like* (*Growing Success*, p.33).

### Assessment OF Learning = Evaluation

Triangulation of data: Evidence of student achievement for evaluation is collected over time from three different sources – observations, conversations, and student products. Using multiple sources of evidence increases the reliability and validity of the evaluation of student learning (p.39).

The following chart suggests various methods of evaluating students.



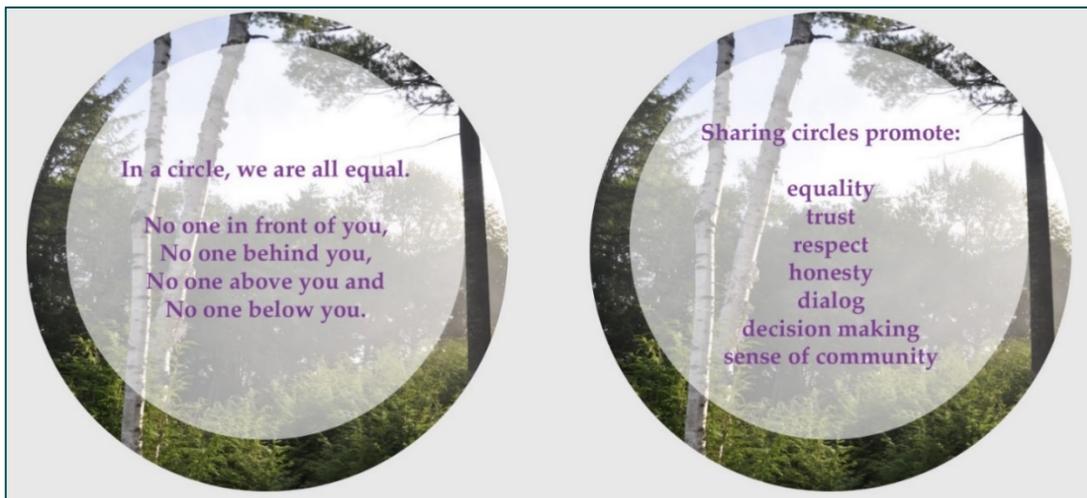
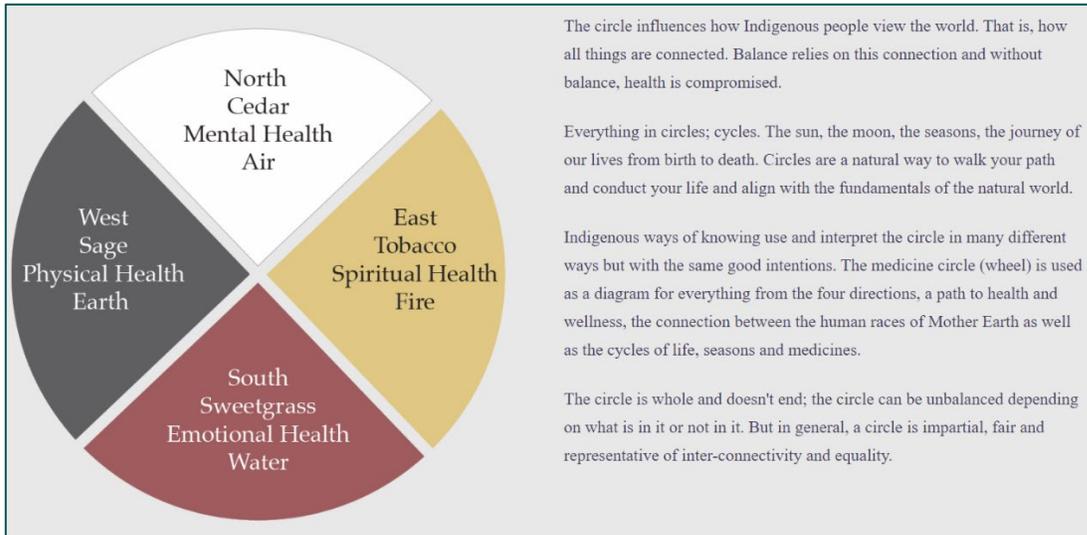
It is important to be aware of the holistic view within the Indigenous community when incorporating these methods.

## Assessment Strategies

How can assessment and evaluation honour both Indigenous and Non-Indigenous Views?

Integrate Indigenous perspective in a meaningful way by incorporating Sharing circles into your practice. (For protocols, please refer to the Resources listed in the Appendix)

Sharing Circles are an effective way to assess students through conversation and observation. Using them in your classroom is an authentic way of incorporating Indigenous worldview, they become a meaningful way of garnering student voice, they influence next moves as it provides a wonderful opportunity for teacher reflection in **assessment for learning** as decisions are made for next steps.



Source: Pass The Feather <https://passthefeather.ca/sharing-circles/?v=e4b09f3f8402>

### Connect with the Experts in Assessment:

1. Check out the weekly digest for **HARNESSING THE POWER OF ASSESSMENT**. This online resource gives current, researched understanding of how to use assessment to further student learning. Check out this link for self and peer assessment:

<https://harnessassessment.com/2020/02/21/self-and-peer-assessment/>



2. **Action Plan: Collecting Evidence of Observations and Conversations.** This blog is written by Ontario Educator Melody Russell who discusses practical applications of the Growing Success document in the classroom. Check it out at:  
<https://cohort21.com/melodyrussell/?p=65>

Action Plan: Collecting Evidence of Observations and Conversations

by Melody Russell on January 24, 2013 in Action Plan, Ministry Inspection • 7 Comments

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I wanted my action plan to be a service project for teachers at my school. I want to examine tools available to help collect evidence of observations and conversations as part of assessment and evaluation required by the Ministry of Education in Ontario. All of the members of this Cohort21 work in independent schools in Ontario. Any of us who teach high school courses know about the



Sandra Herbst and Anne Davies: Triangulation: I Understand the “Why,” Now Please Tell Me the “When” <http://sandraherbst.blogspot.com/2015/04/triangulation-i-understand-why-now.html>

### Triangulation: I Understand the “Why,” Now Please Tell Me the “When”

In the last four weeks and across several provinces, there is one question that is being asked over and over again – “I know that it is a good idea to gather evidence of student learning from more than product, but *when* does it make sense to gather evidence from observations and conversations?” Maybe this question is surfacing as a result of impending mid-semester report cards or perhaps it is because curricular redesign is resulting in a renewed focus on triangulated evidence. Whether it is because of these reasons or something else, it is a question worth asking and one worth thinking more about.

## Appendices

### Contact information for Artists

- **Tammy King:** contact Tammy through Facebook:  
<https://www.facebook.com/tammy.king>

Her studio is **Bee Creative Art Studio** at 174 Cook Rd., Akwesasne, NY.

Book a class on Mon Wed or Fri (1-3pm or 5-7pm) (\$35 US or \$45CN).

Everyone is welcome to "Bee Creative Art Studio" to enjoy a relaxing creative experience. Bring your mocs & enjoy. Also SHOP LOCAL...Tammy makes Artwork, Quilts, Beadwork and more. Perfect gift for every occasion. Niawen:kowa!

- **Sylvia Tennisco** Tennisco's Studio  
[facebook.com/Tenniscos-Studio-500440840027112](https://www.facebook.com/Tenniscos-Studio-500440840027112)  
[stennisco1@gmail.com](mailto:stennisco1@gmail.com)  
613-585-2317

- **Jaime Morse**  
Twitter @JaimeJiggs

**IndigenousWalks:** Twitter @IndigenousWalks

A guided walk & talk through downtown Ottawa that explores landscape, monuments, architecture & art through an Indigenous perspective. Come Walk the Moccs!

- **Saelym DeGrandpre**  
email: [paniukaq13@gmail.com](mailto:paniukaq13@gmail.com)

Centre for Inuit Children, Youth and Families:  
76 Queen Mary Street Ottawa, ON K1K 1X7  
Phone: 613-746-5400 Fax: 613-744-7629

website: [www.inuuqatigiit.ca](http://www.inuuqatigiit.ca);  
email: [info@inuugatigiit.ca](mailto:info@inuugatigiit.ca)

### Cultural Safety Information

Due to the history of residential schools and intergenerational trauma in Canada, it is important to be informed on issues around cultural safety.

Reach out to groups who deliver cultural safety awareness to guide your practice. They will be able to help you to be culturally safe with the children in your care, their families and community partners who support your classroom. The following centres are just a few who are most happy to guide you and support your work so that you can safely support Indigenous children.

#### All Indigenous People:

- Odawa Native Friendship Centre <http://www.odawa.on.ca/>
- Wabano Centre <https://wabano.com/about/who-we-are/>

#### First Nations Centres:

- Native North American Travelling College <https://www.nnatc.org/>
- The Algonquin Way Cultural Centre <https://www.thealgonquinway.ca>

#### Inuit Centres:

- Inuuqatigiit Centre for Inuit Children, Youth and Families <https://inuugatigiit.ca/>
- Tungasuvvingat Inuit <https://www.tungasuvvingatinuit.ca/>

### **Métis Centres:**

- Métis Nation of Ontario <http://www.metisnation.org/>

### **Resources to Explore**

- How to Conduct a Sharing Circle: Pass The Feather <https://passthefeather.ca/sharing-circles/?v=e4b09f3f8402>

1. Determine what your circle will use as a talking piece. Usually an item from nature is preferred such as a stick or feather.
2. Determine the facilitator. A facilitator is usually the teacher or an Elder. The facilitator will be the keeper of the talking piece, open the circle and close the circle.
3. Determine what is in the middle of your circle. Some circles surround a fire, some surround sacred medicines, pipes or smudging tools. In elementary school circles, often participants are comforted by a bowl of colourful stones or water. This offers a calming distraction to young people and may help them to be more comfortable in sharing.
4. Determine the direction of your circle. This usually depends on the Indigenous territory that you are in: If you are in Haudenosaunee (Iroquois) territory, your circle will most likely go counter-clockwise with the moon. If you are in Anishinaabek territory, your circle will most likely go clockwise with the sun.
5. Participants will enter the circle single file by walking the perimeter in the established direction and not across the middle.
6. It is not acceptable to bring any material objects with you into the circle. Your focus is on listening and learning.

## Works Cited

- **Growing Success:** Assessment, Evaluation and Reporting in Ontario's Schools: Covering Grades 1 to 12. Toronto: Ministry of Education, 2010. Print.
- The Ontario Catholic Elementary Curriculum Policy Document, Grades 1-8: **Religious Education**. Toronto: Institute for Catholic Education for the Assembly of Catholic Bishops of Ontario, 2012. Print.
- The **Ontario Curriculum**, Grades 1-8: The **Arts**. Toronto: Ministry of Education and Training, 1998. Print.
- **Aboriginal Worldviews and Perspectives in the Classroom** Moving Forward. Victoria: Queen's Printer for British Columbia, 2015. Print.
- Art. In Oxford Learners Dictionary Online. Retrieved from:  
[https://www.oxfordlearnersdictionaries.com/definition/english/art\\_1](https://www.oxfordlearnersdictionaries.com/definition/english/art_1)
- **United Nations Declaration on the Rights of Indigenous Peoples**, United Nations. 2011.

## Stewards of the Earth

With Algonquin Artist, Sylvia Tennisco

**Division:** Intermediate – Grade 7  
(Modifications for Junior)



### Artist's Statement:



Sylvia Tennisco is an Algonquin cultural artist who has been practicing for 25 years. Her art is based mostly around Algonquin themes: land, animals, birch bark, and anything pertaining to nature or the environment. Sylvia explores her culture through her artwork. She was influenced by her grandmother, Isabelle Commando, who was an Algonquin language speaker and who was versed in their local history.

### Link to Video:

<https://youtu.be/v6OS2KMj0Ts>

### Goal(s) of Indigenous Artist Learning Experience:

- This work is in the style of a traditional Algonquin painting by Sylvia Tennisco along with multi-media elements that are inspired by the Seven Grandfather Teachings.
- During the lesson, students will learn through community as practiced during drumming circles. It is taught that each individual has an important roll in the circle. We each hold a place in the moment, keeping the circle alive and allowing us to learn through each other. This mirrors our Catholic Theme of community where we can learn and grow as followers of Jesus.

### Big Idea(s): Students will have these specific understandings after the lesson

Understand that we are called by God to be stewards as we have a responsibility to care for our Earth by respecting the land and animals.

Develop attitudes and values founded on Catholic social teaching and act to promote social responsibility, human solidarity and the common good.

## Essential Question:

- What do the 7 Grandfather Teachings tell us about stewardship?
- How can I apply these teachings within my own community to demonstrate responsibility for the land and animals?

## Truth and Reconciliation Commission Calls to Action

**62.i.** Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.

**63.i.** Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools. **ii.** Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history. **iii.** Building student capacity for intercultural understanding, empathy, and mutual respect. **iv.** Identifying teacher-training needs relating to the above.

## United Nations Declaration of Rights of Indigenous Peoples

**Article 11 -1.** Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.

## Scriptural References

- **Good Stewards of God's Grace:** *As each one has received a gift, use it to serve one another as good stewards of God's varied grace. (1 Peter 4:10)*
- **Unity of the Spirit:** *I call you lead a life worthy of the calling to which you have been called, with all humility and gentleness, with patience, bearing with one another in love, making every effort to maintain the unity of the Spirit, just as you were called to the one hope of your calling, one Lord, one faith, one baptism, one God and Father of all, who is above all and through all and in all. Each of us was given grace according to the measure of Christ's gift. The gifts he gave were to prepare all God's people for the work of Christian service, in order to build up the body of Christ. (Ephesians 4: 1-7, 12)*

## Religious Education Expectations

- **LC1:** Understand that belonging to the community of the Church involves responsibilities of faith (belief and worship) and of Christian living (solidarity and moral life).
- **ML3:** Demonstrate an understanding of the importance of developing a life of virtue (good habits and practices; Cardinal and Theological Virtues) in order to discern and implement the moral teachings found in the Gospels and applied through the teachings of the Church.

## Catholic Graduate Expectations:

### **A Discerning Believer**

- Respects the faith traditions, world religions and the life-journeys of all people of good will.

### **An Effective Communicator**

- Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life

### **A Reflective, Creative and Holistic Thinker**

- Adopts a holistic approach to life by integrating learning from various subject areas and experience

### **A Collaborative Contributor**

- Finds meaning, dignity, fulfillment and vocation in work which contributes to the common good

### **A Caring Family Member**

- Ministers to the family, school, parish, and wider community through service

### **A Responsible Citizen**

- Respects the environment and uses resources wisely

### **A Self-Directed, Responsible, Lifelong Learner**

- Examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities

Evaluation	Assessment Tasks:
Overall Expectations:	Assessment for/as/of learning
<p><b>Grade 7 Visual Art</b></p> <ul style="list-style-type: none"> <li>• <b>D1.1</b> create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view</li> <li>• <b>D2.3</b> demonstrate an understanding of how to read and interpret signs, symbols, and style in art works</li> <li>• <b>D3.1</b> identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations</li> </ul>	<p><b>Assessment for/as:</b> During the minds on, teachers can use the reflective questions and sticky-note feedback to gage where students are at in their knowledge of how Stewardship is connected to the 7 Grandfather Teachings. A checklist and feedback can be used to help guide student inquiry and learning. Teachers can also use the Sharing Circle as an opportunity to inform further learning.</p> <p><b>Assessment of:</b> The final Reflective Sheet can be used to assess student knowledge of the Essential Questions.</p>

### Suggested Success Criteria:

- Students and teachers are asked to co-construct success criteria.
- I chose two contrasting colours for my background.
- I reflect on my responsibility in caring for the land and animals in my community.
- I can be a respectful listener during the sharing circle.

## Materials Required:

- Canvas to paint on (8" x 10")
- Paint brushes (1 thick and 1 thin per student)
- Acrylic paint (various contrasting colours + black)
- Paint trays and water cups
- Animal stencils: [http://www.thealgonquinway.ca/publications/EBookSeriesColo\\_143\\_00.pdf](http://www.thealgonquinway.ca/publications/EBookSeriesColo_143_00.pdf) (print desired animals on cardstock and cut out to form stencil)
- Sticky notes (3 per student)
- 7 Grandfather Teaching posters (see pages 44 to 50)
- Reflection sheet
- Heartbeat of Mother Earth recording

## Minds On

*Before the lesson begins, place the 7 Grandfather Teaching posters (see pages 44 to 50) around the classroom and arrange a space for students to sit in a circle.*

Invite students to sit in a circle to listening to the audio clip entitled *The Heartbeat of Mother Earth* written by Robert Whiteduck: <http://www.thealgonquinway.ca/audio/song/aud-song30.mp3>

After listening to this clip, explain to students that Algonquin culture, through the 7 Grandfather Teachings, shows us that everything is connected much like the circle we are sitting in. Each of us in the circle has a responsibility to honour and respect each other so that we can maintain the heartbeat of Mother Earth. One of our responsibilities as humans is to care for the land and animals. We can achieve this by turning to the 7 Grandfather Teachings for guidance.

Each student will then receive 3 sticky notes. Students are asked to walk around and read the 7 Grandfather Teaching posters. While doing so, they are encouraged to reflect on and respond to the following questions onto their sticky notes and leave their responses on the poster. Responses can be one word, a phrase or sentence.

### **Reflective Questions:**

- What does this teaching tell me about my responsibility to care for the land or animals?
- How am I exhibiting this teaching in my daily life?
- What challenges do I face in exhibiting this teaching?

### **Modification for Junior Grades:**

- Teacher chooses 3 Grandfather Teachings they would like to focus on for this lesson instead of all 7. Students complete one sticky-note response.

## Action

The goal of producing this artwork is to provide students an opportunity to learn through a creative process how they can show respect for an animal of their choice and honour it by featuring the animal in the foreground of their artwork.

To begin, students will choose an animal that can be found within their community. Students can choose an animal stencil from the website provided or they may choose to draw their own.

