



Cover Photo from EOCCC Interview with Jaime Morse

This resource is accompanied by video segments that can be found by visiting http://www.eoccc.org/videos.html.





Through Our Eyes – Expressions of First Nations, Métis, and Inuit Cultures

The Eastern Ontario Catholic Curriculum Corporation would like to thank the **Ontario English Catholic Teachers' Association** for their support and partnership in developing this resource.

2022 Acknowledgements

Indigenous Advisory Committee		
Georgina Riel-Waabishki Mukwa Kwe	Indigenous Affairs Consultant, Cultural Planner, Educator & Artist Owner/CEO RIEL Cultural Consulting	
Kokum Brenda Rivers	First Nations Knowledge Keeper	
Grandmother Irene Compton	Culture and Employment Unit Manager at Minwaashin Lodge – Aboriginal Women's Support Centre	
Project Coordinator		
Charlotte Rouleau	Executive Director	
	Eastern Ontario Catholic Curriculum Corporation	
Writer		
Nancy Bell	Teacher, Expressions of First Nations, Métis, and Inuit Cultures & Visual Arts Regiopolis-Notre Dame Catholic High School Algonquin & Lakeshore Catholic District School Board	
Reviewer		
Marian Lawson MacDonald	Retired Indigenous Lead/Coordinator	
	Catholic District School Board of Eastern Ontario	



The Eastern Ontario Catholic Curriculum Corporation also acknowledges the work of the original writing team **Thorough Our Eyes – Expressing Aboriginal Culture.**

2010 Resource Acknowledgments

Indigenous Advisory Committee	Inc	ligenous	Advisor	/ Committee
-------------------------------	-----	----------	---------	-------------

Kirk Brant Mosha Folger
Suzanne Keeptwo Jaime Koebel
Bonnie Levesque Jonah Mitchell
Looee Okalik Sylvia Smith
Carole Trépanier Heather Wiggs

Catholic School Boards of Eastern Ontario

Algonquin and Lakeshore Catholic DSB Catholic DSB of Eastern Ontario

Ottawa Catholic SB Peterborough, Northumberland, Victoria and

Clarington Catholic DSB

Renfrew County Catholic DSB

Eastern Ontario Catholic Curriculum Cooperative

Lorne Keon Dale Henderson

Karen Gorr

Teacher Writers – Manual

Eileen Conroy Dale Henderson
Suzanne Keeptwo Stacy Villeneuve





OVERVIEW

Through Our Eyes – Expressions of First Nations, Métis, and Inuit Cultures provides the viewer with video segments to support the Grades 9 First Nations, Métis, and Inuit Studies curricula. Information is presented on First Nations, Métis, and Inuit cultures, contemporary issues and how the First Nations, Métis and Inuit define themselves, their communities and their visions of the future. At the grade 9 level, five different artists/presenters share their art forms and describe the relationships between their work and their traditions, philosophies and cultures.

These video segments are designed to be a springboard for additional discussion, writing and research. The accompanying manual will provide a number of ideas for implementation in the classroom. It is our hope that the content enriches and supports your work.

Throughout this DVD the viewer may notice an underlying theme; the important role that Mother Earth plays in the lives of the First Nations, Métis, and Inuit people and the on-going desire to make our world a better place. Chief Dan George captured this philosophy of life when he wrote –

"The beauty of the trees, the softness of the air, the fragrance of the grass, speaks to me.

The summit of the mountain, the thunder of the sky, the rhythm of the sea, speaks to me.

The strength of the fire, the taste of salmon, the trail of the sun, and the life that never goes away, they speak to me. And my heart soars."





TABLE OF CONTENTS

I.	<u>Overview</u>	Pg. 5
II.	Grade 9: First Nations, Métis, and Inuit Studies	
Tamr	ny Beauvais:	
Fashi	on Designer and Entrepreneur discusses cultural influences on contemporary des <u>Link to EOCCC Video - Tammy Beauvais</u>	igns <u>Pg. 8</u>
Kirk E	Brant:	
Moha	awk Visual Artist discusses the role of cultural influences on his art <u>Link to EOCCC Video - Kirk Brant</u>	Pg. 26
Brian	Cyr:	
Métis	s Veteran and Métis Sash Maker and its significance	
	<u>Link to EOCCC Video - Brian Cyr</u>	<u>Pg. 64</u>
	e Morse: rates Fish Scale Art and Métis Cultural Dance	
	Link to EOCCC Video - Jaime Morse	Pg. 130
Bill N	Nontgomery:	
	a Presenter discusses Culture and 'Art'	
	<u>Link to EOCCC Video - Bill Montgomery</u>	Pg. 143
III.	Other Resources	
The A	Achievement Chart: First Nations, Métis, and Inuit Studies, Grades 9-12	Pg. 164
Samp	ole First Nations, Métis, and Inuit Studies Self-Evaluation	Pg. 166
Powe	erPoint to Accompany – Through Our Eyes – Expressions of First Nations,	
Métis	s, and Inuit Cultures	Pg. 168
	Link to view PowerPoint Link to download PowerPoint	
	Link to download PowerPoint	

Note: The following activities have been created by teachers who are sharing their ideas for classroom implementation; however, each teacher needs to preview the websites suggested for appropriateness for their students.







Grade 9 Open – NAC 10

Through Our Eyes – Expressions of First Nations, Métis, and Inuit Cultures



TAMMY BEAUVAIS

Tammy is a Mohawk fashion designer who discusses the influence of her culture on her contemporary designs.

Link to EOCCC Video - Tammy Beauvais





About Tammy Beauvais:

- Tammy is a member of the Turtle Clan.
- Since the age of 13 Tammy has been designing Mohawk inspired clothing.
- Her work has been influenced by her family's connection to the Longhouse.
- Her objective is to develop an international understanding and appreciation of the art and culture of the Haudenosaunee peoples.
- She uses high quality fabrics to create wearable art.
- Currently she has a small fashion design company which produces contemporary clothing incorporating Haudenosaunee symbolism.
- Tammy's company creates employment opportunities for her community.
- Various museums show her designs including: Heard Museum, Phoenix, Arizona, Mashantucket
 Pequot Algonquin Museum, Connecticut and McCord Museum of Canadian History in Montreal.
- Her clothing is worn by many well-known people including: Robert DeNiro, Eric Roberts, the late Pope John Paul II, Aline Chrétien and all the First Ladies of North, South and Central America, Lorne Cardinal and Waneek Horn Miller.

Viewing Questions

- 1. How has Tammy's heritage affected her designs?
- 2. What are some of the symbols that are used?
- 3. How did she know that she wanted to be a fashion designer?
- 4. How do her designs affect others?





Traditional Garments on the Catwalk

Mohawk fashion designer Tammy Beauvais celebrates 10 years of success by teaching the trade to the youth

By: Amy German

Whether you have heard of her or not, Tammy Beauvais is probably Quebec's most prolific Indigenous fashion designer. She is now giving another generation a chance at following in her footsteps.

Beauvais has made a career of creating and selling longhouse-inspired traditional Native garments for men and women as well as contemporary clothes with an Indigenous twist. She is a self-made entrepreneur who is completely self-taught when it comes to her craft.

Beauvais started making traditional clothing when she was eight years old though she only made her first sale when she was 15. From that point onwards, whenever she was working or in school, selling her designs was what supplemented her income and helped her get where she needed to go. Having been only on partial funding while attending social work school in Ontario, the design work was what permitted Beauvais to complete her education.

"I was pretty entrepreneurial. I did that social work program and once I finished, I decided that I really didn't want to be a social worker. I knew as a young girl of seven or eight that I was going to be a fashion designer. So, I went back to that original thought about wanting to open a business," said Beauvais.

Refocusing her energy, she then took entrepreneurial courses to learn how to start a business and landed two prestigious fashion internships. One of which was with famed Toronto designer Linda Lundstrom, who owns one of Canada's largest and most successful fashion design companies.

At 29, Beauvais hit her mark and launched her own fashion design business in 1999, but it wasn't without a struggle.

As a child, Beauvais began making her own traditional clothing because it simply wasn't available. Though baptized Catholic, Beauvais' mother took her to a longhouse for the first time



in Akwesasne where she saw others making the garments. This would serve as a lifelong inspiration for her.

When Beauvais started out, she found that people in her community of Kahnawake were not interested in her products and especially the traditional cultural symbols she incorporated into the designs.

"The more traditional people said that it was taboo and that I shouldn't be using them. The people who were not traditional kept saying that this was only for longhouse people, or traditional people, so it was taboo," said Beauvais.

Beauvais found herself instead developing a market in New York State where Natives and non-Natives in particular showed an interest in her products.

Her business also took on new life once celebrities like Robert De Niro and Pierce Brosnan were photographed wearing her duds in major magazines. With that she began to gain acceptance.

In January 2009, Beauvais decided her career had plateaued, so she decided to go in a different direction – work with the youth to give back.

This past spring Beauvais created an internship program to work with local high-school students in Kahnawake. She did this while already interning three summer students studying fashion design production. The project was a high-school fashion show.

"I decided not to do a fashion show that was all about the models and the clothes, that is just a small part of it. What it was going to be about was teaching skills like marketing, sales, advertising, graphic design and all of the aspects that go into organizing a fashion show," said Beauvais.

The project involved Beauvais working with three or four teachers from the school along with 30 students doing everything from poster design, to building the stage for the event, to fundraising to pay for the project.



While her high-school students took care of the show, Beauvais worked with the other three on their own creations that they were able to showcase on the catwalk. One girl was as young as 11, but she managed to create her own traditional outfit right down to the beadwork.

Another one of her students, a fashion design student from LaSalle College studying product development and new techniques in the industry, managed to show Beauvais some new tricks of the trade.

Though Beauvais said that it was a successful summer teaching the three, she said that she would rather take on interns one at a time from now on so that she can give them more individual attention.

"This is all working out and it's good. It was lots of work and lots of stress. I don't have kids of my own, but this was like having three. I was overwhelmed at times, but it was really good and very rewarding," said Beauvais



Symbols - A Way of Communicating

Catholic Graduate Expectations:

An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures
A Responsible Citizen who respects and understands the history, cultural heritage and pluralism of today's contemporary society

Expectations:

Overall Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.

A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.

Creating and Presenting

B2. Elements and Principles: apply key elements and principles from various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works, including integrated art works/productions.

