



# A GUIDE TO USING THIS RESOURCE IN A GOOD WAY

“Culture Inspires Art  
*featuring First Nations, Métis, and Inuit Artists*”  
is an **ON-LINE ‘LIVING’ DOCUMENT.**



This means that you can **click** on numerous **links** within the document and be taken immediately to **connected resources** including, but not limited to, articles, websites, blogs, videos, and audio clips. From the table of contents, you can also be linked immediately to any section of the resource you wish to explore instead of having to scroll through the entire document to get to that page.



**All content within this PowerPoint is taken  
directly from the EOCCC document,  
Culture Inspires Art  
*featuring First Nations, Métis, and Inuit Artists***

## ***MAKING THE BEST OF THE LEARNING OPPORTUNITIES PROVIDED IN THIS RESOURCE***

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 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.

***For this reason, and in order to satisfy the 4 main objectives of this resource,  
it is of utmost necessity to focus the same attention  
to the front matter (pages 6 through 35)  
as to the classroom learning components (pages 36 through 137)***



## 4 MAIN OBJECTIVES (page 6)

1. 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);
2. 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**;
3. 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);
4. 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**.



*Before beginning the work in your classroom...*  
**LEARN THE 4 R'S OF TRUTH AND RECONCILIATION (page 7)**

**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.

First Nation, Métis, and Inuit **community partners** 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.

It is of utmost importance, that we understand that ***appropriating*** Indigenous works of art 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 (**page 12**).

**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”?**

## **APPROPRIATION**

- Adopts the style, trend, tradition, etc. from another culture; usually a historically oppressed group
- Takes/Steals aspects of a culture
- Shows no understanding; doesn't know the significance of the symbol, style, tradition, etc.
- Is disrespectful, belittling, offensive

## **APPRECIATION**

- **Seeks to learn about and understand another culture**
- **Honours the culture/people**
- **Is respectful**
- **Broadens perspectives**
- **Celebrates the culture/people**
- **Not used for personal gain/interest**
- **Acknowledges inspiration**

When speaking of Indigenous Art, we must become familiar with and recognize the distinct ***INDIGENOUS GROUPS in EASTERN ONTARIO (page 10).***

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





“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. ”

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

allows educators and students to explore the following

### ***INQUIRY QUESTIONS (page 7):***

- 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?***

## ***“HOW TO USE THIS RESOURCE” (pages 21 through 26)***

details how to do so **effectively and respectfully**. A few highlights are included below, but you are encouraged to **read this section in its entirety** prior to beginning the learning experiences.

- ***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.
- ***Connect with Community*** - Reach out to the Indigenous Education Lead in your school board to connect with a Community Partner who could support the work you are doing in your classroom, and to understand appropriate protocol for engaging with that Community Partner. If possible, invite the artist from this resource into your classroom.
- ***Communicating Together*** – A conversation about how to address your community partner in a respectful way will be appreciated and will avoid uncomfortable situations. Accept suggestions with humility. Your role modeling to students has a big impact and is key to good relations as they grow and mature.
- ***Connecting to Indigenous Ways of Knowing*** – Elders, Dr. Pamela Toulouse’s “What Matters in Indigenous Education: Implementing a Vision To Holism, Diversity & Engagement”, and the Medicine Wheel teachings can assist you.

## ***ASSESSMENT (pages 27 through 31)***

It is important to take into consideration the guiding principles of **Indigenous concepts** around achievement, **The Ontario Catholic School Graduate Expectations**, 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).

“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 also 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.



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.

### 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.

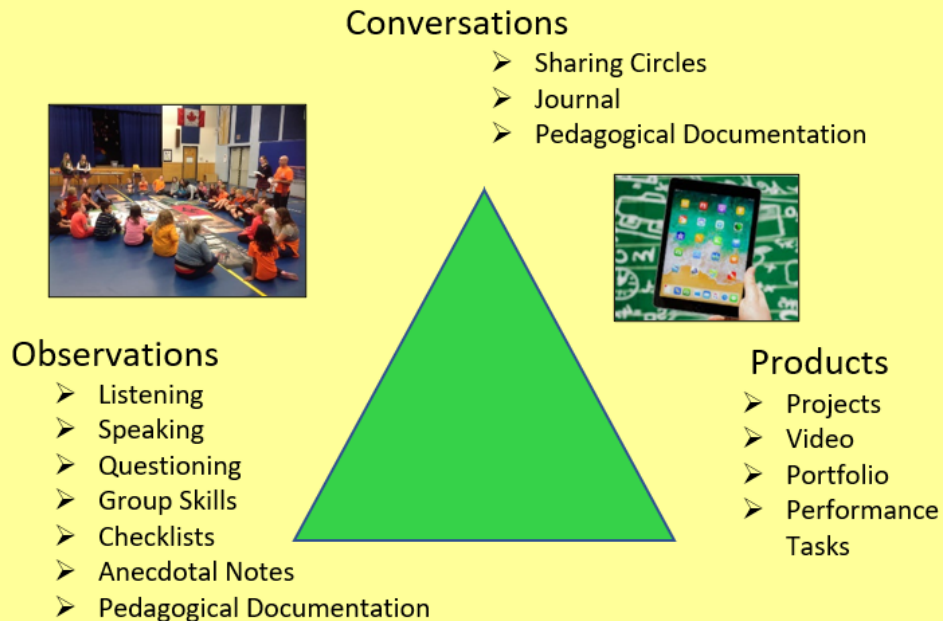
## ***HONOURING INDIGENOUS WAYS OF KNOWING (page 29)***