Students will then choose two contrasting paint colours for the background of their canvas. They will place these colours onto their paint palette or tray and ensure their canvas is oriented horizontally. Students will use their thicker paintbrush to paint their entire canvas using the two colours. They will use the darker colour on the top and bottom of the canvas with the lighter colour in the middle. Students can experiment with the paint thickness to achieve a lighter colour. (see page 53, image A)



*While the background paint is drying, students can begin their My Pledge to the Earth reflection.*

Once their background is dry, the students will trace their animal stencil onto their canvas or draw their animal directly onto the canvas. The animal should be placed near the base of the canvas where the dark colouring fades to light. (see page 53, image B)



Students will use their thin paint brush and black acrylic paint to fill in the animal silhouette. (see page 53, image C)

### **Modifications:**

- If paint or canvas is not accessible for your students, this art can also be achieved with pencil crayon on paper or using construction paper as a collage.

## Consolidation

Students will complete the My Pledge to the Earth consolidation sheet (see page 51-52). They will be required to choose 1 Grandfather Teaching and explain how it will guide them in taking responsibility to protect the land and animals within their community. They will be encouraged to revisit the Minds On activity and refer to the 7 Grandfather Teachings to write a reflective paragraph response. Teachers may choose to direct students to complete part of this response while their background paint dries.

To conclude the lesson, students return to the circle from the beginning of the lesson. Using a talking stick, students will take turns sharing a piece from their reflection (ex. the Grandfather Teaching they will be focusing on or one thing they learned in the creative process).

**Modification for Junior Grades:**

- Students complete the 'Exit Slip' version of the My Pledge to the Earth reflection (see pages 51) where they answer only one of the essential questions.

## Cross-Curricular Connections

### Grade 7 Science - Understanding Life Systems

- **3.1** demonstrate an understanding of an ecosystem as a system of interactions between living organisms and their environment
- **3.9** describe Aboriginal perspectives on sustainability and describe ways in which they can be used in habitat and wildlife management

### Grade 7 Geography

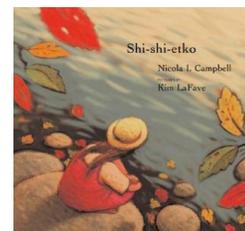
- **A1.2** compare and contrast the perspectives of some different groups on the challenges and opportunities presented by the natural environment
- **B3.2** describe ways in which people use the natural environment, including specific elements within it, to meet their needs and wants

## Mentor Text Connections

### Shi-shi-etko

by Nicola I. Campbell

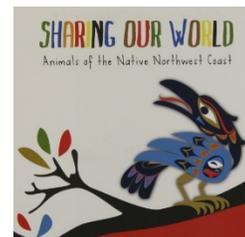
This book demonstrates our connection to Mother Earth through valuable teachings.



### Sharing our World - Animals of the Native Northwest Coast

Native Northwest Publishing

This book highlights the Northwest perspective on the importance of different animals and how they are connected to Mother Earth.



## Sigwan/Minokami

Pikwakanagan Writers Collective

This story takes place in the Pikiwakanagan Algonquin Territory and discusses how nature is also a community!

Available from the Algonquin Way Cultural Centre

<https://www.thealgonquinway.ca/index-e.php>



## Additional Resources:

### Community Resources

- The Algonquin Way Cultural Centre  
<https://www.thealgonquinway.ca/index-e.php>
- Kitigan Zibi Cultural Centre  
<http://kzadmin.com/Cultural.aspx>
- Artist Jay Odjick (@jayodjick on Twitter)  
<http://kagagi.squarespace.com/>

### Literature

Anishinaabe 101: The Basics of What You Need to Know to Begin Your Journey on the Red Road; Written & Published by the Circle of Turtle Lodge

### Websites

<http://www.thealgonquinway.ca/>

# Honesty

Most of us prefer honesty if we had the choice, right? But just how honest are you? Can you always look yourself squarely in the eye and say that you are being honest in all aspects of your life with others, and most of all, with yourself?

# Humility

It is not easy to be truly humble. Being humble is about being gentle and calm, and realizing that we are not worse, or better, than anyone else. Being humble requires us to use the gifts that you were born with for the reasons they were given to you, instead of doing whatever is cool. All too often we succumb to our Ego, which tells us that those gifts make us better than others. Sometimes, our Pride is tested, making us compete for 1st place, often at the cost of hurting others.

# Respect

Respect means 'to feel or show honour for someone or something; to consider their well-being, or to treat someone or something with courtesy.' Showing respect is a law of life. It applies to how you treat others, providing us with rules of conduct and courtesy, but it also applies to how you treat yourself. Would you treat anyone else like that?

If you treat yourself with disrespect, by not honouring the gifts bestowed upon you by the Creator, then it will be difficult for you to treat others with respect. You may spend your time disliking others for what they have become or what they own or have accomplished, thinking that 'it should have been me', or that someone's got it out for you.

# Courage

To risk our own wellbeing and safety in order to save or protect that of another is courageous. Courage is having the strength of mind and spirit to withstand danger, fear or difficult circumstances. It is facing life with integrity – doing what you know in your heart to be right.

# Wisdom

Gathering huge quantities of knowledge does not make you wise. Wisdom comes from internalizing that knowledge, from understanding its significance, and then determining when best to use it. Wisdom is using our talents and gifts in a way that is kind and respectful.

# Love

It is important to love yourself and all creations so that you can find peace and balance in your life. When we love, we know peace. We show love through kindness, admiration, respect and devotion to all creations.

# Truth

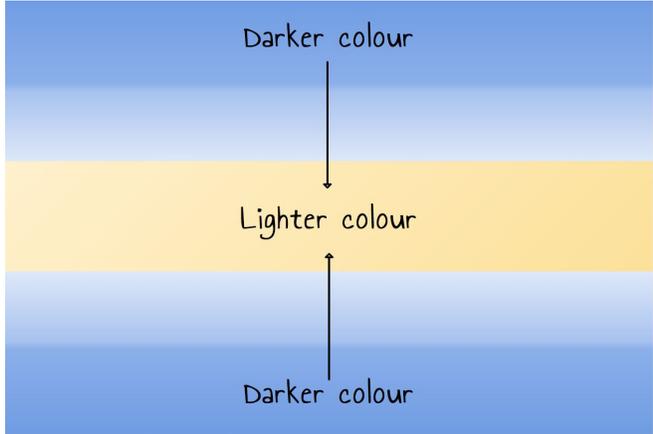
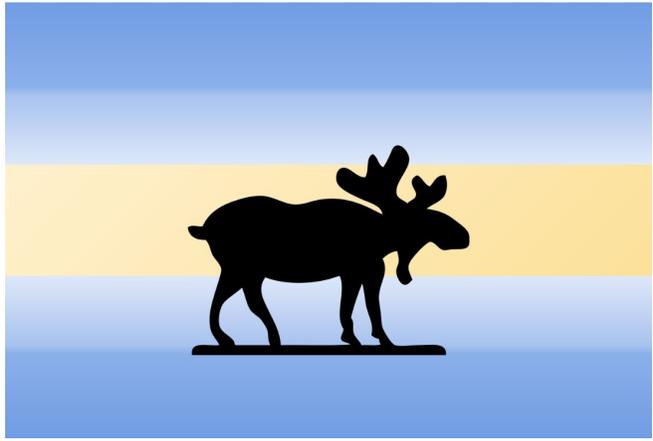
We know truth when we listen to our heart and trust in our Creator. The scientific saying that for every action there is an equal and opposite reaction, is not very different from the old sayings: 'Do unto others as you would have them do unto you.' and 'What goes around, comes around'. It is wise to recognize these truths and accept them into our lives, thereby learning to work with them.



# My Pledge to the Earth

## Exit Card

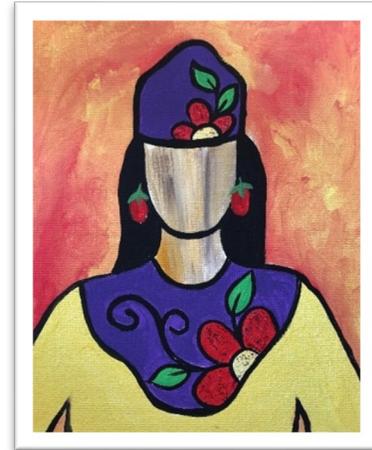
Artist:	
Animal Chosen:	Grandfather Teaching:
What does my 7 Grandfather Teaching tell me about stewardship?	

<p>Image A</p>		<p>Students use the darker colour on the top and bottom of the canvas with the lighter colour in the middle.</p>
<p>Image B</p>		<p>The animal should be placed near the base of the canvas where the dark colouring fades to light.</p>
<p>Image C</p>		<p>After students trace their animal stencil (or draw their own animal) onto their dry canvas, they will use a thin paint brush to fill in the silhouette.</p>

## “The No-Face Cornhusk Doll” Painting

With Mohawk artist,  
Tammy Kahentison “Bumblebee” King

**Division:** Junior



### Artist’s Statement

She:kon

I was born to walk this beautiful Earth as an Artist...

The art speaks to my soul, like words whispered from the Spirits up above.

And if anything tried to separate me from my ‘heart’

I would not know who I am.

I would not know what I am.

I would not know why I exist.



“I feel in my heart that I was born to be an artist, everything that I have been through in my life from a child until now leads up to me finding my way to the paintbrush. I believe that all of the struggles, hurt, love, and loss have been put in my path for a reason. I am now able to put these stages of my life on canvas for the entire world to view. Everyone has their own story and now here is the story of Bumblebee. I never stopped chasing my dream of being a famous artist and quilt maker. My talent flows through my veins like life and love.”

Tammy Renee Catherine Kahentison “Bumblebee” King

## Link to Video

<https://youtu.be/Sli9F8kwRgc>

## Goal(s) of Indigenous Artist Learning Experience

Students will:

- learn information about Akwesasne (i.e. - location, name meaning, people, relevance to Haudenosaunee Confederacy);
- understand that the Mohawk people (like other First Nations, Inuit and Metis peoples) have always shared knowledge from one generation to the next through oral traditions, including storytelling, and that storytelling continues to be used to teach many aspects of Mohawk culture, including values, relationships and ways of life;
- deepen their understanding of Mohawk cultural beliefs, values and traditions through the teachings surrounding the No-Face Cornhusk Doll (the Sky Woman Creation Story, the Seven Sacred Teachings);
- compare traditional Mohawk No-Face Cornhusk dolls to No-Face Cornhusk dolls of other Haudenosaunee groups and to Tammy King's paintings of the same (i.e. mediums, cultural symbols, colours, teachings);
- learn about specific elements and principles of design from artist, Tammy King, and integrate them into their own representations of the No-Face Cornhusk Doll;
- reinforce their understanding of Mohawk values and culture by retelling the story and teachings of the No-Face Cornhusk Doll;
- make personal and/or world connections to the artist and/or to the No-Face Cornhusk Doll story/teachings;
- compare the moral teachings of the Mohawk No-Face Cornhusk Doll to teachings from their own Catholic faith tradition (scripture, virtues).

## Big Idea(s)

- Art is a powerful way to share our stories (experiences, beliefs, traditions)

- Hearing the artist’s voice allows us to more deeply appreciate their art, and to better understand their story
- Artistic expression is a gift from God that allows people to make connections with each other that can be creative, emotional, cultural, spiritual, and/or personal
- Artistic expression is one way to build bridges of understanding between people
- Our thinking can grow and be shaped by creating our own art, but also by viewing, analyzing, and learning from the art created by others
- Art is more than just a visual image
- The Mohawk tradition of oral storytelling is a form of art, in itself
- Art is a mirror of the world

## Essential Question

How can both creating and understanding art allow us, through the lens of our own culture and faith, to deepen our appreciation of, and value for all people, including those of diverse cultures, backgrounds, and beliefs?

“He has told you, O mortal, what is good; and what does the Lord require of you but to do justice, and to love kindness, and to walk humbly with your God?” (Micah 6: 8)

## Truth and Reconciliation Commission Calls to Action

**62.i.** Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples’ historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students

**63.i.** Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools. **ii.** Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history. **iii.** Building student capacity for intercultural understanding, empathy, and mutual respect. **iv.** Identifying teacher-training needs relating to the above.

## United Nations Declaration of Rights of Indigenous Peoples

**Article 11 - 1.** Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.

## Scriptural References

### **Light of the World: Good Works Glorifying God**

You are the light of the world. A city built on a hill cannot be hid. No one, after lighting a lamp puts it under the bushel basket, but on the lampstand, and it gives light to all in the house. In the same way, let your light shine before others, so that they may see your good works and give glory to your Father in heaven. (Matthew 5: 14-16)

### **Artistic Work as Spiritual Gift**

The Lord spoke to Moses: "See, I have called by name Bezalel, son of Hur, of the tribe of Judah: and I have filled him with divine Spirit, with ability, intelligence and knowledge in every kind of craft, to devise artistic designs, to work in silver, and bronze, in cutting stones for setting, and in carving wood, and in every kind of craft." (Exodus 31: 5)

### **Good Stewards of God's Grace**

As each one has received a gift, use it to serve one another as good stewards of God's varied grace. (1 Peter 4:10)

### **Working to Please God**

Whatever your task, put yourselves into it, as done for the Lord and not for your masters, since you know that from the Lord you will receive the inheritance as your reward; you serve the Lord Christ. (Colossians 3: 23-24)

### **The Lord Loves All That Exists**

For you love all things that exist,  
and detest none of the things that you have made,  
for you would not have made anything if you had hated it.  
How would anything have endured if you had not willed it?  
Or how would anything not called forth by you have been preserved?  
You spare all things, for they are yours, O Lord, you who love the living.  
(Wisdom 11: 24-26)

### **Fruits of the Holy Spirit**

By contrast, the fruit of the Spirit is love, joy, peace, patience, kindness, generosity,

faithfulness, gentleness, and self-control. There is no law against such things. And those who belong to Christ Jesus have crucified the flesh with its passions and desires. If we live by the Spirit, let us also be guided by the Spirit. (Galatians 5: 22-26)

### **What God Requires**

He has told you, O mortal, what is good; and what does the Lord require of you but to do justice, and to love kindness, and to walk humbly with your God? (Micah 6: 8)

Be holy, for I the Lord your God am holy. (Leviticus 11:44)

## **Religious Education Expectations**

### **Grade 4 Celebrating**

- **CL2.3:** Identify certain gifts coming from God which, when we experience them in our lives, transform us and those who are in relationship with us (wonders of nature, the beauty of the arts, the laughter of a baby, the love of a parent or guardian).

### **Grade 4 Living in Solidarity**

- **LS2.1:** Examine a selection of scripture passages to identify the image of the human being and Creation that the scriptures present (Genesis 1-3 – made in God’s image, communal beings; the goodness of the world, the goods of the world for the use of human persons; I Cor. 12:4-13 – through the Holy Spirit, the Christian community has been given many gifts that are to be shared in order build up the Kingdom of God – co-creators with God).
- **LS3.2:** Provide examples of how we can show respect when we encounter people from diverse religious backgrounds (e.g. learn about their beliefs and practices, look for similarities with your own faith but also notice differences, discuss ways you are similar, suspend judgement, treat them as you would like to be treated by someone from a religion other than your own, ask questions in a respectful and polite manner).

### **Grade 5 Living a Moral Life**

- **ML2.2:** Distinguish between a morally good act and a morally evil act and describe the positive or negative effect that our passions can have.

### **Grade 6 Believing**

- **BL1.3:** Identify the many ways we come to know God from the physical world and the human person (i.e. creation).

### **Grade 6 Living a Moral Life**

- **ML3.3:** Explain, using examples, the relationship between making good moral choices, developing Christian virtues and holiness.

## Catholic Graduate Expectations

### A Discerning Believer

- CGE1h - Respects the faith traditions, world religions and the life-journeys of all people of good will.

### An Effective Communicator

- CGE2e – Uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

### A Reflective, Creative and Holistic Thinker

- CGE3b – Creates, adapts, evaluates new ideas in light of the common good.
- CGE3c – Thinks reflectively and creatively to evaluate situations and solve problems.
- CGE3e – Adopts a holistic approach to life by integrating learning from various subject areas and experiences.

### A Collaborative Contributor

- CGE5b – Thinks critically about the meaning and purpose of work.
- CGE5e – Respects the rights, responsibilities and contributions of self and others.

### A Responsible Citizen

- CGE7f – Respects and affirms the diversity and interdependence of the world’s peoples and cultures.
- CGE7g – Respects and understands the history, cultural heritage, and pluralism of contemporary society.

### A Self-Directed, Responsible, Lifelong Learner

- CGE4f – Applies effective communication, decision-making, problem-solving, time and resource management skills.

## Evaluation

## Assessment Tasks:

### Overall Expectations:

### Assessment for/as/of learning

- **D1** apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings

**Keep in mind the essential question:** How can both creating and understanding art allow us, through the lens of our own culture and faith, to deepen our appreciation of, and value for all people, including those of diverse cultures, backgrounds and beliefs?

- **D2** apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences
- **D3** demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts

**For:**

- Observations (during minds-on activities/discussions)
- Akwesasne – For Learning Exit Card (see attached blackline master)

**As:**

Observations (during video, discussion and while painting)

- Akwesasne – As Learning Exit Card
- Tammy King Video – As Learning Exit Card
- Venn Diagram – As Learning Form
- Retelling – As Learning Peer-Evaluation Form
- Catholic Connections – As Learning Exit Card (see attached blackline masters)

**Of:**

- Akwesasne – Of Learning Exit Card
- Student painting
- Painting Experience – Of Learning Exit Card
- No-Face Cornhusk Doll Representations - Paragraph Writing
- Talking Circle – Of Learning Teacher Observations Form
- Retelling – Of Learning Teacher-Evaluation Form
- Catholic Connections – Of Learning Exit Card (see attached blackline masters)
- Journal Entry: “How can sharing our stories through art make the world we live in a better place?” and/or “How can understanding art allow us to deepen our appreciation of, and value for all people, including those of diverse cultures, backgrounds and beliefs?”

## Suggested Success Criteria:

These are **SAMPLES** of success criteria for a few of the learning experiences included. You may wish to create/co-create for other learning experiences that are part of this document.

Construct specific success criteria according to categories below, and dependent on age, ability, prior knowledge, and classroom focus.

Create both teacher-constructed and co-constructed success criteria that best support and challenge the students in your class.