Foundations

C4. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by applying it to the study of art works/productions from various arts disciplines, including their own works, the works of their peers, and works by First Nations, Métis, and Inuit artists.

Art and Society





D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created.

Specific Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1.2 identify and explain a variety of recurrent symbols and themes related to the land and the natural world in First Nations, Métis, and Inuit art forms drawing on evidence from several different art works/productions to analyse how spiritual and personal connections to the land inform artistic expression.

A2.1 analyse the role of spiritual identity in First Nations, Métis, and Inuit world views, drawing on evidence from several different art forms and arts disciplines.

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.

Creating and Presenting

B2.2 select and apply elements and principles found in First Nations, Métis or Inuit art works from various arts disciplines to create art works of personal and/or cultural significance.

Foundations

C4.2 describe various ways in which First Nations, Métis, and Inuit artists are incorporating new technologies into traditional art forms and analyse the impact of this innovation on how the work is experienced.

Art and Society

D1.1 analyse various ways in which precontact First Nations and Inuit material culture and early Métis material culture reflected cultural, artistic, and/or spiritual expression, drawing on evidence from several different utilitarian art forms

Prior/Pre-learning:

Tammy says her fashion designs are inspired by the ancient symbols of her ancestors: symbols used to serve as record keeping devices such as wampum belts which depict agreements between nations.

Teacher Preparation: Choose a Creation Story in advance.

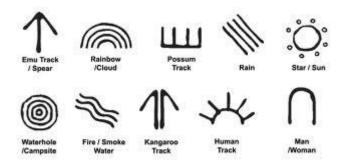




Required Materials: Flipchart paper & marker; class set of paper & markers or pencils

Suggested Learning Activity:

1. Teacher introduces the Indigenous use of symbols as a means of written communication in order to recollect agreements, items received, accomplishments, and truths or principles - all used to serve the social, cultural, political, and spiritual needs of the people.



- 2. Teacher explains that student volunteers will be asked to approach the flipchart to draw a symbol that represents key points of the Creation Story about to be read.
- 3. Read the story, stopping at points to have a student illustrate key points. For example (bolded words are to be visually depicted):
- "When **light first came to the Earth**...the **thunderbird** who protects **animals** (ask for three different depictions of Clan animals such as: deer, bear, turtle) from the **sea serpent**...black **clouds**, **rain**, and **fire** flash in the **sky**...etc."
- 4. After the Creation Story has been illustrated through use of symbol, ask a student to recount the story by using the chart before them as a memory guide.
- Students are asked to create their own story, using symbols, based on teacher prompts.*For example:

"I was born in a place known for its... (Student draws symbol on own paper)

As a child, the most fascinating thing about the natural world was...

I was afraid of...

As a teen, my favourite theme in books or film was...

What I wish to accomplish in my future is...

My wish/prayer for the universe/people of the Earth is..."





Enhanced Learning Activity:

1. Recreate your "Life Story" on a cloth banner, piece of wood (painted or etched), a poster with decorated border, an embroidery or bead work, etc.

Or

Choose one symbol you really liked (or more than one) to create a design pattern for an iron on, t-shirt front, or logo.

Research various traditional symbols and images. Then research Tammy Beauvais'
designs on-line (<u>www.tammybeauvais.com</u>). Compare the symbols and images and be
prepared to explain how traditional symbols and images influence modern designs.

Suggested Assessment:

The achievement chart for First Nations, Métis, and Inuit studies. (page 31 of The Curriculum Guideline for First Nations, Métis, and Inuit studies, 2019).

First Nations, Métis, and Inuit Studies (gov.on.ca)

Other Resources:

Books:

Reading Rock Art: Interpreting the Indian Rock Paintings of the Canadian Shield by Grace Ranjnovich (1994). ISBN: 978-1554884735

Indian Rock Paintings of the Great Lakes by Dewdney, Selwyn H; Kidd, Kenneth E; Dewdney, Selwyn H. (1962). ISBN-13: 978-1442639874

Web Resources:

http://www.muiniskw.org/pgCulture4a.htm

http://www.whats-your-sign.com/native-american-symbols.html

https://nativedesignclothing.com/





The Haudenosaunee Confederacy Belt - Research Assignment

Catholic Graduate Expectations:

 An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures
 A Responsible Citizen who respects and understands the history, cultural heritage and pluralism of today's contemporary society

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A3. Self-Determination and Nationhood: demonstrate an understanding of the role of sovereignty, self-governance, and nationhood in First Nations, Métis, and Inuit world views, analysing how self-determination is expressed through various art forms and arts disciplines. Creating and Presenting
	B1. The Creative Process: apply the creative process individually and/or collaboratively to create art works, including integrated art works/productions, that draw on their exploration of First Nations, Métis, and Inuit perspectives to express their own personal world views, histories, or cultures.
	Foundations C2. Themes and Influences: demonstrate an understanding of past and present themes and influences associated with First Nations, Métis, and Inuit art making, as reflected in a variety of art works/productions.
	Art and Society D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A3.1 explain how the concepts of sovereignty, self-governance, and nationhood are expressed through a variety of First Nations, Métis, and Inuit art forms analysing the purpose and function of these art forms in social policy and/or the representation of world views.





Creating and Presenting

B1.3 The Creative Process

Individually and/or collaboratively, use the appropriate stages of the creative process to produce and present preliminary art works, including integrated art works/productions, in response to themes or world views associated with First Nations, Métis, and Inuit cultures.

Foundations

C2.2 Themes and Influences

Describe, on the basis of research, some past and present political, socio-economic, and environmental influences on First Nations, Métis, and Inuit art making.

Art and Society

D1.2 reflect on and communicate how their experience of First Nations, Métis, and Inuit art works depicting social relationships has influenced their own beliefs and values with respect to family relationships and community in contemporary society.

D2.3 identify, on the basis of research, various legal, ethical, financial, and cultural implications of Canadian policies related to the repatriation of First Nations, Métis, and Inuit cultural articles, analysing the historical and social context of these policies.

Prior/Pre-learning:

Tammy makes reference to the Iroquois (Haundenosaunee) Confederacy Belt as a symbolic representation of the unification of nations, pre-contact with the Europeans.

Wampum belts were thus used in various First Nations' treaty negotiations with the newcomers.

What is The League of the Six Nations i.e. the Haudenosaunee peoples, otherwise named as the Iroquois by the Europeans? (Haudenosaunee will be used in this piece but that Iroquois is mentioned for clarity here.)

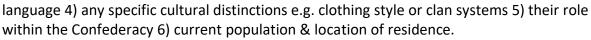
Required Materials: Computer lab and/or library





Suggested Learning Activity:

- 1. Students are divided into six different groups for a collective project and assigned one of the six nations of the Haudenosaunee Confederacy to research: Seneca; Cayuga; Mohawk; Oneida; Onondaga; Tuscarora.
- 2. Each group is responsible for presenting a brief overview of the history of their assigned First Nation. Points to include: 1) their origin 2) geographical location 3) their



Check the designs used in Tammy Beauvais' creations change to:

http://www.nativedesignclothing.com/

- 3. Compare the designs used to the symbols discovered during your research.
- 4. Create a visual story board to accompany an oral presentation of their learning to the class.

Enhanced Learning Activity:

After all presentations, student groups create a "Quiz show" format to check fellow students' understanding of the facts as an indication of their own effectiveness as "teachers".

Suggested Assessment:

The achievement chart for First Nations, Métis, and Inuit studies. (page 31 of The Curriculum Guideline for First Nations, Métis, and Inuit studies, 2019).

First Nations, Métis, and Inuit Studies (gov.on.ca)

Other Resources:

Web Resources:

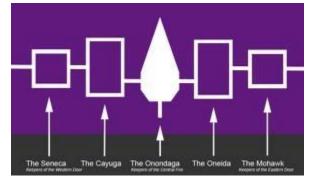
https://www.onondaganation.org/culture/wampum/

http://www.nativetech.org/wampum/wamphist.htm

https://www.haudenosauneeconfederacy.com/wampum/

http://www.crystalinks.com/iroquois.html

http://www.nativedesignclothing.com/





Spirit of the Two Row Wampum

Catholic Graduate Expectations:

	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE5b	A Collaborative Contributor who thinks critically about the meaning and purpose of work
	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures
	A Responsible Citizen who respects and understands the history, cultural heritage and pluralism of today's contemporary society

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines. A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.
	Art and Society D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created. D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists





and early Métis artists, drawing on evidence from several different art forms.

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences

Art and Society

D1.1 analyse various ways in which precontact First Nations and Inuit material culture and early Métis material culture reflected cultural, artistic, and/or spiritual expression, drawing on evidence from several different utilitarian art forms.

D2.3 identify, on the basis of research, various legal, ethical, financial, and cultural implications of Canadian policies related to the repatriation of First Nations, Métis, and Inuit cultural articles, analysing the historical and social context of these policies.

Prior/Pre-learning:

Prior Learning: See The Haudenosaunee Confederacy Belt - Research assignment

Teacher Preparation: Research the Two Row Wampum by visiting the site:

<u>Akwesasne: A Cultural Portrait – Mohawk Council of Akwesasne</u>
Two Row History | Two Row Wampum Renewal Campaign (honorthetworow.org)

Required Materials: Students' agendas, paper, markers or pencils

Suggested Learning Activity:

- 1. Teacher explains:
 - a) The Haudenosaunee language word for: Two Row Wampum
 - b) The principles embodied in the belt
 - c) The two different nations depicted on the belt
 - d) The colours used & what those colours symbolize
 - e) The significance of the design
- 2. The students refer to their student agenda to examine the school's expectations regarding codes of behavior.
- 3. As a group, discuss the main or key points. You may use a sharing circle for a discussion. Can they find ways the code is in alliance with the two-row wampum ideology and ways it is not?





- 4. Students creatively depict their understanding of the agreement between school administration and the student body which ensures a safe & productive learning experience. Colors & design chosen must be justified. The design should be in the form of a wampum belt i.e. long, banner like, depicting the understanding between the two parties.
- 5. The students present their designs and explain how the Two Row Wampum belt was important in the maintenance of traditions, values, and beliefs and why it was important to the First Nations people.

Suggested Assessment:

The achievement chart for First Nations, Métis, and Inuit studies. (page 31 of The Curriculum Guideline for First Nations, Métis, and Inuit studies, 2019).