***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.***



## ASSESSMENT – FOR, AS, AND OF LEARNING (page 30)

### Triangulation of Data



**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**

## ***How can assessment and evaluation honour both Indigenous and Non-Indigenous views?***



***SHARING CIRCLES  
(pages 31 and 68)***

Integrate Indigenous perspective in a meaningful way by incorporating Sharing circles into your practice. Specific protocols and further details are included in this resource.



Within this document you will find biographical details, artist contact information, videos of each artist demonstrating her interpretation of her culture through art, and accompanying, connected learning experiences.

**Sylvia Tennisco** – *Algonquin Artist from Pikwakanagan, Ontario*

**Tammy King** – *Mohawk Artist from Akwesasne, New York*

**Saelym Degrandpré** – *Inuit Artist from Ottawa, Ontario*

**Jaime Morse** – *Cree-Métis/Michif Artist with Indigenous Programs and Outreach, National Gallery of Canada, from Ottawa, Ontario*

*“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



***MEET THE ARTISTS***  
***(pages 10-13, 32-33)***

## ***LEARNING EXPERIENCES*** ***(pages 36 through 137)***

***The learning experiences connected to each of the 4 Artists  
are organized into 20 components.***

***The following slides will break down  
these learning experience components.***



## ***BREAKING DOWN THE LEARNING EXPERIENCE: ... GROWING UNDERSTANDING***

1. ***Divisional Focus*** – targets the overall divisional focus, but allows for modifications to the experiences for use in other divisions
2. ***Artist's Statement*** – allows for each artist to share some thoughts about herself
3. ***Link to Artist Video*** –captures each artist in her environment, creating her art, while making cultural and life connections
4. ***Goals of the Learning Experience*** –speak to developing creativity, communicating, understanding culture and making connections are listed for each learning experience
5. ***Big Ideas*** - reflect the deep learning competencies of the learning experience
6. ***Essential Question*** - 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.

## ***BREAKING DOWN THE LEARNING EXPERIENCE ... LIVING IN SOLIDARITY***

- 7. Truth and Reconciliation Commission Calls to Action***
- 8. United Nations Declaration of Rights of Indigenous Peoples***
- 9. Scriptural References***
- 10. Religious Education Expectations***
- 11. Catholic Graduate Expectations***

Within the **Religious Education** 1-8 document, teachers are reminded of look for 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**

## BREAKING DOWN THE LEARNING EXPERIENCE

### ... SHOWING UNDERSTANDING

### Examples of ...

#### 12. Evaluation and Assessment Tasks

##### 1. Overall Expectations

##### 2. For, As, Of Learning Tasks

#### 13. Suggested Success Criteria

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>D1.1 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>D2.3 demonstrate an understanding of how to read and interpret signs, symbols, and style in art works</li> <li>D3.1 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 gauge 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:	
<ul style="list-style-type: none"> <li>Students and teachers are asked to co-construct success criteria.</li> <li>I chose two contrasting colours for my background.</li> <li>I reflect on my responsibility in caring for the land and animals in my community.</li> <li>I can be a respectful listener during the sharing circle.</li> </ul>	

# BREAKING DOWN THE LEARNING EXPERIENCE ... THE EXPERIENCE ITSELF

## Examples of ... 15. Minds On 16. Action 17. Consolidation

### 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.

### 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.

### 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?*



# BREAKING DOWN THE LEARNING EXPERIENCE ... SUPPORTING THE LEARNING

## Examples of ...

**14. Materials Required**

**18. Cross-Curricular Connections**

**19. Mentor Text Connections**

**20. Additional Resources**

### 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

### 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

### Mentor Text Connections

#### Shi-shi-etko

by Nicola I. Campbell

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



### 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
- Video – Story of the No-Face Corn Husk Doll <https://www.youtube.com/watch?v=6qcGmNKewSc>
- 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>

#### ATTACHMENTS

1. Exit Cards – As, Of, and For Learning:
2. Venn Diagram Blackline Master - Comparing No-Face Cornhusk Dolls – As, 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. Maps – Akwesasne



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.

Enjoy using the “*Culture Inspires Art featuring First Nations, Métis, and Inuit Artists*” resource to introduce your students to 4 Eastern Ontario Indigenous Artists and their culture: enlighten them, engage them, and empower them.

Honour these 4 Indigenous Artists  
and your students, as well!