### Some examples might include:

- A. I can demonstrate what I know about Akwesasne:
- show where it is on a map
  - explain why Akwesasne’s location is unique
    - the residents are called ‘Keepers of the Eastern Door’ because it is the community furthest east in the lands that are part of the Haudenosaunee, pronounced as Hoe-den-oh-show-knee, (Haudenosaunee) Confederacy
    - the residents consider themselves to be one community even though Akwesasne is situated in both the US and in Canada (Quebec and Ontario) and on both sides of the St. Lawrence River – the Mohawk people have lived on this land since before Canada and the United States became countries
  - name the Indigenous group of people who call Akwesasne home – the Mohawk Nation
  - explain what the word ‘Akwesasne means’ – the land where the partridge drums
- B. I can retell the story and teachings of the Mohawk ‘No-Face Cornhusk Doll’, remembering to include key words:
- Mohawk or Iroquois or Haudenosaunee
  - Great Spirit
  - Three Sisters – Corn, Beans, Squash
  - Husk
  - Doll
  - Children

- Beautiful
- Reflection
- Water
- Admire
- Face
- Conceited or Better than
- Warning
- Punishment
- No-Face
- Humble
- Cornhusk

C. I can use these elements of design in my painting of the No-Face Cornhusk Doll:

- **lines of various weights, contour lines** – outlining in black, curving lines for vines, symmetrical lines for subject matter
- **shapes** – oval face, round earrings, symmetrical shapes (shoulders, face, hair, earrings, flowers, regalia – headdress, dress collar); repetitive shapes – flowers and petals, vines and leaves, earrings
- **colour** – creating tints and secondary colours using primary colours and white or black, cornhusk, contrasting colours, foreground and background colours
- **value** – mixing of shades for cornhusk
- **texture** – scumbling the background

D. I can describe a few similarities and differences between Mohawk no-face cornhusk dolls, cornhusk dolls of other Haudenosaunee groups, and Tammy King's painting 'The No-Face Cornhusk Doll'

E. I can explain and understand why the oral tradition of storytelling is important to the Mohawk people, and other First Nations, Métis, and Inuit people

F. I can explain how the lesson behind the No-Face Cornhusk Doll teachings is similar/different to what I learn from my own Catholic faith teachings (i.e. bible, virtues)

## Materials Required:

- Acrylic paints - primary colours, brown, white and black
- Glitter paint or Glitter shakers – assorted colours
- Paint brushes - fine point, small, medium, and larger brushes – 1 of each per child
- Canvas - 8”X10” stretched on frame – 1 per child
- Plastic containers of water for washing brushes between colours
- Trays for paints/mixing paints - Styrofoam, clear or white glass pieces edged in heavy tape, yogurt or margarine container lids, palettes – 1 per child
- Cloths or paper towels
- Newspaper – to lay brushes on when not in use, to cover tables/desks and place under paintings while working
- Paint shirts or aprons (optional)
- Tabletop easels (optional)
- Talking stick or feather

## Minds On

These ‘minds on’ experiences will likely take place over a few periods or days, depending on the ages, abilities, and prior knowledge of the students involved.

1. Ask if any students are from, have family or friends from, have ever been to, or have ever heard of Akwesasne and to record anything they know or think they know about it under “What do I already know or think I know” section of the AKWESASNE – FOR AND AS LEARNING EXIT CARD (see blackline master attached). Allow for sharing ideas about where Akwesasne is, or if anyone knows anything about Akwesasne.
2. Display a map of Akwesasne (see attached map). Alternatively, if there are enough devices, have pairs of students locate Akwesasne using Google Maps.
3. Share the following information, using the map, if it has not been shared in discussion already. Alternatively, students could research and share the following information:
  - a. Akwesasne is a [Mohawk](#) (Kanien'kehá:ka) [territory](#) that extends across the intersection of international ([United States](#) and [Canada](#)) borders and provincial ([Ontario](#) and [Quebec](#)) boundaries on both banks of the [St. Lawrence River](#).
  - b. Most of the land and population are in what is otherwise present-day Canada. A small portion is also in the United States.

- c. Although divided by an international border, the residents consider themselves to be one community, Akwesasne. They are one of the many First Nations peoples of North America and this is the land upon which their people lived before Canada and the United States even became countries.
  - d. Akwesasne is part of a larger area called the Haudenosaunee (Haudenosaunee) Confederacy which is made of the territories of 5 different nations: Mohawks, Oneidas, Onondagas, Cayugas, and Senecas.
4. Display the Haudenosaunee Flag and the Haiwatha Wampum Belt (see attached photos).
  - a. The Haudenosaunee Flag is sometimes referred to as the Haiwatha Wampum Belt
  - b. Akwesasne is the land in the easternmost part of the Haudenosaunee Confederacy and, therefore, the Mohawk people who live there are called Keepers of the Eastern Door.
  - c. Possible extension at this time could be to have students research the names (and meanings) of the other 5 Nations that make up the Haudenosaunee Confederacy.
5. Display a photo of the welcome sign in Akwesasne (see attached photo).
6. Explain that Akwesasne, in Mohawk, means ‘Land Where the Partridge Drums’, and that this means that the land is plentiful with wildlife.
7. Display a photograph of the Mohawk Tribal Administration Building in Akwesasne (see attached photo).
8. Explain that this building compares somewhat to your own town’s/city’s Town/City Hall, or on a bigger scale, to the Parliament Buildings in Ottawa. It has 16 of Akwesasne’s Mohawk government offices, Tribal Council offices and meeting rooms, and educational and public meeting spaces.
9. Ask students to complete the “Today I learned” and “I am interested to learn more about” sections of the AKWESASNE – FOR AND AS LEARNING EXIT CARD (see blackline masters attached).
10. Share photos of the traditional No-Face Cornhusk Dolls (see attached). **DO NOT say the name ‘No-Face Corn Husk Doll’ at this point.**
11. Explain that all of these dolls are in display cabinets in the main lobby of the Mohawk Tribal Administration Building in Akwesasne.
12. Ask students if they have ever seen ‘dolls’ like these before. Allow for shared observations of what they are made of, how they are dressed, and what they notice about the dolls.

13. Ask students why they think these dolls might be displayed in Akwesasne's government building.
14. Share the story of The No-Face Cornhusk Doll. Allow for whole class viewing:  
<https://www.youtube.com/watch?v=6qcGmNKewSc>
15. Discuss the story and its teachings. Invite students to make connections and ask questions. Guide students to make connections to their own faith teachings (scripture or virtues). Also, talk about what cornhusk is and why the Mohawk people may have made their No-Face dolls from cornhusk. If possible, have real cornhusk samples that students can explore.
16. Explain to students that the Mohawk nation, like other First Nations, Inuit and Metis cultures have long shared knowledge from one generation to the next through oral traditions, including storytelling, and that storytelling continues to be used to teach many important things about the Mohawk culture, including values, relationships and ways of life. Make connection to the No-Face Cornhusk Doll, as being one of those teachings passed down for generations through storytelling. Also point out that the process of making the cornhusk dolls is also a tradition that has been passed down for generations.  
<https://www.youtube.com/watch?v=LVHA74a5xvs>  
<https://www.youtube.com/watch?v=-IVNoUYNj0A> (begin at 41 seconds)  
<http://www.mohawkcommunity.com/images/Handouts.pdf>
17. Again, ask students why they believe the No-Face Cornhusk Dolls would be in Akwesasne's Tribal Administration Building. Guide students to highlight the importance of the Mohawk tradition of not only making the dolls, but also the moral teachings connected with the No-Face Cornhusk Dolls to the Mohawk people.
18. Tell students that, they will have a chance to hear from a Mohawk artist named Tammy 'Bumblebee' King who lives in Akwesasne.
19. Explain to students that they will be creating their own artistic versions inspired by Tammy and her art, so it will be very important to listen and watch.
20. Encourage students to jot down any connections they make, any new learning or ideas they discover, or questions they may have (dry-erase markers/desk/tabletops or pencils/paper or chalk/mini-chalkboards ) while they view the video.
21. Following the viewing, ask students to complete their own TAMMY KING VIDEO – AS LEARNING EXIT CARD (see attached).
22. Provide time for students to share as a follow-up to the video viewing.

(For younger students, you may wish to focus only on the traditional story and teachings of the No-Face Cornhusk Doll, showing select parts of the Tammy King video, adapting concepts explored above according to age, ability and prior knowledge)

## Action

### Junior Students

1. Provide a procedural chart for students (see attached). It outlines the steps taken by the artist to create her No-Face Cornhusk Doll painting. These steps are numbered and specific. They can be broken down into periods or days.
2. Prompt students to create their own versions of the painting by following the steps and using the techniques, elements of design and materials shared by the artist and the classroom teacher.
3. Challenge students to add a personal touch to the painting (i.e. colour choice, flower design choice).
4. Have students complete the PAINTING EXPERIENCE – OF LEARNING EXIT CARD upon completion of their painting (see attached).
5. Allow students to practise retelling the No-Face Cornhusk Doll story with each other, using the RETELLING – AS LEARNING PEER EVALUATION form as a guide (see attached).
6. Video record or observe each student retelling the story and teachings of the No-Face Cornhusk Doll and complete the RETELLING – OF LEARNING TEACHER EVALUATION form for each student (see attached).

### Modifications:

- Kindergarten and Grade 1 Students
  1. Provide assorted photos of traditional Mohawk cornhusk dolls. Set up a sensory bin full of dried cornhusk, pieces of yarn, and small, assorted pieces of fabric, and allow children to explore and create.
  2. Invite students to glue a pre-cut oval (or have students cut an oval, depending on their ability) from cornhusk-coloured, teacher-painted paper onto an 8-1/2" X 11" construction paper (colour of their choice).
  3. Provide black paint so students can add hair around the face.

4. Encourage students to count and select 3 flower stickers, or to colour 3 black-line flower cut-outs (see attached blackline master), and glue them around their No-Face Cornhusk Doll image.
5. Encourage students to talk about their paintings and the No-Face Cornhusk Doll story.

➤ Modifications for Grade 2 and 3 Students

1. Invite students to use a pencil to draw the outlines of an oval face, shoulders, and hair onto an 11 X 18 sheet of white art paper.
2. Provide students with thick black crayons in order to trace these outlines.
3. Display a sample of a teacher-created, painted, cornhusk-coloured paper. Ask students to recreate the cornhusk colour by experimenting with white, yellow, and brown paints. Allow for independent or small group experimentation and sharing.
4. Invite them to paint their sketched ovals in their created cornhusk colour.
5. Next, ask them to choose a primary colour of their choice to paint the shoulders.
6. While the shoulders are drying, direct students to create a secondary colour using two of the primary colours to paint their background.
7. Photocopies of various sizes of blackline flowers or potato prints or flower-shaped sponges can be coloured, cut, glued, or painted onto their dried paintings.

➤ Modifications for Grade 7 and 8 Students

1. Invite students to create their own artistic representations of the No-Face Corn Husk Doll using any medium they wish, based on availability of materials.

Suggestions might include:

- Using cornhusk, create an actual No-Face Cornhusk Doll <http://www.mohawkcommunity.com/images/Handouts.pdf> or <https://www.youtube.com/watch?v=-lVNoUYNj0A>, mixed media painting, sculpture, or multi-media representation of the story and its teachings.
- The video of the No-Face Cornhusk Doll <https://www.youtube.com/watch?v=6qcGmNKewSc> is a great example of student work, as is the Prezi presentation of Sky Woman Creation Story <https://prezi.com/g2o-gwuskzx/mohawk-creation-story-the-sky-woman/>

- For deeper inspiration, older students may wish to listen to: <https://www.cbc.ca/news/elizabeth-doxtater-and-the-fine-art-of-cornhusk-dolls-1.3466718> to inspire their work

## Consolidation

**Consolidation of learning will take place over one or more periods or days.**

### Sharing or Talking Circle

1. Using the links below for detailed information, explain that a sharing circle is when people gather to share ideas, to tell stories, to solve problems, and to teach lessons. Sharing circles allow for everyone to be equal and interconnected. Using sharing circles is a traditional practise of the Mohawk people, and of many Indigenous people around the world. A special item, such as an eagle feather, or a talking stick, is often passed around the circle, allowing only the holder of the item to speak, to be listened to, and to be respected. In sharing circles, we try to listen, to not judge others, and to speak the truth. <https://firstnationspedagogy.ca/circletalks.html>
2. <https://passthefeather.ca/sharing-circles/?v=3e8d115eb4b3>
3. Reminding students to keep in mind how we share in a sharing circle, invite them to reflect on the No-Face Cornhusk Doll teachings, Tammy ‘Bumblebee’ King, the Mohawk culture, their own painting, and personal experiences. Allow one round for this sharing.

### Discussion and Exploration

1. Engage students in making further connections between the No-Face Cornhusk Doll teachings to other teachings (i.e. -Katherena Vermette’s ‘The Singing Sisters – A Story of Humility’ found in Mentor Text section), including our own Catholic faith teachings (i.e. scripture, Catholic virtues).
2. Invite students to work in pairs to brainstorm, read the bible, or research.
3. Have students complete the CATHOLIC CONNECTIONS – AS/OF LEARNING EXIT CARD both before and after this activity (see attached).
4. Follow up by giving students the opportunity to share their responses in a large group discussion.

### Journal Entry

1. Ask students to reflect on the questions: “How can sharing our stories through art make the world we live in a better place?” and/or “How can understanding art allow

us to deepen our appreciation of, and value for all people, including those of diverse cultures, backgrounds and beliefs?”

2. Allow for discussion.
3. Use follow-up journal entry as assessment of learning.

### Exit Card - Of Learning

1. Have students complete the AKWESASNE – OF LEARNING EXIT CARD (see blackline masters attached).

### Extension experiences:

1. Using the still images from the video <https://www.youtube.com/watch?v=6qcGmNKewSc> of the No-Face Cornhusk Doll story, allow younger students to sequence the pictures in proper order. Depending on age and ability, students may work independently or in pairs. Ask students to retell the story, using the pictures as their guide.
2. Invite students to roleplay the story of the No-Face Cornhusk Doll.
3. Invite students to share their paintings and the teachings of the No-Face Cornhusk Doll with a small group of students/adults from outside their own class (i.e. – as an alternative to Buddy Reading Time, during Parent-Child Conferencing time or Open House, a classroom art gallery/cafe where the artists are present to share their stories).
4. Share additional Mohawk stories and their teachings. Allow students to make further connections to the No-Face Cornhusk Doll teachings, to the Mohawk culture and to Catholic faith teachings.
  - a. Sky Woman and the Creation Story <https://prezi.com/g2o-gwuskkzx/mohawk-creation-story-the-sky-woman/>
  - b. The Seven Sacred Teachings <https://indigenoused.cdsbeo.on.ca/for-educators/first-nations-resources/seven-sacred-teachings/seven-sacred-teachings-for-fall/>

## Cross-Curricular Connections

### Language Arts

#### 1. Oral Communication

- **OV1** Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes
- **OV2** Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes
- **OV3** Reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.

## 2. Writing

- **OV1** Generate, gather, and organize ideas and information to write for an intended purpose and audience

## Social Studies

### 1. Grade 4 Heritage and Identity: Early Societies, 3000 BCE – 1500 CE

- **A1** Compare key aspects of life in a few early societies (3000 BCE – 1500 CE), each from a different region and era and representing a different culture and describe some key similarities and differences between these early societies and present-day Canadian society.

### 2. Grade 5 Heritage and Identity: First Nations and Europeans in New France and Early Canada

- **A3** Describe significant features of and interactions between some of the main communities in Canada prior to 1713, with a particular focus on First Nations and New France.

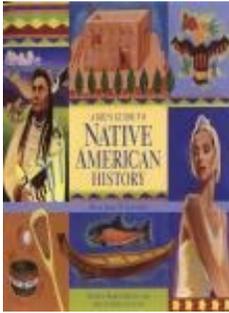
### 3. Grade 6 Heritage and Identity: Communities in Canada, Past and Present

- **A1** Assess contributions to Canadian identity made by various groups and by various features of Canadian communities and regions.

## Mentor Text Connections

These resources are each available to see further details or to purchase through

<https://www.goodminds.com/home>



**Connection: Cornhusk Dolls**

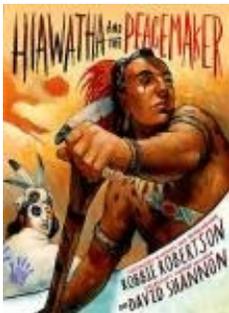
**Title:** Kid's Guide to Native American History: More Than 50 Activities, A - paper ed

**Authors:** [Dennis, Yvonne Wakim](#) and [Hirschfelder, Arlene](#)

**Grade Level:** Three to Six

ISBN: 978-1-55652-802-6

\$18.95



**Connection: Haudenosaunee Character Education**

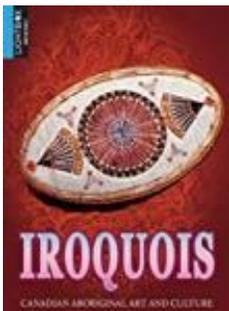
**Title:** Hiawatha and the Peacemaker, Picture book - hardcover ed

**Author:** [Robertson, Robbie](#) Illustrator: [Shannon, David](#)

**Grade Level:** Four to Seven

ISBN: 9781419712203

\$24.95



**Connection: Haudenosaunee Culture (Storytelling, Crafts)**

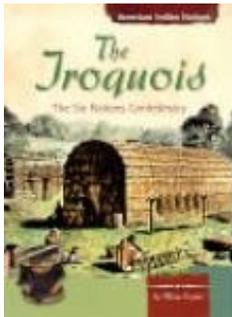
**Title:** Iroquois, Canadian Aboriginal Art and Culture, hardcover ed.