First Nations, Métis, and Inuit Studies (gov.on.ca)

Enhanced Learning Activity:

Search for visual representations of the following historic wampum belts to serve as a tool for dialogue and artistic inspiration:

Hiawatha Belt
Belt of the Six Nations
The Wolf Belt – Covenant Chain
Evergrowing Tree Wampum
The Dish with One Spoon Wampum
The Seven Fires Prophecy Belt of the Anishinabek
Jay Treaty Belt



Other Resources:

Web Resources:

http://wampumshop.startlogic.com/store/page7.html

Prayer Vigil for the Earth: Seven Fires Prophecy (oneprayer.org)

https://www.youtube.com/watch?v=6EngUOR67yw

http://www.angelfire.com/ns/circleofallnations/V3.html

Mohawk Culture | Mohawks of the Bay of Quinte (mbq-tmt.org)

Thoughts on Caring for a Wampum Belt | JHI (utoronto.ca)





Knowing Yourself

Catholic Graduate Expectations:

CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE5b	A Collaborative Contributor who thinks critically about the meaning and purpose of work
CGE7f	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures
CGE7g	A Responsible Citizen who respects and understands the history, cultural heritage and pluralism of today's contemporary society

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the
	spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.
	Art and Society
	D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the
	societies and periods in which they were created.
	D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists and early Métis artists, drawing on evidence from several different art forms.
	Art and Society





D1.1 analyse various ways in which precontact First Nations and Inuit material culture and early Métis material culture reflected cultural, artistic, and/or spiritual expression, drawing on evidence from several different utilitarian art forms.

D1.3 analyse various social and/or political messages communicated by the work of emerging and established First Nations, Métis, and Inuit artists drawing on their knowledge of the social context within which a specific artwork was produced.

D2.1 analyse the role of art in promoting renewal and healing within First Nations, Métis, and Inuit communities, drawing on evidence from several different art forms and arts disciplines

Prior/Pre-learning:

Tammy makes reference to the importance of observing young children and what they enjoy doing. If children are fortunate in life, they will follow their calling. This is part of knowing one's identity and it is a foundation for personal development and career direction.

Teacher Preparation: Arrange for the availability of, or access to, mirrors.

Required Materials: white glue, black construction paper, pastels, pencils, newsprint, mirrors.

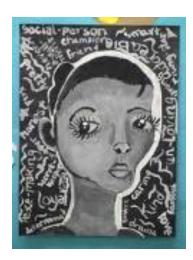
Suggested Learning Activity:

- 1. Students are to write a reflection of their childhood personalities, their likes and dislikes, their strengths and weaknesses, their recklessness and fears, adults or friends or acquaintances whom they admired, their dreams/images of their future.
- 2. Students are to create an abstract self-portrait that incorporates both the positive and the negatives in their young lives real or imagined that is contained in the person they are today.
- 3. Procedure: Students draw a self-portrait from observation using mirrors. Plan composition on newsprint paper then transfer to black construction paper. Outline with white glue. Include a personal symbol or symbols that represents self. Allow glue to dry. Color portrait with oil pastels or soft pastels, paints, or markers combined with gathered cut outs, printed images, etc.













Enhanced Learning Activity:

Scan images onto computer then transfer them on to t-shirts for each student! For detailed how-to description see How to print your own t shirt - iron on transfer | Indigo Clothing

Suggested Assessment:

The achievement chart for First Nations, Métis, and Inuit studies. (page 31 of The Curriculum Guideline for First Nations, Métis, and Inuit studies, 2019).

First Nations, Métis, and Inuit Studies (gov.on.ca)

Web Resources:

COLLAGE SELF-PORTRAIT – Shape, Texture, Contrast - Crayola Teachers

How to Explore the Magic of Blind Contour Drawing - The Art of Education University





KIRK BRANT

Kirk is a Mohawk visual artist who tells us about the role of cultural influences on his art.

Link to EOCCC Video - Kirk Brant





Kirk Brant

About Kirk Brant:

- Kirk Brant is a member of the Mohawks of the Bay of Quinte, Tyendinega Mohawk Territory.
- He lives in Ottawa ON, Canada.
- He is a visual artist who blends traditional iconography with modern techniques to create collectible, cutting-edge works.

Viewing Questions

- 1. What are the pros and cons of being an artist?
- 2. Describe Woodland art.
- 3. How does nature serve as an inspiration for Kirk's art?
- 4. What is existentialism?
- 5. Describe the various influences on Kirk's work.





Discovering Woodland Art: Realism into Abstract Impression

Catholic Graduate Expectations:

A Discerning Believer Formed in the Catholic Faith Community who develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good.
A Discerning Believer Formed in the Catholic Faith Community who speaks the language of life "recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.
	A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2.1 analyse the role of spiritual identity in First Nations, Métis, and Inuit world views, drawing on evidence from several different art forms and arts disciplines.
	A2.3 explain how the form, materials, and/or techniques used in various First Nations, Métis, and Inuit artworks/productions have been selected by the artist(s) to express a perspective or communicate a message about gender and gender roles.
	A1.4 identify and explain various ways in which First Nations, Métis, and Inuit artists are reclaiming a personal connection to the land and/or the natural world through their work, drawing on evidence from specific art works.





Prior/Pre-learning:

Although of Haudenosaunee identity, Kirk Brant uses a style of art inspired by the Anishinaabe painter, Norval Morrissseau, known as the founder of the Woodland style of art.

Teacher Preparation:

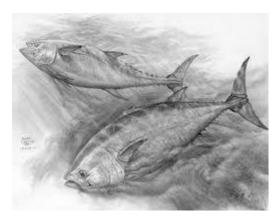
Review select images from Canadian wildlife artist, Glen Loates at www.glenloates.com & those of Kirk Brant's at Art Country Canada KIRK BRANT Mohawk Artist, Kirk Brant Fine Arts - Home | Facebook

Required Materials: Access to computer lab to collectively view images OR prepare photocopied images to distribute to class; paper, pencils, black markers, colored markers.

Suggested Learning Activity:

1. Have students examine the highly realistic, wildlife images of Glen Loates in comparison to the abstract wildlife images of Kirk Brant.



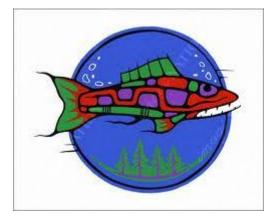
















- 2. Lead student discussion re: the characteristics of Woodland Art i.e. thick lines, black outlines of central image, bright colours, two-dimensional, flat design.
- 3. Students select an image from the Loates samples to re-interpret using the characteristics discussed (and visually listed) from the Woodland inspired images.
- 4. Using pencils, students each draw an outline of the Loates image, dividing the details into "chunks" or "segments".
- 5. Once the main image has been drawn, students are to design a background to complement their main image.



6. Using a thick, black marker, students will outline their work, and then fill in the inside segments with color. Final work may be displayed alongside the inspirational image.

Suggested Assessment:

The achievement chart for First Nations, Métis, and Inuit studies. (page 31 of The Curriculum Guideline for First Nations, Métis, and Inuit studies, 2019).

First Nations, Métis, and Inuit Studies (gov.on.ca)

Enhanced Learning Activity:

Students may research Canadian wildlife/landscape painters known as *The Group of Seven* and compare their lives, inspirations, geographical locations, organization, interpretations, etc. to the *Indian Group of Seven* (Professional Native Indian Artists Incorporation, PNIAI) to better examine the works of famous Canadian and First Nations, Métis, and Inuit artists and how their works depict the Canadian/Turtle Island experience from different perspectives.

Other Resources:

Print Resources:

Greg Hill, Norval Morrisseau: Shaman Artist, Douglas & McIntyre, Canada, 2006

Norval Morrisseau, Donald C. Robinson, *Return to the House of Invention*, Key Porter Books Ltd, Canada, 2005

Web Resources:

http://www.native-art-in-canada.com/woodlandart.html

The Indian Group of Seven and the birth of the Woodlands School of Art (native-art-in-canada.com)

https://ago.ca/collection/indigenous

http://coghlanart.com/Norvalpainting.htm





Contentious Issue: First Nations Fishing Rights

Catholic Graduate Expectations:

	A Reflective and Creative Thinker who thinks reflectively and creatively to evaluate situations and solve problems
CGE3f	A Reflective and Creative Thinker who examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.
CGE7f	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures
CGE7i	A Responsible Citizen who respects the environment and uses resources wisely

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.
	A3. Self-Determination and Nationhood: demonstrate an understanding of the role of sovereignty, self-governance, and nationhood in First Nations, Métis, and Inuit world views, analysing how self-determination is expressed through various art forms and arts disciplines.
	Foundations C3. Conventions and Responsible Practices: demonstrate an understanding of conventions and responsible practices associated with various arts disciplines, and with art making within First Nations, Métis, and Inuit cultures, and apply these practices when experiencing, analysing, creating, and presenting art works/productions.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1.4 identify and explain various ways in which First Nations, Métis, and Inuit artists are reclaiming a personal connection to the land and/or the natural world through their work, drawing on evidence from specific art works.





A3.1 explain how the concepts of sovereignty, self-governance, and nationhood are expressed through a variety of First Nations, Métis, and Inuit art forms analysing the purpose and function of these art forms in social policy and/or the representation of world views.

A3.2 explain some consequences of various pieces of Canadian legislation for past and present First Nations, Métis, and Inuit cultural and artistic expressions of sovereignty and/or self-governance.

Foundations

C3.2 identify, on the basis of research, some legal, ethical, and culturally sensitive practices related to various arts disciplines, and apply these practices when analysing, creating, presenting, and/or promoting art works/productions.

Prior/Pre-learning: Kirk states that contentious issues, such as the subject of pickerel fishing (which has created racial tensions in his Mohawk community), provides an emotional landscape that inspires his art.

Two Row Wampum (meaning of/symbolization of)

Teacher Preparation: Read the Trent University student report entitled *The Bay of Quinte Walleye Dispute: Fishing for Answers* (2002) for which there are eleven different sections of varying length and difficulty of content

https://www.wcel.org/blog/unravelling-colonial-thread-look-lobster-fishery-dispute-in-mikmaki
Teacher must divide class accordingly into TEN groups, each will summarize and orally present to the whole. Teacher will cover the section on *The Sparrow Decision* (p.5)
https://www.cbc.ca/news/canada/nova-scotia/mi-kmaq-purchase-clearwater-seafoods-1.5796028

Required Materials: Class copies of the article from the website provided above; vocabulary lists - provided below- for each section assigned; class set of/access to dictionaries.