**Authors:** [Lomberg, Michelle](#) and [Willis, John](#)

**Grade Level:** [Four](#) to [Seven](#)

ISBN: 9781510539969

\$28.75



**Connection: Six Nations Confederacy, Haudenosaunee, Mohawk Culture**

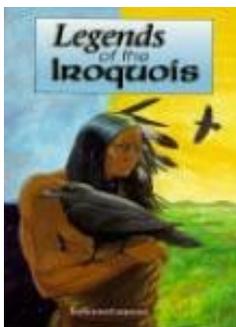
Title: Iroquois: The Six Nations Confederacy, The (American Indian Nations), paper ed

Author: [Englar, Mary](#)

Grade Level: [Four](#) to Eight

ISBN: 0-7368-4817-7

\$9.95



**Connection: Traditional Haudenosaunee Storytelling**

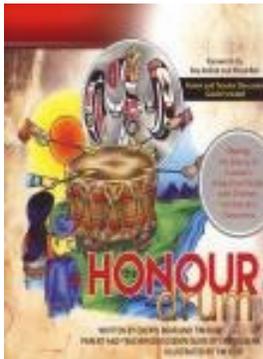
Title: Legends of the Iroquois, paper ed

Author: [Tehanetorens \(Ray Fadden\)](#) Illustrator: [Fadden, John Kahionhes](#)

Grade Level: [Four](#) to adult

ISBN: 1-57067-056-0

\$13.95



**Connection: Appreciation for Indigenous Culture**

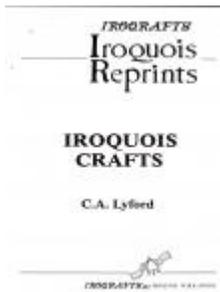
Title: Honour Drum: Sharing the Beauty of Canada's Indigenous People with Children, Families and Classrooms, paper ed

Authors: [Bear, Cheryl](#) and [Huff, Tim](#) Illustrator: [Huff, Tim](#)

Grade Level: [One](#) to Six

ISBN: 9781927355640

\$12.95



**Connection: Haudenosaunee Crafts (Cornhusk)**

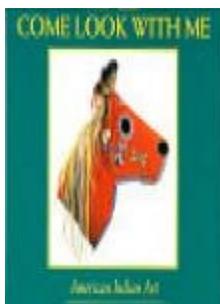
Title: Iroquois Crafts, paper ed

Author: [Lyford, Carrie A.](#)

Grade Level: Eight to Adult

ISBN: 0-919645-03-8

\$10.80



**Connection: Cornhusk Dolls**

Title: Come Look with Me: American Indian Art, hardcover ed

Authors: [Salomon, Stephanie](#)

Grade Level: [Four](#) to Eight

ISBN: 1-890674-11-7

\$16.95



**Connection: Character Education**

Seven Sacred Teachings of White Buffalo Calf Woman, hardcover ed

Authors: [Bouchard, David](#) and [Martin, Joseph](#)

Illustrator: [Cameron, Kristy](#)

Grade Level: Six to Adult

ISBN: 978-0-9784327-5-1

\$21.95

**These resources are each available to see further details or to purchase through**  
<https://www.portageandmainpress.com>

**Teacher's Guide**  
by Katya Ferguson



for the  
Seven Teachings Stories  
a series by Katherena Vermette

**Connection: Character Education**

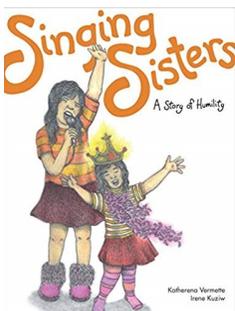
Teacher's Guide for Katherena Vermette's 'The Seven Teachings Stories', paper ed

**Author:** Katya Ferguson

**Grade Level:** Adult

ISBN: 978-1-55379-570-4

\$9.99



**Connection: Character Education**

The Seven Teachings Stories: Singing Sisters - A Story of Humility, paper ed

**Author:** Katherena Vermette

**Illustrator:** Irene Kuziw

**Grade Level:** Kindergarten to Four

ISBN: 978-1-55379-520-9

\$9.99

## Additional Resources:

### ONLINE RESOURCES

- Website – Akwesasne <http://www.akwesasne.ca/> (see history and resources link)
- Text – “Akwesasne: A Cultural Portrait”, an excellent guidebook which details Akwesasne land, people, history, and culture. <http://www.akwesasne.ca/history-resources/a-cultural-portrait/> in order to access
- Website – The Haudenosaunee Confederacy <https://www.haudenosauneeconfederacy.com/>
- Website – Onondaga Nation – Wampum – The Haiwatha Belt <https://www.onondaganation.org/culture/wampum/>
- Website – Kanhiote Tyendingaga Territory Library Website – The Hiawatha Belt <https://www.kanhiote.ca/cultural.html>
- Text and Diagrams - Traditional Mohawk/Haudenosaunee teachings by Tom Porter: <http://www.fourdirectionsteachings.com/transcripts/mohawk.pdf>

- Video – Story of the No-Face Corn Husk Doll  
<https://www.youtube.com/watch?v=6qcGmNKewSc>
- Video – Making a Cornhusk Doll  
<https://www.youtube.com/watch?v=-lVNoUYNj0A>
- Text – Making a Cornhusk Doll  
<http://www.mohawkcommunity.com/images/Handouts.pdf>
- Prezi – Sky Woman Creation Story  
<https://prezi.com/g2o-gwuskkzx/mohawk-creation-story-the-sky-woman/>
- Audio Recording – Elizabeth Doxtater and The Fine Art of Cornhusk Dolls (for Grade 7-8 only)  
<https://www.cbc.ca/news/elizabeth-doxtater-and-the-fine-art-of-cornhusk-dolls-1.3466718>
- Text – Talking Circles  
<https://firstnationspedagogy.ca/circletalks.html>  
<https://passthefeather.ca/sharing-circles/?v=3e8d115eb4b3>
- Text – The Seven Sacred Teachings (CDSBEO Indigenous Education website)  
<https://indigenoused.cdsbeo.on.ca/for-educators/first-nations-resources/seven-sacred-teachings/seven-sacred-teachings-for-fall/>
- Website - Text and Image – Colour Wheel  
<https://textile-ideas.blogspot.com/2013/08/color-wheel.html>

## ATTACHMENTS

1. Exit Cards – As, Of, and For Learning:
  - a. Akwesasne
  - b. Tammy King Video
  - c. Painting Experience
  - d. Catholic Connections
2. Venn Diagram Blackline Master - Comparing No-Face Cornhusk Dolls – As, Of Learning
3. Talking Circle Observations – Of Learning
4. Retelling – As and Of Learning
5. Procedural Steps for Painting the No-Face Cornhusk Doll
6. Sample colour wheel to be used to explain primary, secondary, and complementary colours
7. Flower Blackline Masters for younger student modifications

## 8. Images:

- a. Maps – Akwesasne
- b. Photo – ‘Welcome to Akwesasne’ sign
- c. Photo – Mohawk Tribal Administration Building, Akwesasne
- d. Photo – Haudenosaunee Flag
- e. Photo – Haiwatha Wampum Belt
- f. Photos – No-Face Cornhusk dolls displayed in the Tribal Administration Building
- g. Photos – 3 different Tammy King paintings of the No-Face Cornhusk Doll
- h. Photo – Tammy King in her studio

## ART MATERIALS

- 8” X 10” stretched canvases, paintbrushes and glitter paint or sparkles – Dollarstore, Michael’s, Amazon
- Cornhusk can be found through a local farmer, or purchased through Amazon

## Blackline Masters, Maps and Images

### AKWESASNE EXIT CARD – FOR AND AS LEARNING

**Learning Goal:** to learn information about Akwesasne

**What I already know or think I know:**

**Today I learned:**

**I am interested to learn more about:**

### AKWESASNE EXIT CARD – OF LEARNING

**Learning Goal:** to learn new information about Akwesasne

**What I now know about Akwesasne:**

### TAMMY KING VIDEO EXIT CARD – AS LEARNING

**Learning Goal:** To learn about specific elements and principles of design from artist, Tammy King.

**What are a few key words/phrases/ideas that Tammy mentioned that I want to remember when I begin my painting?**

**Is there any more information I need to be successful with my painting?**

### PAINTING EXPERIENCE EXIT CARD – OF LEARNING

**Learning Goal:** To integrate specific elements and principles of design used by artist, Tammy King into my own representations of the No-Face Cornhusk Doll

**Did I meet this learning goal?**

**How do I know? What are the best examples of my success?**

**Is there anything I would like to improve on or do differently?**

### CATHOLIC CONNECTIONS EXIT CARD – AS LEARNING

**Learning Goal:** to connect the No-Face Cornhusk Doll teachings to my own Catholic faith teachings

**Prior Knowledge:** Is there anything I recall from my own Catholic faith (bible stories, symbols, images, characters) that connect to what I heard in the No-Face Cornhusk Doll teaching

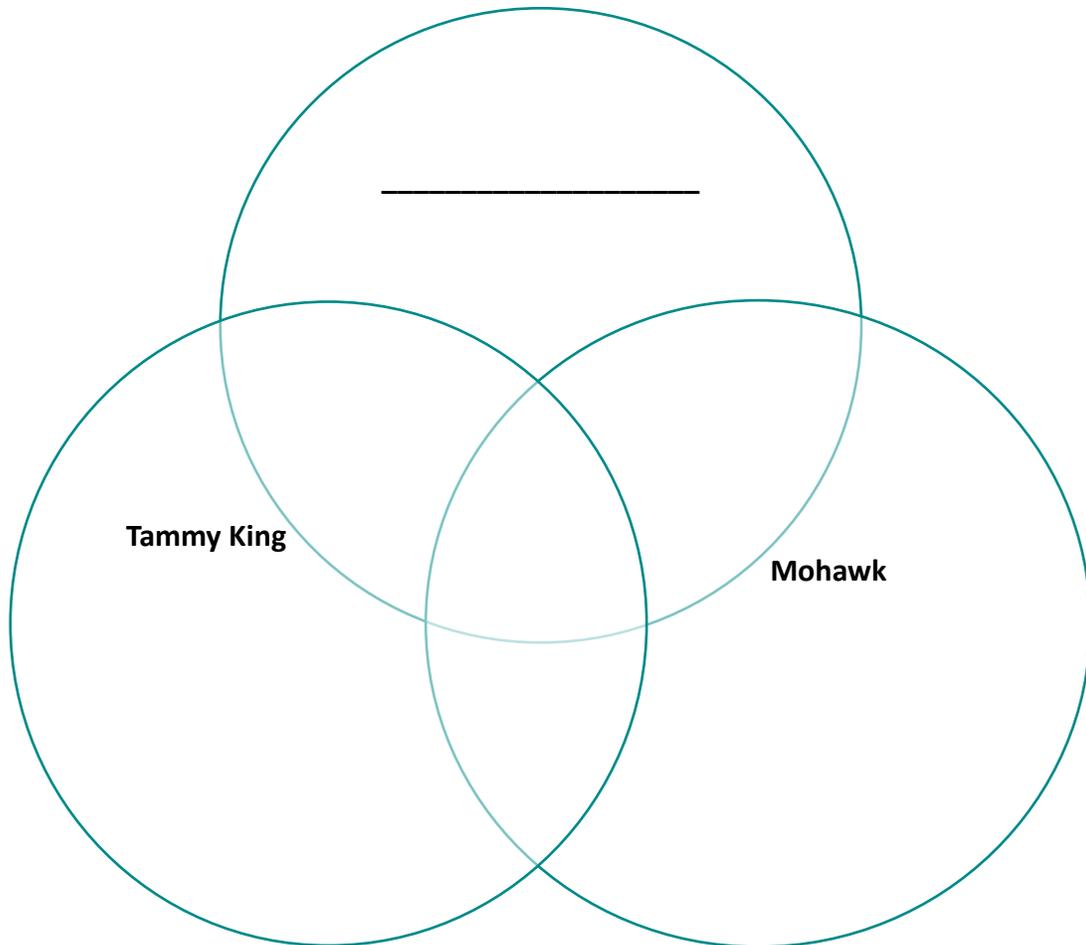
### CATHOLIC CONNECTIONS EXIT CARD – OF LEARNING

**Learning Goal:** to connect the No-Face Cornhusk Doll teachings to my own Catholic faith teachings

**New Learning:** Describe something I learned about from my own Catholic faith teachings that can connect to the No-Face Cornhusk Doll teachings.

## COMPARING NO-FACE CORNHUSK DOLLS - VENN DIAGRAM - AS LEARNING (\*see bottom of page for Of Learning assessment tool)

**Learning Goal:** to compare traditional Mohawk No-Face Cornhusk Dolls to No-Face Cornhusk Dolls of other First Nations and to Tammy King's No-Face Cornhusk Doll (i.e. mediums, cultural symbols, colours, teachings)



Jot notes in this Venn diagram to show similarities and differences between various No-Face cornhusk doll representations you have researched.

**OF LEARNING – in one or more paragraphs describe how the No-Face Cornhusk Doll teachings are represented by different groups/people. Include similarities and differences.**

## TALKING CIRCLE OBSERVATIONS – OF LEARNING

**Learning Goals:** to make personal and/or world connections to the artist and/or to the No-Face Cornhusk Doll teachings, the Sky Woman Creation Story and/or the Seven Sacred Teachings; to compare Mohawk teachings with teachings from their own Catholic faith tradition.

Teacher read-aloud, shared reading, and/or independent reading or ‘telling’ of a variety of bible passages or faith teachings which connect with the Mohawk teachings of the No-Face Cornhusk Doll, the Skywoman Creation Story, and/or the Seven Sacred Teachings. Follow-up in a talking circle to allow for student reflection, connection-making, new learning and questions for further learning.

Capture observations of student thinking using jot notes in boxes below (or add post it notes to each square).


*This can be used first by a peer, as the student practices (as learning), and then again, by the teacher, as an assessment of learning.*

### RETELLING – AS AND OF LEARNING

**Learning Goal:** Reinforce my understanding of Mohawk values and culture by retelling the story and teachings of the No-Face Cornhusk Doll.

#### Peer and/or Teacher Observation – The No-Face Corn Husk Doll Retelling

Storyteller \_\_\_\_\_ Listener \_\_\_\_\_

Was the retell easy to understand? Yes No

If not, why not?  
\_\_\_\_\_

Was the lesson shared at the end of the story? Yes No

#### Check off the key words/phrases that were used in the retelling:

- Mohawk or Iroquois or Haudenosaunee
- Great Spirit
- Three Sisters
- Corn, Beans, Squash
- Husk
- Doll
- Children
- Beautiful
- Reflection
- Water
- Admire
- Face
- Conceited or Better than
- Warning
- Punishment
- No-Face
- Humble
- Cornhusk

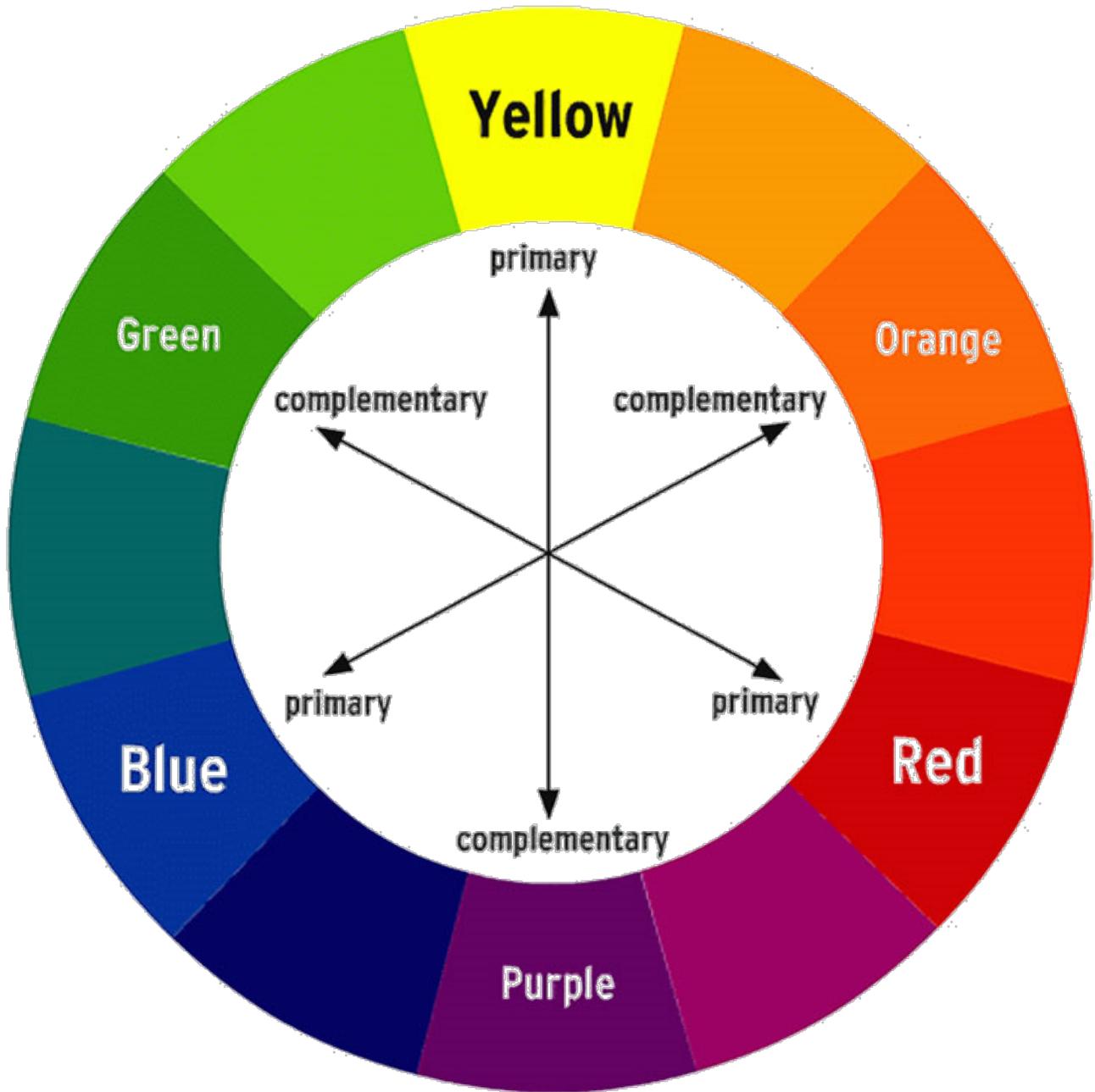
Provide a print-out or projected image of samples of the artist's work as a visual for students while they paint.

A procedural chart listing the steps, elements of design and techniques used by the artist could also be co- or teacher-created depending on timeline, abilities, ages/grade of students involved.