Vocabulary List (per subtitle)

- a) Introduction volatile; stock(s); incite; virulent; escalation.
- b) How did the Dispute Arise jurisdiction; allies (ally); deed; exclusive; assert; fiduciary; inconsistent; vessel.
- c) What We Believe about Fish immerse; perceive; economic capital; aesthetic; recreational; aquatic.
- d) The Sparrow Decision Teacher

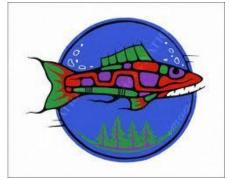




- e) Timeline Ecology (charts to be explained/summarized) localized; degradation; sediment; smelting; leach; arsenic; DDT; moratorium; cormorant;
- f) Really a Walleye Decline zebra mussels; migrate; angler; shoals; spawning; perspective.
- g) Reason for Decline quagga mussels; zebra mussels; cormorant; prey upon.
- h) Economics & Recreational Fishing Industry over-exploitation; ecosystems; implication; propagation; stakeholder; alleviate.
- Media Representation controversy; extrapolate; creel sampling; jurisdiction; gill netting.
- j) Equality Cloaks Racism Charter of Rights & Freedoms; permeate; amnesia; treaty; complex.
- k) What we have Learned jurisdiction; violate; assert; ideological.

Suggested Learning Activity:

- 1. Teacher provides a very brief, general overview to introduce the nature of the dispute, identifying the Who, What, Where, and Why to the class. Teacher may also want to identify the acronyms used throughout the document e.g. MNR (Ministry of Natural Resources).
- 2. Students must read the entire paper (total of 15 pages including charts).
- 3. Students are divided into their pre-determined groups, provided dictionaries & vocabulary lists. Teacher may ask for a group copy of their dictionary findings to ensure this literacy building component is done thoroughly.
- 4. Each group presents a summary of their section to the class.
- Each student visually depicts their understanding of the dispute using the image of a fish
 in both realist (to depict the non-Indigenous viewpoint) and abstract (Woodland) styles
 (to depict the Indigenous viewpoint).







AND/OR: Class representatives may debate two sides of the dispute, followed by a written reflection to determine personal opinions regarding points raised.

AND/OR: Larger groups write & perform two scenes that demonstrate each side of the dispute.

Suggested Assessment:

Develop a rubric to determine the understanding of the information below. Reference the achievement chart for First Nations, Métis, and Inuit studies on page 31 of *The Curriculum Guideline for First Nations, Métis, and Inuit studies, 2019*).

First Nations, Métis, and Inuit Studies (gov.on.ca)

- Did the students show evidence of understanding their section within the context of the entire paper?
- Did each member of the group contribute to the summary & presentation? (a personal "surprise" group experience reflection may be used to determine how the group functioned together and how tasks were determined)
- Was the summary/presentation clearly understood?
- Did the students complete/submit their vocabulary lists?
- Was there evidence that this task component assisted in their oral presentation?
- Did the final project (Step 5) clearly demonstrate an understanding of the whole issue?

Other Resources:

Web Resources:

Mohawks of the Bay of Quinte | Mohawks of the Bay of Quinte (mbq-tmt.org)

http://www.mbq-tmt.org/administration-and-services/community-infrastructure/environment

Two Row Wampum - Home | Facebook

Mohawk Culture | Mohawks of the Bay of Quinte (mbq-tmt.org)

About the Treaties (otc.ca)

Home - Haudenosaunee Confederacy

Haudenosaunee Confederacy (concordia.ca)

<u>http://www.kstrom.net/isk/maps/cantreat.html</u>) to examine a map of Canada indicating the historic treaties that were negotiated with the indigenous peoples across the nation.

*see http://sisis.nativeweb.org/mohawk/royal1.html for Mohawk nation Official Statement re Treaties in response to Royal Commission on Aboriginal Peoples.





http://firstpeoplesofcanada.com/fp_treaties/fp_treaties_earlyalliances.html *photos & maps and brief descriptions!



The Concept of Balance

Catholic Graduate Expectations:

CGE3c	A Reflective and Creative Thinker who thinks reflectively and creatively to evaluate situations and solve problems
	A Reflective and Creative Thinker who examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.
CGE7f	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures
CGE7i	A Responsible Citizen who respects the environment and uses resources wisely

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1.4 identify and explain various ways in which First Nations, Métis, and Inuit artists are reclaiming a personal connection to the land and/or the natural world through their work, drawing on evidence from specific art works.

Prior/Pre-learning:

Kirk Brant refers to the importance of balance in his life as an artist. He finds that the self-isolation his work demands must be balanced with social outlets in order to maintain personal health and harmony.

BEFORE YOU BEGIN - PLEASE READ THE FOLLOWING!

Bringing the Medicine Wheel teachings into your classrooms in a way that serves both your students, and to the people to whom these teachings belong.

Bringing an understanding of Medicine Wheel Teachings into your classroom in a respectful way can only be done if the teacher recognizes the complexity of the teachings, honours the





land that the school is on by sharing place-based understanding of those teachings, and clarifies for students that the understanding shared in the classroom is simply a starting point for a lifelong journey of understanding.

At the very heart of these teachings though regardless of the specific Nation, is an understanding of the four Cardinal directions. Some of the First Nations lens represented in my understanding include Cree, Ojibwe, Mohawk, Algonquin, and Tsimshian teachings. It is important when sharing these teachings, that you are clear as to what Nation's perspective you are sharing. This is where a simple internet search may lead you astray.

Research done about the Medicine Wheel will reveal where the first circle was found by archaeologists and it will reveal that some Nations use different colours in the wheel, different names, some will have 7 directions (Thomas Louttit—Cree), some will find the teachings of the four directions in the Great Tree of Peace teachings (Haudenosaunee) but at the common core of these teachings are the four Cardinal directions and the need to find balance in our lives inspired by these teachings.

Kokum Brenda Rivers knows people who would lie down at night with their Medicine Wheel and reflect on their day from the perspective of the four directions. How did their day go from a physical, emotional, mental, spiritual standpoint? Was their life in balance today? Did they take care of the four directions? As a way of correlating this practice to Catholic teachers, we may be able to relate to our own elders who have practiced their faith through an examination of conscience at the end of the day or perhaps knowing those who took the rosary to bed with them. Both practices are ways of reflecting on our day so that we can get up in the morning and try to do better for both ourselves and for others.

The learning experience shared in this document is meant only to introduce students to Medicine Wheel teachings. To truly understand these teachings, we would need to enter into a lifelong journey of listening to knowledge keepers and Elders, to reflecting on our lives, and to new learning and understanding throughout our lives. Best practice would include inviting local knowledge keepers into your classrooms to begin this journey. Teachings reflect oral history and are most often not captured on video as they are not static teachings but rather are ever evolving with new understanding. Contacting your school board's Indigenous Education Lead would be another good step as they will have connections and resources for your use. Ensuring that students are left with the impression that these teachings could never be covered in a day/week/school year is paramount to honouring these teachings.

If we follow this practice of sharing in an honourable way, we can then begin to look at our lives, our perspective, our programming, our history, in a new way. In our own schools then, use this lens to examine our student support/our programs. Are we caring for and respecting their physical, emotional, spiritual needs? Because only if the answer is yes to all





three, can we ever expect to support the direction of their mental need of being ready to learn.

As a teacher, approach this work as a facilitator of this knowledge, it is not your knowledge; present it as complex and rich learning that can only be introduced in your classroom in a very simple form; share local understanding of these teachings to honour the people of the land upon which your school has been built, and be open to new understanding and the humility of recognizing that you are not the expert in this work but a learner alongside your students. If you approach the Medicine Wheel teachings and all Indigenous perspective in this way, then you will be doing this work "in a good way".

This is a Reflection by **Marian Lawson MacDonald**, on Bringing Medicine Wheel Teachings into your classroom. Marian has been a Catholic teacher for over 32 years and had the honour of serving as the Indigenous Education Lead for CDSBEO.

Teacher Preparation:

First Nations spirituality does not exist as a separate entity from the whole person. It is an equal aspect of the physical, the intellectual, and the emotional components of the human being. In order to understand the concept, one must understand the importance of all components. Once understood, one's journey is spent nurturing, developing, honoring and respecting all four components of our human existence. In doing so, it is said, one accomplishes a balanced wellbeing, a healthy consciousness, harmonious living, and a respectful relationship with self and others.

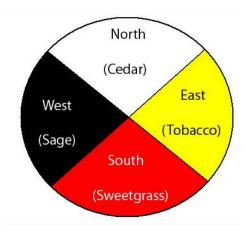
Required Materials: The teacher will need a visual depiction of the Medicine Wheel as teaching tool to aid in the instruction of the First Nations philosophy of life and daily living ideals.

Suggested Learning Activity:

 Divide the class into four groups (avoid using numbers to do so as many are conditioned to think #1 is better than # 4). Use the colours of the Medicine Wheel: Red; Black; White; Yellow OR the four cardinal directions OR the four stages of Life OR the four seasons, etc.

Each group is given one of the four aspects of the self, i.e. Spiritual; Emotional; Physical; Intellectual to brainstorm about and record:

- 1) a definition
- 2) examples of how one nurtures, develops, or expresses this quality





Each group will be asked to share their work.