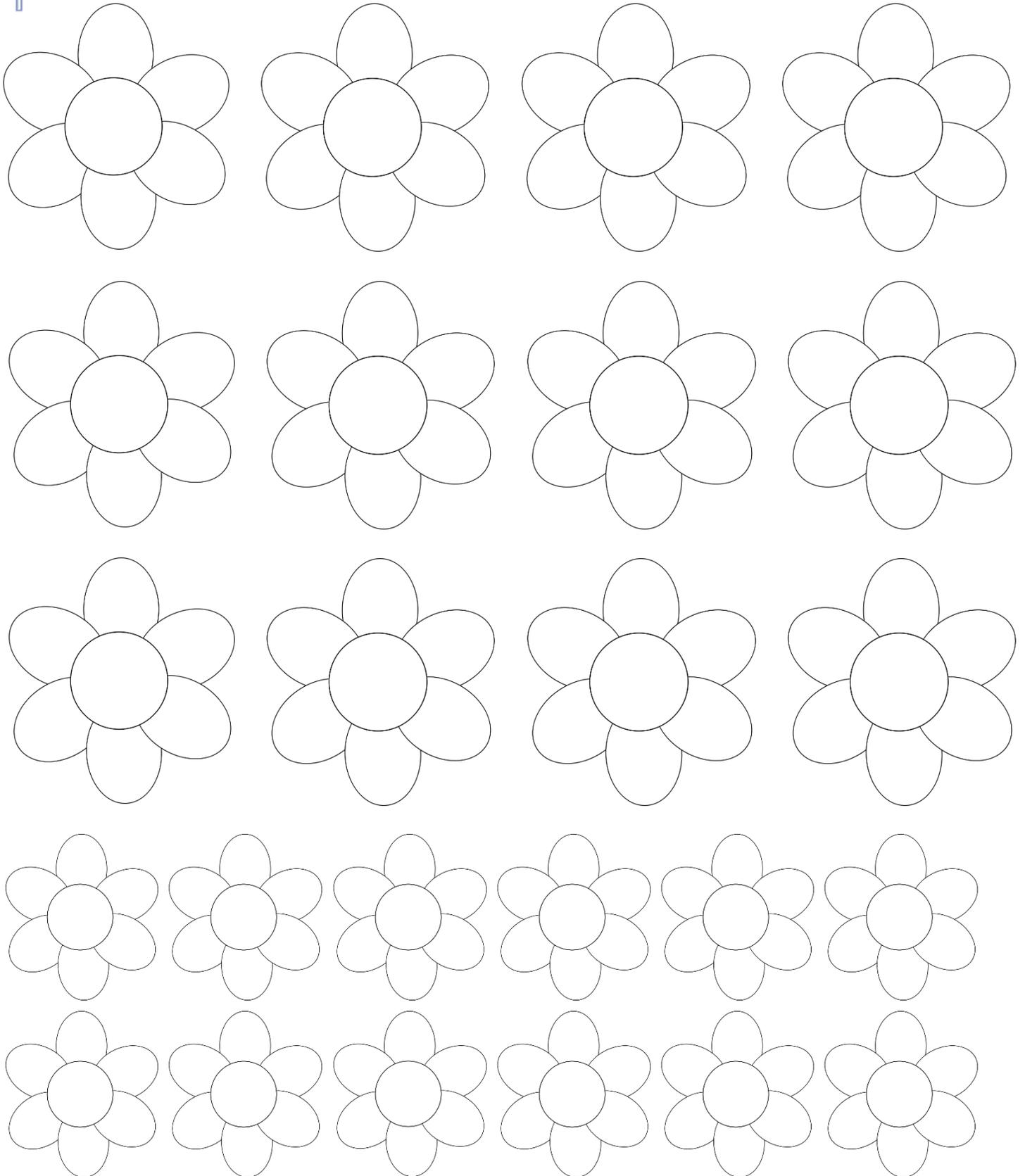
1. **Sketching light outlines first** allows for you to easily correct or change anything that you want before you paint.
2. Using pencil, lightly draw:
  - a. the outline only, of an oval on the top half of your canvas
  - b. the outline only, of a neck, then shoulders, below the oval
  - c. the outline only, of long straight hair, or long braided hair, around the oval and down onto the shoulders
  - d. the outline only, of her regalia (traditional ceremonial outfits - the collar on her dress, her headpiece, her earrings)
  - e. the outline only, of flowers and/or strawberries and vines on her regalia, and her earrings – these are symbolic in Mohawk teachings. Feel free to add your own style of flower designs on the regalia.
3. Choose a colour palette for your background. **Ensure that if you are limited to a few brushes to clean them with water each time you switch to a different colour so your colours do not get muddy looking.**
  - a. Choose two primary colours that can be blended to create a secondary colour, but can also allow for colours to be seen separately
  - b. Using a wide paintbrush, paint one colour over the background of your canvas, around the figure of the doll. Use the brush to **'scumble'** the second primary colour over the background colour in order to create depth and colour variation (scumbling - when you 'scrub' one colour of paint over another, using your paintbrush, so that bits of the lower layer of colour show through the upper 'scumbled' layer of colour)
  - c. Make sure that when you are painting your background, you do not paint over the areas that will be painted later (the figure of the doll). This is called edging and is a technique to prevent the colours of different parts of the painting to overlap or be affected by each other.

4. **Allowing paint to dry completely between steps is very important. If time is limited, use a hair dryer to dry one part before continuing to another.**
5. Switch to a small brush and choose a colour for the flower petals and leaves on the regalia (collar and headpiece), as well as for her earrings.
  - a. You may use the same colour(s) you used for your background to paint your flower(s).
  - b. Remember that the flower petals and earrings are small; paint slowly and carefully, trying to remain inside of the outline pencil marks.
  - c. Do not paint the vines at this time.
6. Decide on a colour for her dress.
  - a. Choose a different colour for her dress than you will later on for her collar.
  - b. Remember to make the dress and collar/headpiece contrast nicely. You might decide on a **'complementary'** colour (a colour opposite the colour of the dress, found on the colour wheel) to use for her collar/headpiece. This will make the dress and collar/headpiece pop out from each other.
7. Use a medium-sized brush and paint the dress carefully, trying to stay inside of the pencil outline.
8. Let the dress dry completely.
9. Using a fine-point brush and black paint, carefully outline the dress to separate it from the background colour. **A tiny bit of black goes a long way for outlining. Do not waste. Share if you have too much. This goes for other colours, as well. Start with a little and take more if needed.**
10. Let the black paint dry before continuing.
11. Use a medium-sized brush to paint the collar and the headpiece in a complementary colour as outlined above, being careful not to go over the flowers, leaves, vines or earrings.
12. Let the collar and headpiece dry completely.
13. Using a fine-point brush and black paint, outline the collar.
14. While you have this fine-point brush and black paint out, continue to outline all parts of the painting that have not yet been outlined: outline each flower part, around the earrings, around the vines, around the leaves, around the collar and regalia.
15. Be careful not to touch wet paint in one area while you are outlining in another. Feel free to rotate your canvas around when you are painting in order to get at different areas more easily.

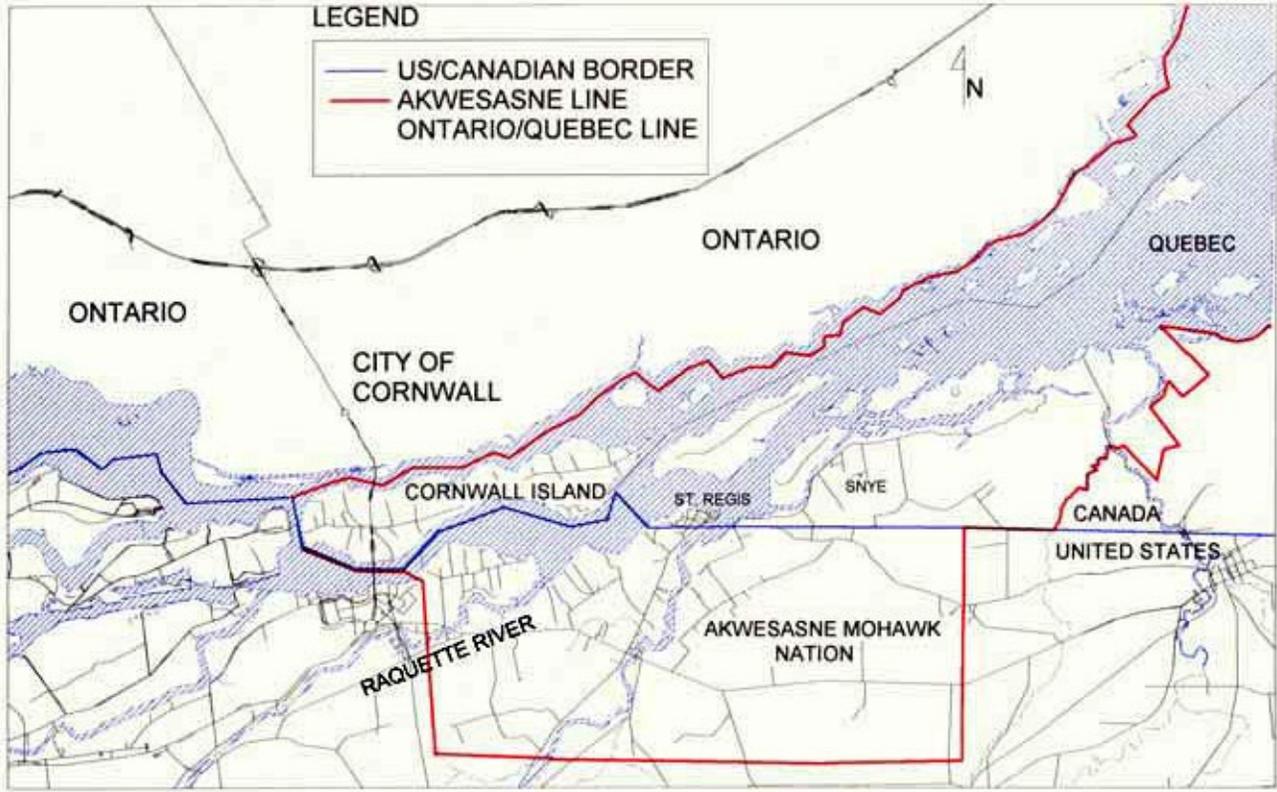
16. Let the black paint dry before continuing.
17. Using a medium-sized brush, paint her hair black. Be careful not to paint over her earrings.
18. Let the paint dry before continuing.
19. Using a fine-point brush, paint the flowers' and vines' leaves with green, wherever there is space. You can also add white to **'tint'** the leaves to make them a lighter green. **Tinting - adding white to any colour will lighten the colour – red will turn pink if you tint it.** You might also decide to paint your vines black, depending on how wide or narrow you have made them. You can even use a toothpick to paint with if the lines are very fine.
20. Let the paint dry before continuing.
21. Decide on a colour for the center of your flower(s). The artist created a yellow tint by adding a tiny bit of yellow to white.
22. Let the paint dry before continuing.
23. Next, make the colour of cornhusk for the face. The artist used white, with tiny bits of yellow and brown. Make sure that you stroke the brush from the top of the face all the way straight down into her neck, up and down, up and down, blending the colours as you move the brush up and down. Make sure all of the face and neck are filled in, but always moving the brush up and down, so that it ends up looking like the texture of corn husk.
24. Let the paint dry before continuing.
25. Using a fine-point brush and black paint, outline the face, especially where it is separated from the neck.
26. At this point, make sure that every detail in the painting is outlined in black.
27. Add glitter, or metallic paint to make certain details stand out. Choose carefully and make sure not to add too much. The artist added glitter to the red flower and the earrings.
28. Let the paint or glitter dry before continuing.
29. Next choose any colour to paint all of the edges of the canvas. The artist used black. You may have to paint two edges first and wait for them to dry before you can turn the canvas to paint the other two edges.
30. Add your signature to your painting.



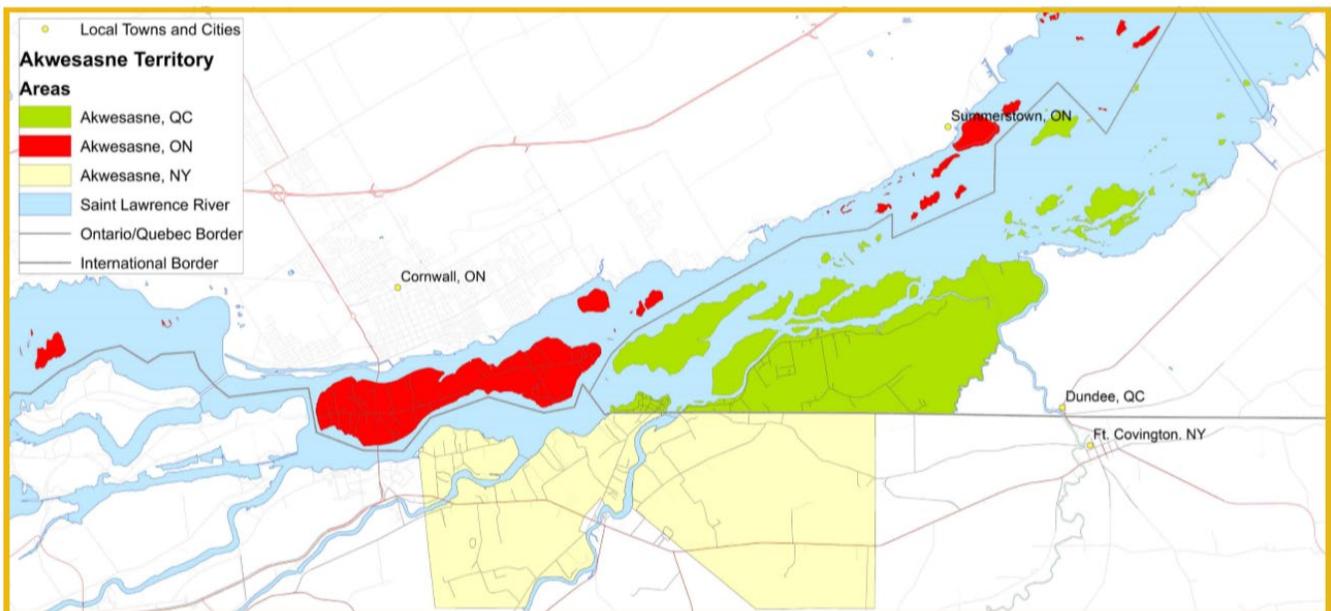
This colour wheel, along with detailed information, can be found at <https://textile-ideas.blogspot.com/2013/08/color-wheel.html>

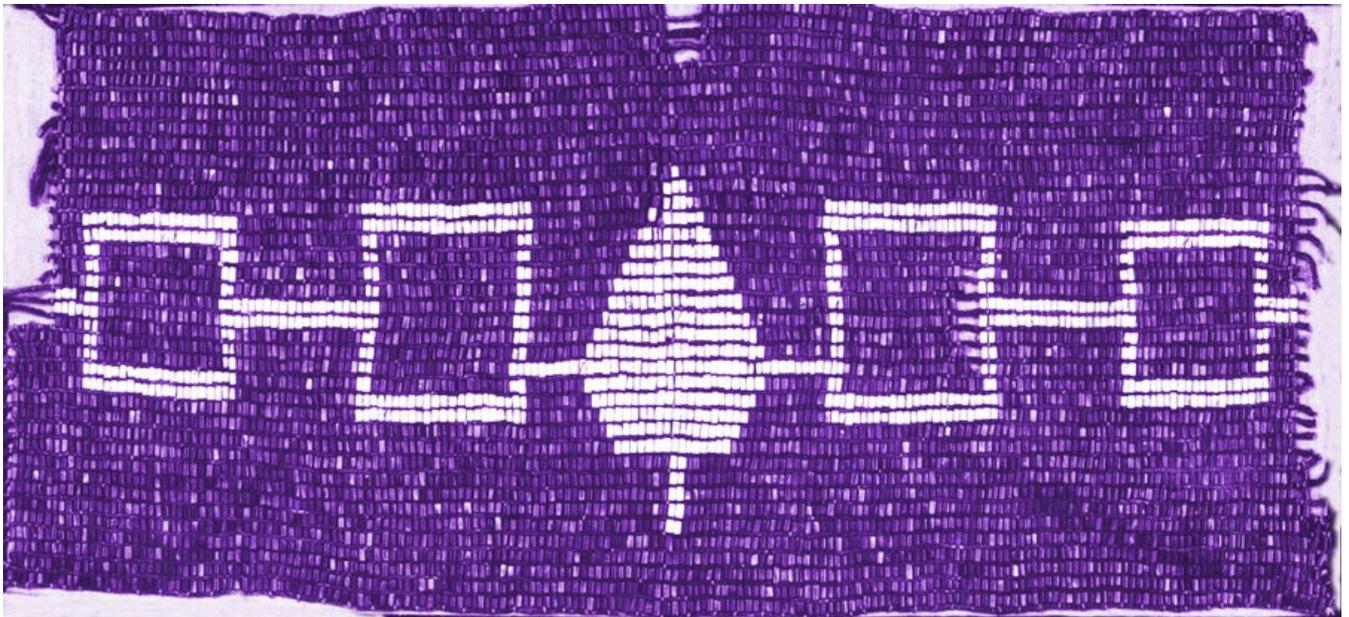


### AKWESASNE AND VICINITY



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MOHAWK COUNCIL OF AKWESASNE





<https://www.onondaganation.org/culture/wampum/>

















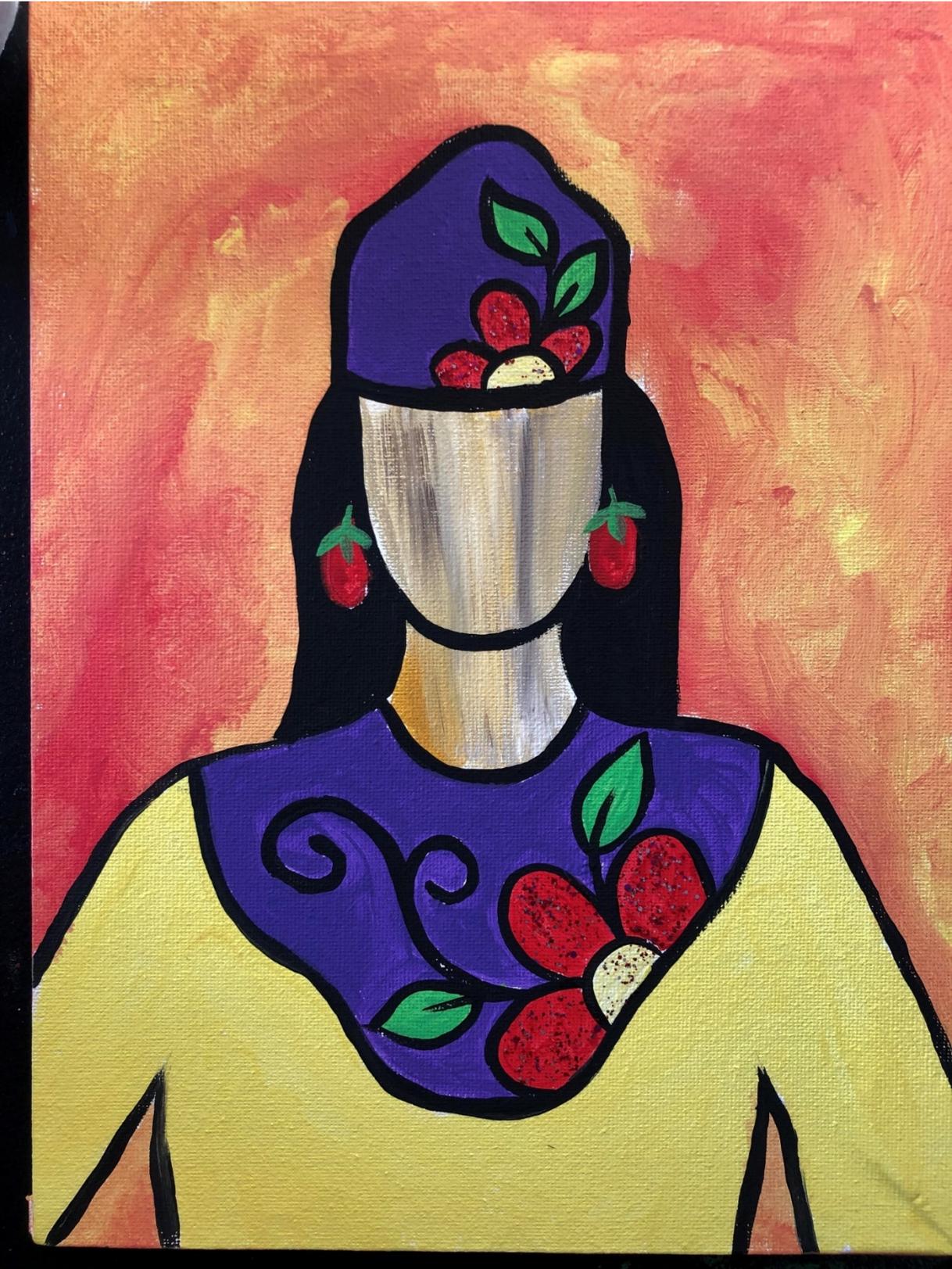
















# INUIT PRINTMAKING

With Inuit Artist, Saelym Degrandpré

**This lesson can be modified to suit all grade levels K-8. This lesson will focus on Grades 4-6, and offer extensions for younger and older grades, wherever suitable.**

## **Grades 4-6\* TRADITIONAL WAYS OF LIFE:**

Study various Inuit prints from the Eastern Arctic that reflect Inuit lifestyle and traditions. Discuss the land, climate, and wildlife in the Eastern Arctic, and how they shape the lifestyle and worldviews of Inuit.

**Create your own print in the style of Inuit printmaking that depicts an important family tradition, or a connection you have to the land.**

*\*also suited for grades 7-8*

## **Grades K-3: ARCTIC ANIMALS (extension)**

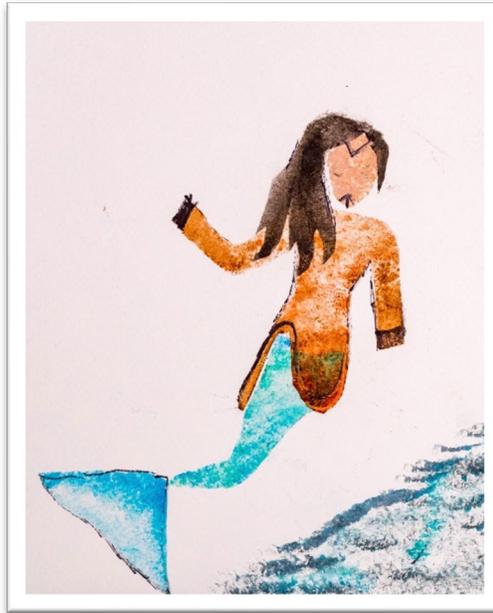
Focus on animals in the Arctic and their Inuktitut names. Think about the importance of these animals to Inuit, and what they tell us about the land and climate that Inuit live in.

**Create your own print of an animal that reflects where you are from, or an Arctic animal that inspires you!**

## **Grades 7-8: INUIT FOLKLORE (extension)**

Learn about Inuit folklore. How are these stories reflected in Inuit printmaking? What do they teach us about connections to the land, Inuit worldview, and the traditional way of life for Inuit?

**Create a print that reflects your worldview, Catholic values, and/or family traditions.**



## Artist's Statement:



Saelym Degrandpré is an Inuit artist from the Ottawa area. Her family roots are in Qamani'tuaq (Baker Lake), Nunavut. Qamani'tuaq is an inland community located in the Eastern Arctic, near Hudson Bay.

Saelym practices various art forms including printmaking, sculpting, beadwork, sewing, traditional tattooing, and poetry. Her art ties modern and traditional elements, as she explores Inuit traditions and her own artistic reflections. As with all of her art skills, Saelym seeks out talented Inuit mentors to guide her skill development. For example, she learned printmaking from Heather Campbell, who is a renowned Unatsiavut Inuit

artist. (<https://www.campbellart.ca>)

Saelym often works with children through youth programs and summer camps. Her stories and experiences are shared with pride, joy, and a level of caution, as her culture and traditions are sacred to her. She hopes that students watching this tutorial will be able to learn about Inuit culture, and gain an appreciation for the land, language, animals, and traditional ways of life in Inuit communities.

For today's art lesson, Saelym has chosen to share her printmaking skills. In the tutorial, Saelym discusses one of her major inspirations, which is drawn from Inuit folklore. This is the story of Sedna\*, who is the Spirit (sometimes referred to as the goddess or guardian) of the Sea. The story of Sedna is often reflected in sculpture and printmaking. Inuit folklore provides insight into the worldview and identity of the first peoples of Canada. It is an integral aspect of Eastern Inuit culture, and continues to provide inspiration for Inuit artists to this day. There are several famous prints and sculptures of Sedna, including a sculpture of by Bart Hanna that can be seen in the West Block of the Canadian Parliament in Ottawa, and a stone-cut print by famous artist, Kenoujuak Ashevak.

\*There are many Inuktitut names for the Spirit (mother, guardian, goddess) of the Sea. Some common ones are Nuliajuq and Takannaaluk.

## Link to Video:

<https://youtu.be/H8HSy5I605k>

## Goal(s) of Indigenous Artist Learning Experience:

Inuit Art reflects the land, lifestyle, traditions, and values.

In order to appreciate Inuit Art, it is important to understand the Inuit connection to the land, community, and language. Traditionally, Inuit communities were mostly nomadic. Inuit travelled according to the seasons and migration patterns of animals that provided food and sustenance. For this reason, Inuit are strongly rooted in the teachings of the land and live in tightly knit communities. These traditions are reflected in their language, *Inuktitut*, which celebrates nuances. For example, there are dozens of Inuktitut words for snow because the Inuit closely observed its' unique qualities and purpose for survival.

Since Saelym is from Qamani'tuaq (Baker Lake), Nunavut, this section will explore the land, community, and language from that region. It is helpful to review these sections leading up to and during the lesson, as they will help students build an understanding of Inuit lifestyle.

### LAND & COMMUNITY

Qamani'tuaq (Baker Lake) is the only inland community in Nunavut. The Inuktitut name for this region, "Qamani'tuaq", means "where the river widens." There are approximately 2000 people who currently live there. Since it is an inland community, the wildlife, that provides sustenance for the Inuit who live there, varies from that of coastal communities. The freshwater is abundant with trout and sockeye salmon. Inland, there are caribou, muskoxen, wolves, wolverines, marmots, geese, arctic hares, jackrabbits, and arctic foxes. Hunting and fishing are still a significant aspect of traditional life. The Qamani'tuaq community is well known for its arts and crafts and has many distinguished artists. It also has a huge natural resource industry which helps sustain the community.

<https://www.bakerlake.ca>

<https://www.travelnunavut.ca/regions-of-nunavut/communities/baker-lake/>

### LANGUAGE

In Qamani'tuaq, the language is *Inuktitut*. This is the language spoken across the Eastern Arctic, though each region has its own dialect. In Qamani'tuaq, the dialect that is spoken is *Paallirmiutut*. The language is written in syllabics, as seen in the chart below:

<http://www.virtualmuseum.ca/edu/ViewLoitDa.do?method=preview&lang=EN&id=10678>

You can explore lessons in Inuktitut through the link below.

<https://tusaalanga.ca/lessons>

Language is an integral part of Inuit communities, and valued beyond measure. Many Inuit communities were robbed of their language due to the Residential schooling system. As such, cultural language revival programs are a priority for many Inuit schools and youth community

programs. Teaching the students, the Inuktitut language (even a few key phrases), demonstrates the value of language revival, and helps restore relationships with Inuit communities.

### INUIT PRINTMAKING

“Traditionally, the content of Inuit prints was based on the land animals, birds, and marine life of the Arctic; on the old ways of life; on legends and mythologies; and on shamanistic practices, creatures and spirits. The artists rarely incorporate contemporary lifestyles, pure landscape, abstract, or non-objective imagery.” As mentioned before, Inuit prints often reflect daily life and beliefs. It is helpful to learn about the animals and wildlife of specific Inuit communities, hunting and gathering practices, daily life, legends, and beliefs in order to gain an appreciation for the images depicted in Inuit prints.

<https://www.thecanadianencyclopedia.ca/en/article/inuit-printmaking>

<https://www.inuitartzone.com/pages/printmaking>

### Big Idea(s):

- Learning about the land, community values, and Inuktitut language is integral to fostering an understanding of, and a relationship with the Inuit.
- Inuit ways of life, perspectives, traditions, and beliefs are often reflected in Inuit Printmaking.
- Inuktitut is a vital part of Inuit culture. Students will learn several Inuktitut words to honour the goal of language revival.

As with all explorations of culture and tradition, it is important for students to recognize that the artwork that they are creating is “in the style of” Inuit Printmaking, and **not** an Inuit print. In order for it to be an Inuit print, an Inuit person would have to create it. As well, traditionally, other tools and materials (i.e., stone cut prints) would be involved in the making of an Inuit print.

This distinction helps students understand that Saelym is sharing her culture in order to build capacity for understanding. Students can celebrate what they learned about Inuit culture, language, tradition, and the artistic expression of printmaking.

## Essential Question:

### Thinking & Inquiry:

*What did you learn about Inuit culture from this lesson? Depending on the interests of the class, and the conversations that emerged throughout the lessons, this can center around a variety of topics, i.e., How do Inuit prints reflect the culture and traditions of Inuit? What animals are most recognized in Inuit printmaking? How do Inuit prints reflect Inuit lifestyle, traditions, and connections to the land and community?*

### Application:

*How do you connect with the land, your language, and your family? How did you feel sharing your own personal story through printmaking?*

## Truth and Reconciliation Commission Calls to Action

**62. i.** Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students

**63. i.** Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools. **ii.** Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history. **iii.** Building student capacity for intercultural understanding, empathy, and mutual respect. **iv.** Identifying teacher-training needs relating to the above.

## United Nations Declaration of Rights of Indigenous Peoples

**Article 11 1.** Indigenous peoples have the right to practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies, visual arts, performing arts, and literature.

## Scriptural References

This lesson invites students to consider Inuit lifestyle, traditions, and perspective. Students will have the opportunity to learn about how closely Inuit live with "Creation": the wildlife and elements of the earth. Inuit lifestyle demonstrates strong themes of Stewardship in

honoring Creation; co-existing harmoniously with, and within it. Students are invited to consider Inuit lifestyle and perspectives through a framework of respect and open-mindedness.

**Treat everyone with love and respect:**

“Love your neighbour as yourself.” (Mark 12:31)

“Do not judge so that you will not be judged.” (Matthew 7:1)

Respect and love ought to be extended also to those who think, or act differently than we do in social, political, and even religious matters. In fact, the more deeply we come to understand their ways of thinking through such courtesy and love, the more easily will we be able to enter into dialogue with them.

This love and good will, to be sure, must in no way render us indifferent to truth and goodness. Indeed, love itself compels the disciples of Christ to speak the saving truth to all men. (Catholic Catechism, article 28)

**Celebrate your talents:**

“As each one has received a gift, use it to serve one another as good stewards of God's varied grace.” (1 Peter 4:10)

**Honour God, the Creator:** (Themes of Stewardship and order in Creation can be linked to Sedna and the Sea Creatures).

“Praise the Lord from the earth,  
you sea monsters and all deeps,  
fire and hail, snow and frost,  
stormy wind fulfilling his command!

Mountains and all hills,  
fruit trees and all cedars!  
Wild animals and all cattle,  
creeping things and flying birds!”  
(Psalm 148: 7-10)

With creation, God does not abandon his creatures to themselves. He not only gives them being and existence, but also, and at every moment, upholds and sustains them in being, enables them to act and brings them to their final end. Recognizing this utter dependence with respect to the Creator is a source of wisdom and freedom, of joy and confidence. (The Catholic Catechism, article 301)

## Religious Education Expectations

Demonstrate an understanding of how the gifts received as human beings invite us to be responsible stewards of creation (i.e. natural world created by God) and to bring about His reign in the human community (i.e. common good of societies and nations of the earth). (Living in Solidarity, grade 4)

Provide examples of how we can show respect when we encounter people from diverse religious backgrounds (e.g. learn about their beliefs and practices, look for similarities with your own faith but also notice differences, discuss ways you are similar, suspend judgement, treat them as you would like to be treated by someone from a religion other than your own, ask questions in a respectful and polite manner). (Living in Solidarity, Grade 4)

Provide examples of how we can show respect for people from diverse religious backgrounds (e.g. learn about their beliefs and practices, look for similarities with your own faith but also notice differences, discuss ways you are similar, suspend judgement, treat them as you would like to be treated by someone from a religion other than your own, ask questions in a respectful and polite manner). (Living in Solidarity, Grade 6)

## Catholic Graduate Expectations:

### A Discerning Believer

- Respects the faith traditions, world religions and the life-journeys of all people of good will.

### An Effective Communicator

- Listens actively and critically to understand and learn in light of gospel values.

### A Reflective, Creative and Holistic Thinker

- Adopts a holistic approach to life by integrating learning from various subject areas and experiences.

### A Collaborative Contributor

- Respects the rights, responsibilities and contributions of self and others.
- Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

### A Caring Family Member

- Values and honours the important role of the family in society (*and recognizes how this is reflected in Inuit communities*).

### A Responsible Citizen

- Respects and affirms the diversity and interdependence of the world’s people’s and cultures.
- Respects and understands the history, cultural heritage, and pluralism of today's contemporary society
- Respects the environment and uses resources wisely

### A Self-Directed, Responsible, Lifelong Learner

- Demonstrates a confident and positive sense of self and respect for the dignity and welfare of others.
- Demonstrates flexibility and adaptability.

Evaluation	Assessment Tasks:
Overall Expectations:	Assessment for/as/of learning
<p>One major component of the Ontario Arts curriculum is to consider cultural context. This key aspect allows several cross-curricular links to be made with the social studies curriculum. Students will learn about Inuit culture through Saelym’s stories about traditional and contemporary Inuit ways of life, and how these have impacted her as an artist.</p> <p><b>Students will...</b></p> <p>Apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings. (Grades 4-6, Visual Arts Curriculum)</p> <p>Demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts. (Grades 4-6, Visual Arts Curriculum)</p> <p>Demonstrate an understanding of key aspects of a few early societies (to 1500), including at least one First Nation and one Inuit society, each from a different region</p>	<p><b>Word/picture wall: (Assessment for Learning)</b></p> <p>Ask students what they know about Inuit culture. They can offer words or come up to draw pictures on the board. Keep this word/picture wall saved, as it will be a good reference point for assessing student learning at the end of the lesson.</p> <p><b>Printmaking with Saelym Degrandpré: (Assessment as Learning)</b></p> <p>After watching the tutorial, students will have the opportunity to reflect on what aspect of their own life and family traditions they would like to depict in their prints.</p>

and era and representing a different culture, with reference to their political and social organization, daily life, and relationships with the environment and with each other. (Grade 4, Social Studies Curriculum)

Use the social studies inquiry process to investigate different perspectives on the historical and/or contemporary experiences of a few distinct communities, including First Nations, Métis, and/or Inuit communities, in Canada. (Grade 6, Social Studies Curriculum)

Students will create their own personal prints!

**Group Circle, Gallery & Discussion: (Assessment of learning)**

After all prints are complete, students will sit in a circle with their print. Each student will have the opportunity to share what they learned from Inuit culture, as well as to share what they choose to depict in their print.

## Suggested Success Criteria:

*Develop and add success criteria to suit the specific needs of your students.*

- I understand several aspects of Inuit lifestyle and traditions.
- I learn some Inuktitut words, which help me connect to Eastern Inuit culture and honour the original words used for various Arctic animals, tools, etc.
- I apply Saelym’s instructions, and knowledge of printmaking to make my own print in the style of Inuit printmaking.
- I share my own story, family traditions, or beliefs through my print design.

## Materials Required:

- Thick plastic sheets or card-stock paper (to make stencils). (1 per student, with a couple extras)
- Cardstock or paper to create the print on. (1 per student, with a couple extras)
- Scissors (older students could use an X-Acto knife if you feel comfortable).
- Various colours of acrylic paint (variety over quantity, as not a lot of paint is needed)
- Paint pallets. (larger plastic lids of recyclable containers work well also)
- Paintbrushes (flat top brushes will work best)
- White-board, Smartboard, or chart-paper for Word/Picture Wall activity
- I-pads or computers to access Inuit prints, and Inuktitut reference online.