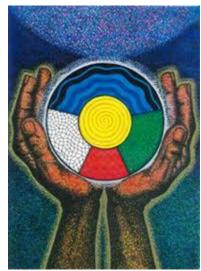
- 2. Teacher draws a large circle on the board, divided equally into four and labeled with the four components of the self (as listed above). As each group shares their findings, the teacher will record information in the appropriate quadrant, add clarification, and discuss with the entire group.
- 3. Teacher asks: Have you ever felt "out of sorts", down, blue, irritable, lethargic, etc. for no apparent reason?
- 4. Teacher models (on chalkboard, flipchart or SmartBoard) a depiction of his/her own personal Medicine Wheel that serves to define their current life & practices. The division of the quadrants will visually indicate how much time & energy s/he is giving to each direction. Teacher may refer to a time in their past or current life.
- 5. Students are given time to illustrate their own wheel, identifying within the wheel solid examples, placed accordingly, which demonstrate their "Balancing Act".
- 6. Various students are asked to explain their personal Medicine Wheel with the rest of the class. Teacher assists with the concepts of equal division to ensure each student properly uses the Wheel, as a tool of self-discovery. *Most students will have the intellectual & emotional aspects of their selves outweighing the physical and spiritual directions.
- 7. As a group, determine what can be done in order to help swing wheels into balance. e.g. go to bed earlier; eat healthier (less junk food!); exercise; fresh air; water; sunshine; solitude; spending time in natural setting outdoors, completing homework, reading for pleasure, etc.
- Students write a personal reflection regarding what the Medicine Wheel exercise revealed to them about how one can strive to attain balance, which leads to selfconfidence, self-awareness, and self-control.
- 9. *Teacher must remind students that their Wheels of Balance may shift many times during the day, week, month, year and lifetime. There are times when one's directions will be naturally outweighed e.g. during exams; when grieving; training for sports competition, etc. These are temporary conditions that one may rationalize; however, if one remains in a state of imbalance, one will feel detrimental effects that will eventually require attention or even assistance in striving to regain the natural order of being.





Enhanced Learning Activity:

Students may be required to submit a visual depiction of their "Balancing Act" on a regular basis throughout the unit or term, accompanied with a personal reflection that explains how it has been divided and why. At the end of the term, a series of personal Medicine Wheels may be created, or culminated into one, and submitted as a final project for evaluation. This way, the students are actually using the Wheel as a personal tool of self-evaluation and reflection.



Suggested Assessment:

Develop a rubric to determine the understanding of the information below. Reference the achievement chart for First Nations, Métis, and Inuit studies on page 31 of *The Curriculum Guideline for First Nations, Métis, and Inuit studies, 2019*).

- Has the student created a perfect circle, divided into 4 sections, equaling the whole?
- Has the student properly identified their activities into the appropriate category e.g. Homework into the Intellectual section of the wheel? Attending Mass into the Spiritual section of the wheel?
- Does the student show evidence of using the concept as a tool for self-evaluation and personal reflection? Is there further evidence of applying their discoveries for positive change? *see Medicine Wheel Rubric

Other Resources:

Consider contacting your board's Indigenous lead to connect students with knowledge keepers that your board works with to get the local nation's teachings.

Print Resources:

First Nations, Inuit, and Métis Peoples: Exploring their Past, Present, and Future by John Roberts (2006) pp. 15 -22 regarding Medicine Wheel Teachings

That Native Thing: Exploring the Medicine Wheel by Tim Yearington (2010) regarding Medicine Wheel Teachings

Quest for the Thunderbird Nest: Returning to Algonquin Spirituality by Tim Yearington (2019) In depth teachings about the thunderbirds





My Style of Painting

NOTE - This activity will take 8-10 periods of time and should be spread out over two weeks.

Catholic Graduate Expectations:

CGE4f	A Self-Directed, Responsible, Lifelong Learner who applies effective communication, decision-making, problem-solving, time and resource management skills
CGE7i	A Responsible Citizen who respects the environment and uses resources wisely

Expectations:

Overall Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines;

A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.

Foundations

- C2. Themes and Influences: demonstrate an understanding of past and present themes and influences associated with First Nations, Métis, and Inuit art making, as reflected in a variety of artworks/ productions;
- C3. Conventions and Responsible Practices: demonstrate an understanding of conventions and responsible practices associated with various arts disciplines, and with art making within First Nations, Métis, and Inuit cultures, and apply these practices when experiencing, analysing, creating, and presenting art works/productions.

Art and Society

D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how art making and art works can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.





Specific Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1.2 identify and explain a variety of recurrent symbols and themes related to the land and the natural world in First Nations, Métis, and Inuit art forms drawing on evidence from several different art works/productions to analyse how spiritual and personal connections to the land inform artistic expression.

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.

Foundations

C2.3 describe, on the basis of research, some past and present technological and cultural influences on First Nations, Métis, and Inuit art making.
C3.4 identify some environmental issues associated with the arts, and apply environmentally responsible practices when creating and presenting art works, including integrated art works/productions

Art and Society

D2.2 analyse the role of art in supporting reconciliation and justice for First Nations, Métis, and Inuit communities within Canadian society, drawing on evidence from several different art forms and arts disciplines.

Prior/Pre-learning:

MEET KIRK BRANT – Kirk Brant is a Mohawk artist from Tyendinega Territory. He is presently living and working in the Ottawa area. Kirk went to non-native schools in his youth and used his painting to help him get through some rough times. He learned to rise above racism and discrimination and today he celebrates his heritage through his creativity. Kirk began painting in the Woodland style that represents the Ojibway and Cree of the northwestern part of Ontario. Norval Morrisseau and Carl Ray are the most well-known of the Woodland-style painters. Kirk prefers to work outdoors because he says that nature is perfect and in nature nothing clashes. He believes that we produce art as a means of nurturing our inner selves and that we can find out a great deal about ourselves through our creativity. Kirk begins most of his works using lines and forms. He has been very successful designing logos for several large organizations and some of his painted works are used as covers for documents. Kirk believes that we need to be balanced and he uses his art and the outdoors to help keep himself balanced. He recommends throughout his interview that we all need to spend time outside, being at one with nature. His website can be found at Art Country Canada KIRK BRANT Mohawk Artist, Kirk Brant Fine Arts - Home | Facebook

1. Preview the DVD of Kirk Brant and download the YouTube selections.





- 2. Prepare the student worksheets and handouts.
- 3. Briefly review the elements of design lines, forms, shapes which students will use in this activity.
- 4. Ask the school Chaplin and the Head of the Religion Department to participate in the logo creation activity that follows the research on water which students will do. As an alternative, there may be a justice issue that the school is working on which students could use as the theme for their logo.

Suggested Learning Activity:

- 1. Introduce Kirk Brant using the pre-learning paragraph. View the DVD of Kirk Brant and lead a discussion on his comments, using the suggested headings of: identity; relationship to the natural world (inspiration, a place to find balance, etc.); philosophy of art- (nurturing the inner self; existentialism); early style of painting (woodland); elements of art identified in the DVD form-line, shape, etc.
- 2. View the video clip that describes Kirk's use of the woodland style in paintings and also details his beautiful logo design for Health Canada at "Iconic Spirits" http://www.youtube.com/watch?v=UeSPs6CNBdg (6:12). In this clip Kirk speaks about line, form, balance, and symbols in this particular work and we are introduced to the logo work with which he has been very successful. Continue the discussion about how Kirk sees the natural world and how important it is to his work.
- 3. Kirk Brant has illustrated the cover of the *Canadian Handbook on Health Impact Assessment, Volume 3: The Multidisciplinary Team* with one of his woodland-style paintings. Here is a visual of the art and also his description of his work:

https://publications.gc.ca/collections/Collection/H46-2-04-362E.pdf

Read the description and Mr. Brant's comments to the class and show the students the painting.

"WOODLAND STYLE – The painting has been created in the woodland style (also known as legend painting or medicine painting). This artistic style is a shamanic tradition that dates back thousands of years and is found in petroglyphs and birch bark scrolls. This style recorded healing practices that have been handed down through generations. These images portrayed messages to be interpreted by future healers. This style has only recently been translated to paint on canvass, as shown by the works of Norval Morisseau (Objibwe, born 1932) and Carl Ray (Cree, 1944-1979).





Both of these artists, born at the Sandy Lake Reserve (Ontario), conceptualized the woodland style. This style is entirely appropriate for Brant's painting, as it concerns health and the environment. The artist, Kirk Brant, describes what the painting means to him: "It struck me that before any policies are made or actions taken concerning health and environmental issues, there must be dialogue. The painting describes two medicine people in dialogue concerning environmental issues. They are surrounded by circles that facilitate the exchange of energy and power. The archetypal imagery of fish and serpents are present as reminders of the other living things that we share with the environment. The serpent that has a head at both ends of its body symbolises eternity, or something without end. I believe that the environment, our Mother Earth is like that. As people we have done damage to her; we have wounded her. We see many instances of our damaging actions. But I don't see an end to her. The Earth will take care of itself regardless of our actions. Damaged ecosystems and species extinctions are sad facts of our actions. If we keep acting like a hurtful organism our existence will become just as fragile and perhaps end, but the Earth will continue regardless of our demise. I think that much of the damage and sickness is the result of ignorance. Dialogue must be an important first step in changing things."

As with the original woodland style birch bark scrolls, the meaning of the painting, for example, of the colours and circles, is at the discretion of the viewer. As this painting is passed along, it becomes imbued with meaning not only from the artist, but also that of those who appreciate and interpret the images."

- 4. Explain the major assignment for this activity to learn/review different types of lines, forms, and shapes as they pertain to Indigenous art; to research the issue of WATER for First Nations, Inuit and Métis people; and to work with a partner to produce a logo using line and forms and following the example that Mr. Brant described on the video clip that incorporates water and its importance; and to go outdoors to sketch a piece using lines, form, and shape and to then transfer that sketch into a painting.
- 5. Review lines, forms, and shapes with the class or teach these elements before students begin their work.
- 6. All student activities are described on the worksheets that will need to be reproduced for student use.
- 7. DAY ONE Explain the major assignments. Review or teach line, form and shape. Students explore working with lines and complete worksheet #1.
- 8. DAY TWO COMPUTER LAB CLASS Meet more First Nations, Métis, and Inuit artists who work with line and form. Introduce David Beaucage Johnson, Benjamin CheeChee, and Maxine Noel's works. Students complete worksheet #2 and #3.