## Minds On

### Picture/Word Wall (K-12):

*What do you know about the Inuit people of Canada? Where do they live? What are the communities like? What animals live there? How do you think traditional Inuit communities lived?*

Invite students to share their ideas, as you record their ideas on a chart paper or board. Students can also come up to draw their ideas, such as animals they associate with the Arctic, etc.

Save this word/picture wall as a reference for learning growth during the consolidation discussion.

### Grades 4-6: Inuit Lifestyle and Traditions

In small groups, students will be studying Inuit prints. Several famous prints can be accessed through the site below:

<https://www.historymuseum.ca/capedorsetprints/introduction/>

Each group will be assigned one print to study: (teacher's choice)

*What does this print depict? Why do you think the artist chose to draw this? What colours are used? What emotions does the print make you feel? What can you learn about the Eastern Arctic and the Inuit from this print?*

Students can research the Inuktitut words for the animals and objects depicted in the prints through this website:

<https://tusaalanga.ca/glossary/english>

Students can discuss in small groups, and then share their ideas with the class. This is a great opportunity to invite an inquiry-based discussion. It is recommended to display the Inuktitut words that students learn in a visible area in the classroom. They can be paired with a drawing or their English word meaning.

### Grades K-3: Arctic Animals (extension)

Read *Ukiuqtaqtuup Uumajunit: Arctic Animals* or *Baby Arctic Animals* by Michael Kusagak out loud.

Spend time discussing animals that live in the Eastern Arctic and learning their names in Inuktitut.

### Grades 7-8: Inuit Folklore (extension)

Watch: Keeping the Inuit Way Alive in a Changing World.

<https://www.youtube.com/watch?v=RYMEOFOZavs>

Discuss how the land (climate, animals, etc.) might shape the Inuit way of life, and perspectives. Generate ideas through small group discussions on various aspects of Inuit life (for example, climate, nomadic lifestyle, hunting and gathering). Tell students that Inuit beliefs and worldviews, are also closely linked to their everyday life. A lot of Inuit folklore and legends describe the relationship between people and animals because of the interdependence and connection between the Inuit and the natural world.

To introduce Inuit folklore, you may choose to read *The Spirit of the Sea* by Rebecca Hainu to the class. Saelym discusses this legend in the tutorial, as Sedna is an inspiration for a lot of her artwork.

After reading, ask students what they can learn about Inuit culture from the story.

What is the relationship amongst kin? What animals were presented in the legend? What significance do you think these animals have for the Inuit? How do you think Inuit relate to Sedna, and why does she continue to be significant for Inuit?

## Action

*Depending on the age, and Minds On activity (see above), students will create a print. Please watch the accompanying tutorial prior to creating prints as a class.*

### Grades 4-6:

After discussing Inuit lifestyles and traditions, students can either:

- 1) Create a print inspired by Inuit traditions and Inuktitut words they learned in the minds on activity.
- 2) Create a print that reflects an important family tradition, practice, or ritual.

### Grades K-3 (Extension):

Students will have the opportunity to create a print of their favorite Arctic animal. Students can either draw the animals themselves, or templates can be provided as a modification.

<https://www.firstpalette.com/pdf/arcticanimals2.pdf>

### Grades 7-8 (Extension):

In creating prints, many options are available.

- 1) Students can create a print of what inspired them from the story of Sedna (or another Inuit legend that was explored).
- 2) Students can discuss a story from the Bible that inspires them and create a print that reflect their Catholic beliefs.
- 3) Students can create a print that reflects the traditional Inuit way of life.

### PROCEDURE FOR CREATING PRINTS:

Each student will receive a set of materials: (other than the cardstock, materials can be shared amongst students)

- 2 pieces of cardstock (or one cardstock and one thick plastic sheet)
- scissors (or X-acto knife for older students)
- a paint palette
- a paintbrush
- assorted colours of acrylic paint

**BRAINSTORM & DRAW:** Students should brainstorm what they would like to draw. Images should be outlines of shapes, and lack detail (for example, in order to draw a bear, they would need to draw the outer shape of the bear, without the details of the face or the fur). Depending on the complexity of the print they would like to achieve, students may opt to draw several stencils.

**CUT:** Carefully, students will cut out their stencils. Some younger students may need help cutting out their stencils. An X-acto knife is effective in cutting out stencils, and may be an option for older, responsible students.

**STENCIL:** Once the stencil is cut out, students can create their print. Place the stencil on top of the clean sheet of cardstock. Dab a dry paintbrush and acrylic paint into the stencil, layering the paint until you reach the desired effect. In most cases, only one colour should be used per stencil. Students should wait for the paint to dry between each new stencil (approximately 10-15 minutes).

**ADDING DETAILS:** Once prints dry, students can add details with a sharpie or permanent marker.

## Consolidation

### Sharing Circle:

Once everyone completes their prints and they have dried (acrylic paint dries quickly!), invite students to sit in a circle with their completed prints. Sitting in a circle together supports the pedagogy that everyone is part of the whole, and that each voice and idea is equally valid. Students will have the opportunity to discuss essential questions:

- *How do you connect with the land, your language, and your family?*
- *How did you feel sharing your own personal story through printmaking?*
- *What have you learned about yourself and the Inuit through this experience?*

If possible, display the prints in your class or in the hallway along with the Inuktitut words that students learned. The goal is to support continued learning and interest of Inuit culture in the school community.

## Cross-Curricular Connections

**Geography:** Students will study the geographical location, climate, and topography of the Eastern Arctic. Framing Question: “What impact can the natural environment of different regions have on human activities?” (Social Studies Ontario Curriculum, Grades 4-6)

**History:** Students will discuss traditional Inuit lifestyles, culture, traditions, hunting practices, etc.

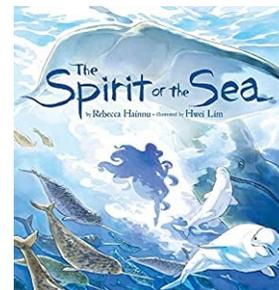
**Framing Question:** “In what ways did the environment influence early societies?” (Social Studies Ontario Curriculum, grades 4-6)

## Mentor Text Connections

*Baby Arctic Animals*, by Michael Kusagak (grade 1-3)



*The Spirit of the Sea*, by Rebecca Hainnu (7-8 extension)



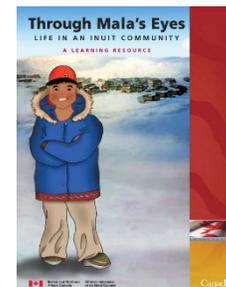
*Unikkaqatigiit: Arctic weather and climate through the eyes of Nunavut's children*, edited by David Natcher, Mary Ellen Thomas, and Neil Christopher.



Ukiuqtaqtuup Uumajunit: Arctic Animals  
<https://inhabitbooks.com/collections/childrens-books-1/products/in9781927095850>



Through Mala's Eyes  
[https://www.aadnc-aandc.gc.ca/DAM/DAM-INTER-HQ/STAGING/texte-text/ach\\_lr\\_ks\\_rrds\\_mala\\_1302786861588\\_eng.pdf](https://www.aadnc-aandc.gc.ca/DAM/DAM-INTER-HQ/STAGING/texte-text/ach_lr_ks_rrds_mala_1302786861588_eng.pdf)



## Additional Resources:

### Inuit Lifestyle and Traditions:

[https://firstpeoplesofcanada.com/fp\\_groups/fp\\_inuit4.html](https://firstpeoplesofcanada.com/fp_groups/fp_inuit4.html)  
<https://www.thecanadianencyclopedia.ca/en/article/inuit>

### Inuit Mythology, the Story of Sedna:

<https://www.thecanadianencyclopedia.ca/en/article/the-goddess-of-the-sea-the-story-of-sedna>

### Inuit Printmaking:

<https://www.thecanadianencyclopedia.ca/en/article/inuit-printmaking>

Film about artist, Kenojuak Ashevak. The film demonstrates how stone cut prints are made.

<https://www.nfb.ca/film/eskimo-artist-kenojuak/>

*(Please note, the word “Eskimo” used in the title of this film is from 1963 and is no longer culturally appropriate.)*

Kenojuak Ashevak: <https://www.youtube.com/watch?v=qZ9cgA8Vjlk>

Cape Dorset printmaker: <https://www.youtube.com/watch?v=hJOHpILzIUQ>

**Classroom resources:**

<https://www.oneworldclassrooms.org/travel/arctic/classroompackage/inuktitut.html>

Through Mala’s Eyes:

[https://www.aadnc-aandc.gc.ca/DAM/DAM-INTER-HQ/STAGING/texte-text/ach lr ks rlds mala 1302786861588 eng.pdf](https://www.aadnc-aandc.gc.ca/DAM/DAM-INTER-HQ/STAGING/texte-text/ach%20lr%20ks%20rrds%20mala%201302786861588%20eng.pdf)

**Sharing Circles:**

<https://passthefeather.ca/sharing-circles/?v=3e8d115eb4b3>

**Inuit throat-singing:**

Cailyn Degrandpré (Saelym’s sister) & Samantha Kigutaq-Metcalf

<https://www.youtube.com/watch?v=d3wCTRtNLjc>

# Engaging

With Métis Artist Jaime Morse

Primary Division K-3



## Artist's Statement:

As an artist, Jaime's practice includes carrying on traditions of fish scale art, using porcupine quills/hair and caribou/moose hair. Jaime also practices Métis beadwork which includes land mapping and storytelling and her drawings reflect floral imagery based on traditional Indigenous knowledge.

<https://creativemornings.com/talks/jaime-morse>

Jaime strongly believes in the authenticity of one's work. While fish scale art is associated with her community in Alberta, her approach to art is to respectfully consider the natural environment where you live – the plants and trees, dyes from natural sources like berries, porcupine quills or moose hair – and remember what the land has given to you. Therefore, we need to consider these “sacred links” as we create art with these items.

Jamie's love of fish scale art is inspired by her childhood home in Lac La Biche, Alberta. While visiting her father, she collects fish scales from their time on the water. Jamie returns to Ottawa to clean and dry them before painting them and creating floral images using other materials from nature. This is meditative and meticulous work requiring concentration and focus.



## Link to Video:

<https://youtu.be/TegmVXZFag0>

## Goal(s) of Indigenous Artist Learning Experience:

Much of Jamie's artwork is used to educate others about Métis culture. She invites us to look at our own backgrounds and find ways to reflect these backgrounds as we create art. It is important to carefully consider the rules/guidelines of ancestors for a particular art form. Authenticity and engagement with others to build relationships through the creation of art is very important. Using nature which we find around us makes the creation of art authentic.

### Questions to consider:

- Am I respecting Métis culture through the creation of this art?
- Am I showing respect for the plants/animal/nature included in this artwork?
- Am I using resources that I find where I live?

Through her beadwork, Jaime recalls the importance of the 5-petal flower linked to family to represent strong Métis women. It includes a variety of bright colours as well as other parts of nature like birds.

*Over time, floral beadwork has become one of the most distinctive Métis symbols."*

<https://indigenouspeoplesatlasofcanada.ca/article/material-culture/>

## Big Idea(s): Students will have these specific understandings after the lesson

The importance of Métis Art (beadwork, flowers, role of women, symmetry) as part of Métis culture.

How to better consider use of the principles and elements of design while creating "in the style" of Métis Art (CREATIVITY, COMMUNICATION).

An appreciation for the history of and respect for Métis artists - past and present.

The importance of patience, perseverance (CHARACTER), "slowing down" to concentrate and focus, building relationships and engagement with others throughout the process of making art to ensure it lives on.

## Essential Question: Provocative Question to foster inquiry

In what way were you inspired by the work of Jaime Morse (or other Métis artists) and Métis traditions to make original artwork?

How will you show respect for Métis culture?

## Truth and Reconciliation Commission Calls to Action

**62. i.** Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students

**63. i.** Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools. **ii.** Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history. **iii.** Building student capacity for intercultural understanding, empathy, and mutual respect. **iv.** Identifying teacher-training needs relating to the above.

## United Nations Declaration of Rights of Indigenous Peoples

**Article 11 1.** Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.

## Scriptural References

### **Artistic Work as Spiritual Gift (Dignity of Work and Service)**

The Lord spoke to Moses: 'See, I have called by name Bezalel, son of Hur, of the tribe of Judah: and I have filled him with divine Spirit, with ability, intelligence and knowledge in every kind of craft, to devise artistic designs, to work in silver, and bronze, in cutting stones for setting, and in carving wood, and in every kind of craft.'" (Exodus 31: 5)

### **STEWARDSHIP (Anchor concept)**

Stewardship entails caring for the sacred gifts God has entrusted to our care. This includes our bodies, talents, spiritual gifts, and the entire created order

### **Six Days of Creation and the Sabbath**

God blessed them, and God said to them, "Be fruitful and multiply, and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth. God said, "See I have given you every plant yielding seed that is upon the face of all the earth, and every tree with seed in its fruit; you

shall have them for food. And to every beast of the earth, and to every bird of the air, and to everything that creeps on the earth, everything that has the breath of life, I have given every green plant for food. And it was so. God saw everything that he had made, and indeed, it was very good. And there was evening and there was morning, the sixth day. Thus, the heavens and the earth were finished, and all their multitude. And on the seventh day God finished the work that he had done, and he rested on the seventh day from all the work that he had done. So, God blessed the seventh day and hallowed it, because on it God rested from all the work that he had done in creation. (Genesis 1: 28 - 2: 3)

## Religious Education Expectations

In his 1999 *Letter to Artists*, Saint Pope John Paul II describes artists as human craftsmen and women who mirror the image of God as Creator. “With loving regard,” he writes, “the divine Artist passes on to the human artist a spark of his own surpassing wisdom, calling him to share in his creative power.”<sup>15</sup> The arts provide children a vehicle to express their thoughts, feelings and experiences so they may experience God’s goodness and respond with creative joy and thanksgiving.

### Kindergarten

#### Religious Education for Kindergarten (Ontario) DRAFT

<https://iceont.ca/wp-content/uploads/2019/09/Ontario-Catholic-Kindergarten-Program-FINAL-DRAFT-19-09-12.pdf>

**Kindergarten BELIEVING-** investigate and explore God’s created world through their everyday interactions with nature and make connections to God as Creator

CL1.2\_explore the relationship between faith practices and family traditions and celebrations (e.g. powwows)

LS2.2 demonstrate the responsibility to be the stewards of all that God created (e.g., respect natural resources and take care of the earth)

LC 3.3 explore their responsibility to build a relationship with God (e.g., pray; be thankful; take care of God’s creation)

### Grades 1-8 HOPE – LIVING IN SOLIDARITY

Develop attitudes and values founded on Catholic social teaching and act to promote social responsibility, human solidarity and the common good.

Respect the faith traditions, world religions and the life journeys of all people of good will.

## Catholic Graduate Expectations:

### A Discerning Believer

- Respects the faith traditions, world religions and the life-journeys of all people of good will.

### An Effective Communicator

- Presents information and ideas clearly and honestly and with sensitivity to others

### A Reflective, Creative and Holistic Thinker

- Thinks reflectively and creatively to evaluate situations and solve problems.
- Adopts a holistic approach to life by integrating the learning from various subject areas and experience.

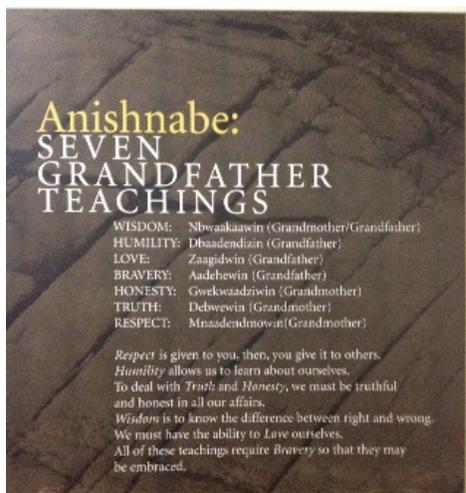
### A Collaborative Contributor

- Sets appropriate goals and priorities in school, work, and personal life.
- Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

### A Responsible Citizen

### A Self-Directed, Responsible, Lifelong Learner

- Respects and affirms the diversity and interdependence of the world's peoples and cultures.



The Seven Grandfather Teachings include:  
Respect, Honesty, Truth, Humility, Courage  
Wisdom, and Love.

Link to video:

[https://www.youtube.com/watch?v=sASjfNI\\_IDO](https://www.youtube.com/watch?v=sASjfNI_IDO)

## Evaluation

## Assessment Tasks:

### Overall Expectations:

### Assessment for/as/of learning

Art curriculum – Students will develop understanding of all principles of design – *contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement*) in Grades 1-8. However, there is a focus in each grade as shown in the chart below.

Grade focus	Principles of Design
One	contrast
Two	repetition and rhythm
Three	variety
Four	emphasis
Five	proportion
Six	balance
Seven	unity and harmony
Eight	movement

Elements of design remain the same from Grades 1-8. However, each element grows in complexity, requiring students to grow in their depth of understanding and facility with each element.

They are *line, shape and form, space, colour, texture, value.*

- *If the above terms in the Arts curriculum are not yet familiar to students, they will need to be taught either before or during the lessons.*

There are 3 overall expectations in the Visual Arts curriculum.

D1. Creating and Presenting

Through observations of and conversations with students throughout the process, the teachers will ask:

- *Which elements of design will you focus on while you create this piece of art?*
- *How do you plan to demonstrate this element of design in your art?*
- *How might this show growth in this area from your earlier works in the year?*

The teacher meets students in small group of 3 or 4 or individually as needed to question/challenge/support students in terms of their goals.

#### Possible questions:

- What techniques/tools can you use to make the texture (wood, bark) look real on your paper? Feathers, raffia, corn husks, etc.,
- How does your work change on different kinds of paper? Giftwrap, construction paper, or different colours (warm/cool) of paper?
- Does it change the meaning or feeling of your art?

D2. Reflecting, Responding, and Analysing  
D3. Exploring Forms and Cultural Contexts

This lesson will touch on all three with a focus on D1 and D3.

## Suggested Success Criteria:

- A. Students can recognize Métis Art created by Jaime Morse and others; recognize the images of floral beadwork, fish scale art, dot artwork as examples of Métis Art e.g. 5-petal flowers, birds, etc.
- B. Students can communicate orally about the art about the principles of design/elements of design as it relates to their grade levels in both their own art as well as the art of others.
- C. Students will create their own art in the style/form of Métis artists and communicate orally why they chose to highlight particular principles and elements of design.

Co-constructing the above or other success criteria with students is encouraged (see Growing Success <http://www.edu.gov.on.ca/eng/policyfunding/growSuccess.pdf>)

Kindergarten Addendum

<http://www.edu.gov.on.ca/eng/policyfunding/GSKindergartenAddendum2018.pdf>

<https://spark.adobe.com/page/KKWKC4eXba9pb/> self-learning module

## Materials Required:

- Items respectfully collected from nature locally
- Paint
- Beads (Junior/Intermediate)
- Various textures of materials (different thicknesses/types of paper, felt, cotton, wood, bark, feathers, raffia, corn husks, gift wrap...)

## Minds On

Day 1 – Students take a nature walk in the schoolyard or neighbourhood to gather evidence from nature (either by taking a photograph or picking up the items to bring inside). These items can then be placed at the Religion Table in the classroom or perhaps an Inquiry/Science

Table. Invite students to do the same in their own back yards and bring into the class. Allow a few days for this.

## Action

Day 2 – Review the items collected yesterday on the table as well as the photos taken. (Discuss why photos were taken of a neighbour’s flowers/shrubs and why we show RESPECT by not picking the flowers.)

The teacher can add to the collection, if needed, by pre-gathering some additional examples of items found in nature locally – e.g. a variety of leaves, an acorn, produce grown, twigs, a pinecone, pussy willows, grasses, apples, potatoes, squash. (S)he can share where/when/why she collected these items and students can add their connections/ideas to the conversation (e.g. *I have an apple tree in my backyard. We choose a pumpkin to make a jack-o-lantern from our farm. There are lots of acorns under Grandma’s oak tree.*)

Students are given an opportunity to work at tables in groups to explore how these items can be used to create art. All students should have the opportunity to explore with a variety of the gathered materials using paint. Provide newsprint (and other types of paper if you wish). Encourage students to try using different parts of the item – cut the acorn in half, use the stem of a pumpkin or a seed. Try using the item like a stamp OR drag it around the page. Make swirls, straight lines, shapes.

Gather as a group to share what you learned about using the materials.

**Metacognition questions:** What worked well for you? What did not? What might you try next time? What would you NOT do next time? Do you have a tip to offer a classmate?

**Using the found materials from nature, extend students’ experience by challenging them to find unique ways to use them to express creativity –** *What if I cut the acorn in half? What if I paint with it instead of the whole acorn? What if I roll the acorn? In which way will the grasses give me the texture I am looking for?*

Kindergarten – Create a centre with the students where they will be allowed to use these found materials to paint and explore. Interact with them and allow them an opportunity to share with classmates. Different items can be added to the centre over time by students and educators, both natural and man-made (sandpaper, marshmallows, cotton balls, marbles, etc.)

## Expectations

- **21.6** respond to a variety of visual art forms (e.g., paintings, fabrics, sculptures, illustrations) from various cultures and communities
- **29.** demonstrate an understanding of the natural world and the need to care for and respect the environment
- **30.2** explore a variety of tools, materials, and processes of their own choice (e.g., blocks, puppets, flashlights, streamers, castanets, rhythm sticks, natural and recycled materials) to create drama, dance, music, and visual art forms in familiar and new ways
- **31.3** explore different elements of design (e.g., colour, line, shape, texture, form) in visual arts

Day 3 – Share an audio recording of a Métis fiddler. Invite students to close their eyes and listen to the recording carefully. *What do you hear? What does this music make you feel? Is it fast or slow? Is it loud or quiet? (Allow for sharing of feelings and discussion). Does it make you feel heavy or light?*

Play the recording again (and as needed throughout the next part).

*Does it make you want to move? How? Show me with your fingers how they could move to the music? Now your feet?*

**One or more of the elements of design below could be a focus for Grades 1-3:**

(elements of design **highlighted**)

What **colours** do you think match the music (warm/cool, dark/light)?

What **lines** might match the music? (curvy, pointy, thick, or thin)?

What **textures** might you use (sandpaper if the music is loud and harsh, a cotton ball when the music is soft and gentle)? Try putting paper over a piece of bark. What happens?

**Grade 2 - TEXTURE**

\*\*\*\***Impasto** is a **technique** used in **painting**, where **paint** is laid on an area of the surface in very thick layers, usually thick enough that the brush or **painting**-knife strokes are visible. **Paint** can also be mixed right on the canvas. When dry, **impasto** provides texture; the **paint** appears to be coming out of the canvas <https://artclasscurator.com/impasto-painting-with-kids/>



Students are given a piece of newsprint. Again, they listen to a short clip of the music and, using their pointer fingers, they trace what they think they would like to eventually draw.

Allow them multiple opportunities to practice with fingers before giving them the crayon (or other) to express themselves as the music plays.

Day 4 - Introduce Jaime as well as her art. Allow students to listen to part of the video where she talks about using natural items and being authentic about her work. Choose the parts of the video which will suit the age range of your students. [LINK TO JAIME'S VIDEO](#)

Another resource <https://indigenouspeoplesatlasofcanada.ca/article/material-culture/>

## Métis Beadwork Art

Do you see symmetry in this flower? Where?

### Background information: Métis Embroidery

Much like beadwork, embroidery was prevalent on clothing, as well as on personal and household items throughout the regions in which the Métis travelled and lived. A common motif is the floral pattern, which exists in a relatively narrow spectrum of colours. The flower designs are a carry-over from the time prior to the 1850s when women used quills in their embroidery. Flowers are usually embroidered in shades of pink through red, with the buds in shades of blues and purples. The flowers' centres are white or dark yellow, and the leaves are green. A three-dimensional effect is produced with a combination of layering.



Embroidery appears on both functional and decorative items such as mittens, jackets, leggings, moccasins, vests, knife sheaths, bags, dog blankets, wall pockets, pillowcases, piano covers, picture frames and purses.

<https://indigenouspeoplesatlasofcanada.ca/article/material-culture/>

“Over time, floral beadwork has become one of the most distinctive Métis symbols.”

[www.parkscanada.com](http://www.parkscanada.com).

Background information about Métis culture

<https://www.youtube.com/playlist?list=PLbqoPJvXJygVdseuUZd0uBEZ46LXpqNH>

Day 5 - Return to your nature table to talk about the items there looking for examples of symmetry. Discuss. Find other examples of symmetry in nature, in art and elsewhere in your classroom, your school, through photos shown to the class.

\* All grades can look for **symmetrical shapes and forms** in nature and art. Great links to math (geometry) can be made by building flowers, leaves, etc. with pattern blocks. Link to symmetry in nature video <https://www.youtube.com/watch?v=KNOJT3ioI7A>

Ask students to create symmetry using some of their found materials. Take photos if they cannot be glued down.

Older primary students may want to paint symmetrical images using the nature materials themselves. Focus on creating symmetry. \**Geometry & Spatial Sense*

Days 6 and 7 – move on to creating symmetrical flowers. They do not have to be “real” flowers. Jaime says that we can sometimes create “fantastical” flowers too! A possibility might be to glue coloured beads onto fabric rather than use a needle and thread. \**Geometry & Spatial Sense*

**Grade 1** – focus for principle of design is CONTRAST (light/dark, large/small, pure/mixed colour)

**Social Studies** - Our actions can have an impact on the natural and built features of the community, so it is important for us to act responsibly

**Grade 2** – focus for principle of design is REPETITION & RHYTHM – can be linked to the symmetrical aspect of Métis Art OR a Métis sash, can make links to the Patterning & Algebra strand in Mathematics

**Grade 2 Social Studies** – Consider celebrating a special day like Aboriginal Day – how did our class celebrate? Take photos (media literacy) for reference so that students can create a realistic overview of a scene (drama link) from the day or see the variety of activities going on at one moment in time.

**Grade 3** - focus for principle of design is VARIETY – e.g. using slight variations on a major theme e.g. using just line, students are asked to use a variety of line – dotted, thick, thin, vertical/horizontal, diagonal to express a feeling

### **Grades 4-8**

Students could explore the work of other Métis artists.

Christi Belcourt interview:

<http://christibelcourt.com/cbc-radio-q-wheres-the-line-between-appreciation-and-appropriation/>

Look at the artwork of Jaime Morse and Christi Belcourt. Consider creating art in the style of either of these artists. Create their own dot art like Christi Belcourt

<https://pinnguaqlearning.space/en/curriculum/lesson/creating-traditional-Métis-dot-art>

Discuss the symbolism of flowers in Métis art. Consider having the students learn

### ***A Distinctive Art Form***

In the 1820s Métis women still used the geometric designs of their Aboriginal ancestors, but with time they began to prefer floral designs. According to the accounts offered by Cree people as reported by anthropologist David Mandelbaum in 1934-35, the First Nations People saw this art form as distinctively Métis: "In my youth, I had rarely seen beadwork. Back then, most decorations were made using porcupine quills. We never used floral designs-there were only geometric designs. Floral designs came to us from the Métis" (NOTE 1). But with time, the First Nations began to adopt the designs as well.

Today, gloves and vests in this style are still sold in Western Canada. Contemporary artists such as Christi Belcourt, herself of Métis origins, bring new life to this art form, using acrylic paint instead of beads, while still recreating the floral designs of yesteryear, thereby creating a link between the past and the present. The artist describes her work as follows:

In my earliest works, I began by placing a few 'dots' in my paintings to suggest beadwork. The process has now developed to where entire floral patterns are created in 'dots' by dipping the end of a paint brush or knitting needle into the paint and applying it onto canvas. The effect is thousands of raised dots per canvas that simulate beadwork (NOTE 2).

By developing their own style and by making large quantities of objects that were then sold or exchanged, women played an important economic role within the Western Canadian Métis nation. At the same time, they have also helped spread the cultural identity of the Métis, a proud nation unique to Canada.



Letitia Bird, Cree Métis, Red River (Manitoba), 1858

sewing/beadwork from a member of the local Métis community. Explore how flowers and women as the heart of the family can be presented in art.

Consider the role of Métis women in the past. Honouring Métis Women

<https://www.youtube.com/watch?v=-gpVOnXMttc&list=PLbqoPJvXJygVdseuUZd0uBEZ46LXpqNH&index=11>

[http://www.ameriquefrancaise.org/en/article-](http://www.ameriquefrancaise.org/en/article-476/Floral+Beadwork:+A+M%C3%A9tis+Cultural+Heritage+to+Rediscover+.html)

[476/Floral Beadwork: A M%C3%A9tis Cultural Heritage to Rediscover .html](http://www.ameriquefrancaise.org/en/article-476/Floral+Beadwork:+A+M%C3%A9tis+Cultural+Heritage+to+Rediscover+.html)

**Areas to explore:** How were Métis women key to the success of the fur trade?  
How has Métis art changed from the past?

## Consolidation

### Host a sharing circle.

Check out the Appendix for guidelines and information about how to facilitate a sharing circle.

Sharing Circle Question: Tell us about your art. What items from nature did you use and why?

Additional teacher interview questions: *What colours did you use? Why did you use those colours? Can you show the symmetry in the art? How can you prove that there is symmetry? (use a mirror or Mira perhaps)*

**Metacognition questions:** *What worked well for you? What did not? What might you try next time? What would you NOT do next time? Do you have a tip to offer a classmate that could help them?*

*What did you learn about creating art? Do you enjoy creating art?*

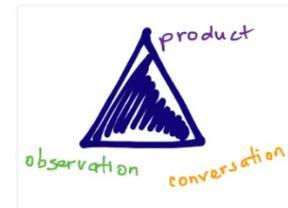
*Did it turn out the way you had hoped? Why do you think it did (or did not)?*

**Questions:** I would prefer observations/conversations over products. Most important is the child's process and the child's ability to explain her/his ideas and challenges at various times throughout the learning period. Refer to Growing Success resources

[http://www.edugains.ca/newsite/aer/assessment\\_policy\\_guides.html](http://www.edugains.ca/newsite/aer/assessment_policy_guides.html)

Interviews with the teacher individually or in small groups where the opportunity to:

- Ask questions of each other
- Discuss their successes/what worked well as well as challenges
- Receive specific feedback as to next steps



Would provide support. As well, daily or “as needed” feedback can be provided by the teacher.

Consider the principles and elements of design taught as per each grade's curriculum.

Pedagogical documentation link:

[http://www.edu.gov.on.ca/eng/literacynumeracy/inspire/research/CBS\\_PedagogicalDocumentation.pdf](http://www.edu.gov.on.ca/eng/literacynumeracy/inspire/research/CBS_PedagogicalDocumentation.pdf)

## Cross-Curricular Connections

### Religion and Family Life

- Respect for all life – human, plant, animal
- Stewardship of the earth
- Uniqueness and giftedness of each individual to create art

### Social Studies

#### Grade 1

- Our actions can have an impact on the natural and built features of the community, so it is important for us to act responsibly

### Science (Grades 1-8)

- Living and non-living things Grade 1
- Plants Grade 3

### Social Studies (Grades 1-6)

#### Grade 3

- Social Studies – Learn about the floral embroidery shared with Métis people by the Grey Nuns. How did this impact the Métis people in their art?
- The Flower Beadwork Project <https://www.youtube.com/watch?v=54ipBLZJ6L4&t=13s> (4 min, 41 s)
- (Grey Sisters, patience/slowing down, think of who you are beading for, respect for tradition, authenticity while growing)
- Hair Art <https://www.artsy.net/article/artsy-editorial-curious-victorian-tradition-making-art-human-hair> (Caution: although this type of art in museums, it may require some discussion about why it was done. It is recommended that educators preview this video first for your own information.)

### History/Geography Grades 7 and 8

#### Use the Métis symbol of “infinity” as a possible launch to understanding the Métis culture.

- The blending of the two worlds, of the aboriginal and of the European, places Métis people in a unique position with Canada. They are able to see both sides of the story and are able to sit on both sides of the fence. This is evident in the way the Métis distinguished themselves, and the Métis flag is a perfect example of this mindset.



The Métis flag embodies a number of the central characteristics of the people. The infinity symbol carries two meanings. It represents two circles joined, meant to symbolize the joining of two cultures. It also states that the culture shall live forever – to infinity – and that the practice and values of the Métis shall ensure. This is an important aspect of the culture, for once you are Métis, you will always remain [Métis].

### Language

- **Topic #1:** How is it possible that **Louis Riel** can be seen as either a hero or a traitor by two different groups of people? Research (read a variety of texts) to provide evidence to support different perspectives. Prepare to debate (oral language) how Canada should re-educate people about Louis Riel. **Possible topic:** Canada should make education about Louis Riel mandatory in all schools in Canada.
- **Topic #2: Cultural Appropriation.** Research this topic beginning with the following video: **Christi Belcourt interview** <http://christibelcourt.com/cbc-radio-q-wheres-the-line-between-appreciation-and-appropriation/>
  - Discuss the difference between appreciation and appropriation.
  - Create a video of a debate showing both sides of this argument. (media literacy)
  - Is it a good thing to be able to see both sides of an issue? Why or why not?

### Geography

- Create a map of \_\_\_\_\_ (ex. Lac La Biche). Use a variety of textures to show the landforms on the map. Perhaps plan routes to get there—most scenic, fastest, earth-friendliest...)

### Links to Music and Dance curricula

- Métis jigging originated in the Red River area. It is a combination of First Nations dancing and Scottish and French-Canadian step-dancing, and reel, jig, and quadrille steps. Some of the more popular jigs are the “Red River Jig,” the “Rabbit Dance,” the “Broom Dance” and the “Sash Dance”.
- Listen to or watch a YouTube clip of Métis music OR watch a YouTube video of Métis jigging.

### **Questions:**

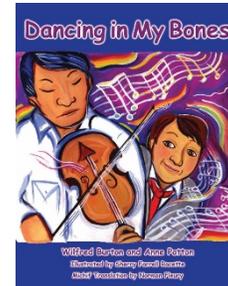
- How does it make you feel? What colours would you use to show how the music makes you feel? Warm or cool colours? Why?
- Alternatively, what lines could you use to show this music/dance? Horizontal/vertical/diagonal? Pointy or curvy lines? What shapes and forms?

## Mentor Text Connections

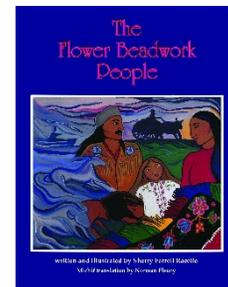
### **Fiddle Dancer, Dancing in my Bones and Call of the Fiddle**

by Wilfred Burton and Anne Patton

<https://gdins.org/product/dancing-in-my-bones/>



### ***The Flower Beadwork People*** by Sherry Farrell Racette



### ***Relatives with Roots: A Story about Métis Women's Connection to the Land*** by Leah Marie Dorion



## Additional Resources:

**Métis music** <https://isis.washington.edu/canada/resources/music-collection/Métis-music/>  
John Arcand

**Pepere Plays the Fiddle** – may be out of stock

<http://www.Métisnation.org/>

**The Red River Jig**

The Harris Family <https://www.youtube.com/watch?v=OvoDn2ZdSuI>

<http://www.learnmichif.com/culture/overview>

[http://www.eoccc.org/uploads/4/6/7/0/46705249/eoccc -  
\\_learning in the great outdoors.pdf](http://www.eoccc.org/uploads/4/6/7/0/46705249/eoccc_-_learning_in_the_great_outdoors.pdf)

*Natural Curiosity 2nd Edition: A Resource for Educators. The Importance of Indigenous Perspectives in Children's Environmental*

<https://wordpress.oise.utoronto.ca/naturalcuriosity/nc2/>

**Learning for a Sustainable Future** <http://www.schoolnet.ca/learning/content.htm>

Learning for a Sustainable Future is a Canadian non-profit organization whose mandate is to work with educators from across Canada to integrate the concepts and principles of sustainable development into the curricula at all grade levels.