- 9. DAY THREE Research articles on water issues and the mother earth water walkers-websites are included. Students complete worksheets 4 and 5 individually and 6 with a partner. It is suggested that teachers share the information from the mother earth water walkers website (copied for further student reference on student worksheet pg. 7 and 8 and top part of 9) as an introduction to the water walkers. The website can be found at www.motherearthwaterwalk.com and put up on the white board for students to view. There are several pictures in the gallery section that students may wish to view.
- 10. DAY FOUR Water Walking Research With a partner find a news article that discusses the walk and report back to the class. Complete a reflection on what water means to each one student information/work sheets 7, 8 and 9. If there is time, review the video clip of Kirk Brant discussing how he creates his logos. Students choose a partner and begin to work on designing their logo (student worksheet 10).
- 11. DAY FIVE Students work with their partner to complete the design of their logo. This is a studio day completing logos (Student worksheet 11).
- 12. DAY SIX Taking the art outdoors Conduct a mini-field trip to an outdoor area that has a natural area. Students will be sitting by themselves while they become acclimatized to the outdoor environment. Students use what they have learned about lines, forms, and shapes to sketch an animal or plant from the natural world that they will later paint (Student worksheet 12).
- 13. DAY SEVEN Students review their sketches and choose what they will paint. Students begin to transfer their ideas to canvas if they will be using acrylics or to large sheets of paper if they will use watercolours or mixed media. Alternatively, students may transfer their sketch to the computer and use one of the programs available at the school to add colour to their work.
- 14. DAY EIGHT and NINE Studio days- Students complete all work and organize their portfolio reflections for sharing with teacher. Students complete their Self-Evaluation Worksheet and hand it in.

Suggested Assessment:

- 1. Develop a rubric with the class before they begin the tasks. Reference the achievement chart for First Nations, Métis, and Inuit studies on page 31 of *The Curriculum Guideline for First Nations, Métis, and Inuit studies, 2019*).
- 2. Provide students with a checklist to assist them in completing each task in the activity in a timely manner.





- 3. Collect all reflections and discuss them with each student or pair of students.
- 4. Keep anecdotal notes as students work with a partner and on individual tasks.

Other Resources:

Video:

Crapshoot: The Gamble with Our Wastes, NFB documentary, directed by Jeff McKay (2003) 52 min. This informative documentary provides a clear understanding of the need for a revolution in terms of how society deals with waste.

Publications:

Water Walkers: Walking Lake Superior, by <u>Carol Ann Trembath</u> (Author), <u>David W Craig</u> (Illustrator) lakeside publishing, ISBN-13: 978-0990744603

Water Walkers is the story of a Native Ojibway girl named Mai. Her family members are walking around Lake Superior to raise awareness about the harm being done to the Great Lakes. At first, Mai is told she is too little to go, but grandmother says, "Even little people can do big things." As Mai walks along the lakeside, she tries to find ways she can help. Will the secret messages from the animals she sees on her journey show her how to help Mother Earth? How can Mai prove that she can become a good water walker?

Water Walkers is a tribute to the many Native women and men who have dedicated themselves to walking hundreds of miles around each of the Great Lakes to draw attention to the condition of our water and responsible usage.

With new original illustrations by David W. Craig.

Web Resources:

<u>Art Country Canada KIRK BRANT Mohawk Artist</u>, <u>Kirk Brant Fine Arts - Home | Facebook</u> - Kirk Brant's official website. It contains examples of his work.

<u>http://www.mmwindowtoart.com/foundations/foundationsline.html</u> - An introduction to line and form.

http://www.getty.edu/education/teachers/building lessons/formal analysis.html - Good explanation of the elements of art and principles of design

http://www.youtube.com/watch?v=UeSPs6CNBdg - Kirk Brant's interview about his woodland style of painting and his award-winning logo design.





https://publications.gc.ca/collections/Collection/H46-2-04-362E.pdf - The cover of the Health publication with Kirk Brant's painting displayed

<u>David Beaucage Johnson - Art Gallery of Peterborough (agp.on.ca)</u> - David Beaucage Johnson's web page illustrates his particular art style that makes excellent use of form lines on each piece.

<u>www.whetung.com/search?q=benjamin+chee+chee</u> - Benjamin Chee Chee`s orb paintings

http://www.motherearthwaterwalk.com/ - The Mother Earth Water Walker website.

www.whetung.com/search?q=Maxine+Noel - Maxine Noel's porcelain paintings



My Style of Painting – Let's Go Outdoors!

Line - the basic element of all design; has unlimited forms; can be one-directional, angular, curved, broken, thick and thin, open, or parallel.

Use the table below to experiment with drawing different types of line. Try to fill in most of the area with your lines.

Thin Lines	Thick Lines	Squiggly Lines	Straight Lines	Curved Lines
Vertical Lines	Horizontal Lines	Diagonal Lines	Long Lines	Short Lines
Crosshatched Lines	Parallel Lines	Spirals	Dotted Lines	Zigzags

Use the space at the bottom of this page to compose a simple composition of at least four different line forms.





My Style of Painting – Let's Go Outdoors!

"David Beaucage Johnson is quickly becoming Ontario's foremost First Nation Artist. Painting since his early 20's, David's style has traversed many phases. His latest is an in-depth exploration of the ancient drawings and the petroglyphs known as the Teaching Rocks. Active in his community of Curve Lake First Nation and a member of the council, David's paintings reflect a great care for his traditional past as well as the spiritual future of his people. David Beaucage Johnson - Art Gallery of Peterborough (agp.on.ca)

- 1. Initiate an image search online for Song for the Night Sky, David Beaucage Johnson. Describe how David has made good use of line and form in this painting, and comment on his choice of colours. How does this painting make you feel about the wolf, and about the night, and the outdoors?
- 2. Choose three paintings from the remainder of David's work found on the website: <u>David Beaucage Johnson Art Gallery of Peterborough (agp.on.ca)</u> Complete the chart detailing and describing each of these works.

	Title	Title	Title
Describe use and types of lines.			
What do you think the colours represent?			
Are these colours appropriate? Why or why not?			
Describe the effect of the lines on the viewer.			
Summarize the story in the picture.			
Your comments			



1. Several other First Nations/Indigenous artists make use of form lines in their work. Take a look at Rick Beaver's page at www.whetung.com/search?q=benjamin+chee+chee; or Maxine Noel at www.whetung.com/search?q=benjamin+chee+chee; or Maxine Noel at www.whetung.com/search?q=benjamin+chee+chee; or Maxine Noel at www.whetung.com/search?q=benjamin+chee+chee; or Maxine Noel at www.whetung.com/search?q=Maxine+Noel to view examples of the good use of curved lines. Summarize either Beaver's or Cheechee's or Noel's works, referring to line, style, use of colour, common elements, themes in the works.

Artist	-
Line	
Style	
Use of colour	
Common elements	
Themes in works	
	·

- 2. Which of these artists' works appeals most to you? Explain your choice in a three-paragraph report.
- 3. Compare and contrast Kirk Brant's work with one of the other three artists. Explain.

	Use of line in work and types of lines	Predominant colours	Subjects chosen	Other comments
Kirk Brant				



My Style of Art – Let's Go Outdoors! Research

First Nations, Métis, and Inuit people of Turtle Island live with many water issues that need to be addressed at all levels of government.

The Water Challenges and Solutions in First Nations Communities document Water challenges and solutions in First Nations communities | Water Policy and Governance Group | University of Waterloo (uwaterloo.ca) identified the following key themes about water:

Theme	Explanation
CAPACITY	Many communities are under-resourced and lack the capacity to adequately address the increasingly severe water challenges they face.
COMMON VOICE	There is a great need for a common voice across Turtle Island. The voice should account for the cultural and situations' variations of each nation and group.
COMMUNITY WATER STRATEGY	Many communities would benefit from a clear water strategy that reflects the needs and vision of the community members.
CONSULTATION	There is a need for much greater consultation between governments, industry, and communities.
JURISDICTION	Often there is an unclear and overlapping political jurisdiction over water. This complicates the issues.
RESPECT	There is a need for mutual respect among all parties involved in water governance. This is crucial if negotiations are to be successful. There is a need to explore traditional ecological knowledge and to seek out the Elders.
SCALE	There are varying scales involved; for example, watersheds do not follow political boundaries and there is a need to recognize this in evaluating challenges and creating solutions.

Discuss this chart within a small group. Share your discussion with the class.





My Style of Art – Let's Go Outdoors! Research

Watch this NFB documentary together. **Crapshoot: The Gamble with Our Wastes,** Directed by Jeff McKay (2003) 52 min.

"A hazardous mix of waste is flushed into the sewer every day. The billions of litres of water - combined with unknown quantities of chemicals, solvents, heavy metals, human waste and food - where does it all go? And what does it do to us? Filmed in Italy, India, Sweden, the United States and Canada, this bold documentary questions our fundamental attitudes to waste. Does our need to dispose of waste take precedence over public safety? What are the alternatives?"

Create a mind map with water at the center, showing all of the possible contaminants that reach our lakes and rivers. Consider any additional contaminants that are disposed in drains at home and at school.

Discuss some of the sources of contaminants in the classroom, at home or other. Ask students to select one and devise possible alternatives to disposing of contaminants in the drain.

Examples:

Washing paint off paintbrushes
Washing paint palettes in the sink
Changing dirty water containers from painting or working with ink
Clean up after using all artistic materials
Cleaners

Ask students to create a poster design that draws attention to the issue. With the use of new and emerging technologies, apply text headings and subtitles. Print the document on white paper leaving blank areas of white space where imagery will be added using a pencil.

Add hand-drawn imagery to help reinforce the issue. Apply noticeable features of the Woodlands style of art to the poster design.

- The heavy black outlines that are notable characteristic of the secret Midewiwin Scrolls
 that contain imagery by the Midewiwin people of the Ojibwa culture. Also, these heavy
 black lines are one of the most noticeable features found in Woodland Artist, Norval
 Morrisseau's work.
- The brightly coloured ovoids used to fill the subject in a manner similar to mosaic-like pieces.
- Consider the transparent or "x-ray" style, sometimes showing information that lies beneath the surface of the subject.





Student Worksheet # 6

My Style of Art – Let's Go Outdoors! Research

Read this article together. Create a short summary of the article using the 5 W's chart that will help to remind you at a glance about the contents of the article.

Water walkers - by STEPHEN UHLER

Clean water is essential to life and health, a fact known well by the First Nations peoples of North America. To bring attention to the importance of maintaining clean water, a group of Anishinabe women and men, led by Anishinabe grandmothers, have embarked on the Mother Earth Water Walk.

Groups carrying sea water in copper buckets from each of the four points of the compass - the headwaters of the Mississippi, and the Atlantic, Pacific and Arctic Oceans - will meet at Bad River, Wisconsin June 12, where the water will be added to Lake Superior to symbolically cleanse it.

Melvina Flamand, one of the grandmothers who calls Manitoulin Island home, explained the walks have been ongoing since 2003, with the purpose of raising awareness about the importance of maintaining water quality for now and future generations.

She said an Anishinabe once prophesied that in about 30 years, if humans continue with their negligence, an ounce of drinking water will cost the same as an ounce of gold, and it is this grim outcome they are trying to prevent.

The Anishinabe, also known as the Ojibwe, Odawa, and Potawatomi, are the caretakers of the Eastern Woodlands and Great Lakes, which is the largest freshwater system on earth. Anishinabe women, as givers-of-life, are responsible for speaking for, protecting, and carrying the water.

The walks are held in the spring, the time of renewal, and each step undertaken in the walks are collectively a prayer for all life. Past Mother Earth Water Walks encircled Lakes Superior, Michigan, Huron, Ontario, and Erie. In 2008, the water walk revisited Lake Michigan, and the 2009 one stretched from Kingston to the Atlantic Ocean along the St. Lawrence.

The 2011 water walk stretches across North America, with each leg starting on different days depending on the distance they had to travel. The western walk started April 10 in Olympia, Washington; on April 20, the southern walk left Gulfport, Mississippi; the eastern walk, which passed through the Ottawa Valley, started May 7 from Machais, Maine, and the northern walk





departed Churchill, Manitoba May 21. The goal is for everyone to arrive June 12 at Lake Superior.

The walkers get assistance from other First Nations along the route. A team of 10 to 12 people volunteer to walk and help with the everyday necessities such as having multitasked drivers to accompany walkers, and take care of food preparation, refreshment breaks, camp set ups, cleaning, laundry etc., and assist in relaying the copper bucket, which cannot be allowed to stop on its journey.

"The water has to keep moving," Ms. Flamand said.

From Pembroke, the water walkers will make their way to Lake Superior through North Bay, Sudbury, Espanola, and Sault Ste. Marie, before heading to Wisconsin and the journey's end.

Stephen Uhler is a Daily Observer multimedia journalist. June 2011

Title of article	Who	What
Where	When	Why or how



Partner Research

Choose a partner with whom to work. Research water issues and the www.motherearthwaterwalk.com in your community newspapers and choose one article to copy and review and share with the class. Make a short point-form summary of your article. Use the 5-w's format to record your information.

Title of Article	Who	What	
Where	When	Why or how	

Read the worksheet background information activity pages 7, 8, and 9 to find out more about the Mother Earth Water Walkers and their journey around the Great Lakes.





Student Worksheet # 8

My Style of Art – Let's Go Outdoors!

The Mother Earth Water Walkers Need YOU - www.motherearthwaterwalk.com



An Anishinabe prophesied that "In about 30 years, if we humans continue with our negligence, an ounce of drinking water will cost the same as an ounce of gold."

Water is essential to survival and health.

Everything is related to water. This is proportionate to Mother Earth. Our food sources use water to be nutritious. The medicine wheel teachings are about balance in life.

Simple Facts

Good drinking water is free from disease-causing organisms, harmful chemical substances, and radioactive matter. It tastes good and looks good.

Less than 1% of the worlds freshwater on Earth is readily available for human world consumption.

90% of persistent organic pollutants come from the atmosphere.

70% of the world's surface is covered by water, only 2.5% is freshwater and of that over 1% is frozen ice.

Suggestions/Recommendations

The future in our hands! Keep your community clean. Recycle and do not litter!

When washing dishes by hand, do not let the water run while rinsing.

Only run your washing machine and dishwasher when they are full.

Water is essential to survival and health; everything is related to water. First Nations, Métis, and Inuit peoples in Ontario have been made aware of the growing rise of our polluted waters. We, as First Nations peoples of North America, believe that the water is sacred and is the very lifeblood of our Mother the Earth. Together we need to harmonize with all peoples and spread awareness of the condition of the Earth's fresh water supply. Everyday usage of water in many situations is being taken for granted and in doing so jeopardizes the future of our waters for future generations. If the disregard for the water supply continues, we can expect that the water will be depleted and unfit for human consumption; thus, demanding the urgency of raising awareness of the conservation of this beautiful life source.

The First Nations, Métis, and Inuit in Ontario are aware of the growing rise of our polluted waters. We as First Nations are taught that the water is sacred and replenishes the very air we breathe. Everyday usage of water in many situations is being taken for granted, and the future of our waters will be depleted unless we do something together to help all peoples around the world to be aware of its importance for the survival of future generations.





Student Information/Worksheet # 9

My Style of Art – Let's Go Outdoors!

Source: http://www.motherearthwaterwalk.com/

"We who live here have had to pay a heavy price for the cost of Canada's economic development," said a May 24 press release from Iskatewizaagegan. "Our once pristine waters are now wholly polluted and we must use water filtration to have drinking water. The damage left behind by the timber and mining companies includes increased mercury levels, poisonous hills of tailings from the mines and the introduction of invasive species." Josephine Mandamin.

Along with a group of Anishinabe-que and supports, they walked around Lake Superior in Spring 2003, around Lake Michigan in 2004, Lake Huron in 2005, Lake Ontario in 2006 and Lake Erie in 2007.

Two Anishinabe Grandmothers, and a group of Anishinabe Women and Men have taken action regarding the water issue by walking the perimeter of the Great Lakes.

They have since walked from Lake Ontario to the Atlantic Ocean in New Brunswick and in 2011 they sent four groups of walkers from each of the four sacred directions – one from the east (Atlantic); one from the North (Hudson Bay); one from the west (Pacific) and one from the South (Gulf of Mexico), each group carrying a bucket of water to bring back to Lake Superior in June 2011 to help the water to heal. The 1st Annual Women's Water Walk took place April 2003. Several women from different clans came together to raise awareness that our clean and clear water is being polluted by chemicals, vehicle emissions, motorboats, sewage disposal, agricultural pollution, leaking landfill sites, and residential usage is taking a toll on our water quality. Water is precious and sacred...it is one of the basic elements needed for all life to exist.

The spring was chosen for the Annual Women's Water Walk because, for the natural re-growth of our natural habitat, this (Spring) is the time for renewal, re-growth, and re-birth.

A team of 6 - 8 people volunteer to walk and help with the everyday necessities such as having multitasked drivers to accompany walkers, food preparation, refreshment breaks, camp set ups, cleaners, laundry etc.

Public Relations Personnel have been involved throughout by taking shifts, and also going ahead to communities to aid with the awareness of the walk. This includes the distribution of media releases, posters, pamphlets, advertisements, and meeting and greeting of the participating walkers.

The overall result after implementation is to gather other groups and/or organizations to participate in an all-regional walk around the Great Lakes. The goal has achieved strength in numbers with other Indigenous men/women in the Great Lake Regions. The anticipated outcome is to have all people aware of the importance of the water and to gain support with the gathering of other supporters who would share an interest in protecting our water through the walk. This event will be held annually, with the intent of the Women's Water Walk to gain awareness and support for annual walks throughout the region. This will entail support, recognition, and awareness of the importance of keeping Great Lake waters clean.

It is anticipated that eventually there will be challenges with other organizations, to come together each Spring, to adopt a common like to care and protect water from further pollution.





Student Information Worksheet # 10

My Style of Art – Let's Go Outdoors! The Mother Earth Water Walkers (cont'd)

It is the hope that other locals, individuals and organizations will come together annually to spread interest and awareness in their communities. This annual event is intended to gain support to raise awareness throughout the region.

The originality of this idea is uncommon as there are few who are ready and willing to take on such a challenge. This idea is original because of how society today is taught to rely on the technological equipment, and that the mere thought of a walk being more than 15 minutes is a task for many. We strive with our own determination. This challenge is seldom being done elsewhere, particularly in our region. We are doing this walk on our own beliefs within our own First Nations, Métis, and Inuit culture that values of the importance of our waters as very precious and sacred to our being, as it is one of the basic elements needed for all life to exist.

In doing so, we know that such an endeavour requires a certain amount of funds to help carry the walk over for a two-month period, but this alone will not prevent us from carrying out what our grandfathers have predicted. Our waters will be scarce and will be deficient in the essential means for our survival... our water.

After completing each section of the walk, Josephine has challenged all women and communities to walk around their own little watershed, carrying a bucket of water, and talking, singing, praying and celebrating the water that is available to us locally. She has asked that each community and family in Turtle Island continue to carry the water every spring. Josephine believes that WE can help the water to heal itself if we let the water know that we care for it. Josephine Mandamin is an Anishinabe grandmother who has walked over 14,000,000 steps around the Great Lakes, and then in the summer of 2011 she walked again, to bring the salt water back to Lake Superior for a healing ceremony.

1. WORK WITH A PARTNER

Research the Mother Earth Water Walkers. Start on their website at: www.motherearthwaterwalk.com and then search local newspapers in Eastern Ontario to find articles about the water walkers. Compile a news file to share with the class (ONE article or newsclip is needed per group of 2 students).

When the file is filled and completed, invite the Student Council and your school Chaplin or the Head of Religion to sit with your class while each of you tell Josephine's story — challenge the school to walk your own watershed one day in the spring and to raise awareness of local water issues.





2. REFLECT ON YOUR OWN

Think about what you have read about Josephine and the Water Walkers. Respond to these questions...

- A) What would you say to Josephine if you could meet her and spend some time with her?
- B) What question would you like to ask Josephine about her water walks?
- C) How can you help to make the waters in your nearest stream, river, pond, or lake clean enough to drink?
- D) What does clean water mean to you?



Kirk Brant speaks in his interview about the importance of fish in his life and he describes how he puts them into his work whenever he can. To be able to catch and eat the fish that we catch, the waters need to be clean and healthy so that the fish will also be healthy. How healthy is YOUR water?

Josephine asks everyone everywhere to walk around their watershed. Would you help to design a logo for a local water walk? Work with a partner. Review what Kirk Brant shared about designing logos.

Sketch some preliminary ideas here. Remember to make good use of line, form, and shape.



Design your logo here. Provide a two-paragraph description of each element of the logo and explain why you chose it. Explain your choice of colours. Make two copies of your logo. Both partners need to sign their description sheet.



Take your sketch pad and a pencil outdoors. Find a comfortable spot and relax. Use your senses to become acquainted with your environment. Close your eyes for a few moments and get acquainted with the sounds of the outdoors. Then, when you are ready, open your eyes and spend a few moments examining your surroundings. Really look at everything.

You will use form lines to begin the sketch of an animal or plant from the natural environment that will become the focal point of your work. Take the time to make sketches from several directions and perspectives. Return to the same place on another day when the weather is different. Sketch your animal or plant again.

Use your sketches to compose a piece of art that reflects what you have learned about form, lines and shapes. Hand in your sketch book, your art piece and be prepared to discuss your ideas.



My Style of Art – Let's Go Outdoors! Student Self-Evaluation

What did I learn about form lines from this assignment?	
What are my strengths in the arts?	
What are my weaknesses in the arts?	
How do I learn best?	
How do I feel when I am composing art outdoors?	
What was easy about this assignment for me?	
What was difficult?	
What would I do different next time?	
Something I liked about the logo assignment was	



BRIAN CYR

Brian is a Métis veteran who shares his love of sash making and its significance to the Métis people.

<u>Link to EOCCC Video - Brian Cyr</u>







About Brian Cyr:

- Brian Cyr is an elder who lives in Winnipeg, Manitoba.
- He is an author of *The Manitoba Métis Veterans, From Buffalo to Battlefields*.
- Brian is also a Métis sash maker.
- Re-connecting with his roots, Brian has pursued the creation of Métis sashes. He finger-weaves a variety of sashes in order to maintain this age-old tradition.
- He was the former Vice-Chair of the St. Norbert Parish, La Barriere Métis Council.
- As a veteran he served in many countries around the world.
- He was honoured in the summer of 2011 with the "Order of the Métis Nation".
- His artistic work is well known. A special piece of this artwork, an authentic replica of Chippewa beadwork, was given as a gift to Prince William, the Duke of Cambridge.

Viewing Questions

- 1. What was the purpose of the Métis sash?
- 2. Why did they change from finger weaving to using the loom to create the sashes?
- 3. Why does Brain weave sashes?
- 4. What does he associate with his ethnicity?





Meet Brian Cyr – Métis Artisan

Catholic Graduate Expectations:

An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
A Reflective and Creative Thinker who recognizes there is more grace in our world than sin and that hope is essential in facing all challenges

Expectations:

France		
Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines;	
	A3. Self-Determination and Nationhood: demonstrate an understanding of the role of sovereignty, self-governance, and nationhood in First Nations, Métis, and Inuit world views, analysing how self-determination is expressed through various art forms and arts disciplines.	
	Foundations C2. Themes and Influences: demonstrate an understanding of past and present themes and influences associated with First Nations, Métis, and Inuit art making, as reflected in a variety of art works/productions.	
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.	
	A3.1 explain how the concepts of sovereignty, self-governance, and nationhood are expressed through a variety of First Nations, Métis, and Inuit art forms analysing the purpose and function of these art forms in social policy and/or the representation of world views. A2.3 explain how the form, materials, and/or techniques used in various First Nations, Métis, and Inuit art works/productions have	





been selected by the artist(s) to express a perspective or communicate a message about gender and gender roles.

Foundations

C2.3 describe, on the basis of research, some past and present technological and cultural influences on First Nations, Métis, and Inuit art making.

Prior/Pre-learning:

1. Prepare an outline of the mini unit for the students to view.

Activity 1 - They Call Me Métis- What Do They Call You? – Students read a selection on Métis identity; reflect upon their own heritage and identity; and are introduced to the mini-unit.

Activity 2 - Symbols of a Proud and Sovereign Nation - Students read a selection that describes Métis symbols; prepare a small poster to illustrate the Métis symbols; begin to compile a visual description of their own family's symbols – flag/banner, recipes, celebrations, etc.

Activity 3 - Finger-Weaving 101 - History of the Métis Sash - Students read a selection that describes the history of the Métis sash (the ceinture flechee) and view the DVD and slides of various designs; students design and plan a mini-ceinture to represent themselves and their family; students view a how-to clip and begin to weave.

Activity 4 – Finger-Weaving 101- Family Bracelets/Neckties - Students finger-weave a bracelet or necktie that describes their own culture/heritage.

Activity 5 - The Beauty and History of Floral Beading - Students are introduced to floral beading as one expression of Métis culture and heritage; students view Christi Belcourt's website to gain an understanding of beading and are provided with a brief review of Gary Johnson's handout (Métis Beadwork Some Hints for Overlay Beadwork); several samples of floral beading are shown. Students research local flowers and plants and begin to design their own beadwork based on local flora.

Activity 6 & 7 - Beading 101 – We Bead Our Designs – Studio class – Students transfer their designs onto felt or velveteen and begin to bead.

Activity 8 - Métis – Music is the Heart of Our People – Students are introduced to Métis music as a symbol of culture; students view the DVD of Jaime Morse; fiddle music clips and jigging are viewed; students view the clip of how to play the spoons; students practice playing along to a variety of fiddle selections.





Activity 9 - Meet a Métis Role Model - Students research a Métis role model (with a partner) and prepare a short presentation on the person to share at the celebration.

Activity 10 - Celebration — A Sharing of Cultures - Students come together to share what they have learned; each student presents their work and shares their personal culture/heritage story with the class; students reflect upon what they have learned about the Métis people's sense of identity and what they have learned about themselves.

2. Copy the student worksheets for this activity.



Suggested Learning Activity:

They Call Me Métis – What Do They Call You?

- 1. Outline the entire unit to the class, sharing the expectations and the student responsibilities for success. Students will a) complete all readings, research activities, and worksheets; b) prepare a display to illustrate their own heritage and culture (symbols, unique contributions to the community, etc.) which will also include their family banner or flag; woven family bracelet or necktie; sample of beading; student participation in playing the spoons to accompany jigging music; Métis Role Model research assignment; and reflections on their learning.
- 2. View the DVD of Brian Cyr and ask students to listen to the pride in his voice and to find evidence of how proud he is to be a Métis man. Discuss what students note record their comments for future reflection when students begin to develop their own family story.
- 3. Share the YouTube clip of the history of the Métis people at http://www.youtube.com/watch?v=J3bLmco3li0 (4:29) to provide students with some background on the beginnings of the Métis people and their contribution to Canada.
- 4. View the video clip of Christi Belcourt, a Métis artist from Ontario, as she discusses what her heritage means to her and introduces us to Métis art and Métis artists.
 http://www.Métismuseum.ca/resource.php/06753 . Discuss Christi's understanding of the importance of Métis art.
- 5. Student Worksheet Copy this for each student. Read the selection and discuss the uniqueness of being a Métis.

Brian Cyr is a proud Métis man. But who is a Métis and where can we find them? The Métis are one of the First Nation groups of Canada that grew up during the 1700 and 1800's from the marriages of European traders and voyageurs and the First Nations women from the communities that were located along the waterways of Canada. Today Métis communities can be found throughout Canada (see Councils Map - Métis Nation of Ontario (Métisnation.org) for Métis communities in Ontario).

Both the Northwest Company (founded by Scottish immigrants to Canada and filled with French-Canadian voyageurs and adventurers from many European countries looking to make their fortunes in the new world) and the Hudson Bay Company (based in England, and filled with British boatmen and traders) actively encouraged the men to find a 'country wife' (a First





Nations woman) who would be able to speak the language of the Nation in the fur trade area and who could cook, care for, and obtain food and furs for the men.

The Hudson Bay Company refused to allow 'European' women to come to the fur trade factories in James Bay and would not allow the country wives to return to England with their husbands, but the company provided a pension for the country wives and their children and encouraged them to continue to live at the fur trade factories and posts. The women and their daughters became very important entrepreneurs, while the boys became clerks and received an education so that they could work in the company- without them the Hudson Bay Company would not have been successful.

The Northwest Company based in Montreal would not allow European women to accompany the canoes to the north, although the country wives could retire with their husbands to Quebec if they chose. Again, pensions and health care were provided at the end of a voyageur's service to the company, to ensure that the country wife and her children were provided for.

The two huge fur trade companies wisely encouraged these liaisons because the woman's family and community would be loyal to the voyageur or boatman and would bring their furs to trade with his company. The wife's community felt obligated to look after the 'baymen' and 'nor-westers' during the long, cold winters because their First Nation values and traditions were to be kind and caring to everyone in the community.

The children of these 'country marriages' are the Métis – a proud people who could walk in both worlds; who could speak both the white man's words and the language of the country; who were educated in both the white man's ways as well as the ways of their First Nations communities; who were self-sufficient and knowledgeable of the land and the waters; who were at home in the forest and the plains. These children grew up in the fur trade and became integral to the success and profits of the far-off companies. The Métis children and their grandchildren and great grandchildren built the western regions of Canada and settled the land. Without the Métis, western Canada would not be part of Canada today- it was the Métis and their settlements in Manitoba, Saskatchewan, and Alberta under the leadership of Louis Riel in the 1800's, that established a Canadian presence on the prairies at a time when the American government was actively seeking new lands and resources for their own pioneers to develop. The Métis hunters who followed the buffalo, learned from their First Nation grandparents how to hunt, and trap. From the buffalo, the Métis women made pemmican – a food so rich in nutrients and calories that it became the main, dependable source of food that fuelled the trade, feeding the paddlers through their three-month journeys to and from the northwest and providing constant winter survival food for those who lived at the forts. The early 1800's fur trade records tell us that over 100,000 pounds of pemmican were purchased from the Métis living along the Red River area of Manitoba in one year alone and that by 1850 over 200,000 pounds of pemmican were purchased yearly and carried and paddled back to forts to feed the fur trade. Pemmican is a special very high calorie super food that came to us from the First





Nations of the prairies- buffalo meat was dried and then mixed with dried berries and fat and pounded and pounded into a paste that was then stored in animal skin containers and carried with the paddlers and hunters. One small handful of pemmican had over 5000 calories and would easily sustain a voyageur or boatman over the 16 hours of portaging and paddling as furs and trade goods were moved from Montreal and James Bay to the northwest and back again.

The men and the women of the Métis communities have always worked very hard, but they have also found time to develop their own unique artistic expressions of their culture through their music, dance, weaving, and beading. Today you will find Métis communities throughout Canada, located throughout the watersheds that once led the canoes of the fur trade from the first settlements in the east to the west coast of British Columbia. The history of Canada would be very different today if it were not for the presence and the determination of the Métis men, women and children. The Métis call themselves the first true Canadians and they continue to be a vibrant and valued People.

- 6. Discuss the reading with the class. Have students reflect upon what they have read, by responding to the questions at the end of the reading. Encourage students to share their responses with the class. Share the Manitoba Métis Federation website culture section with the class at https://www.mmf.mb.ca/our-culture. This website provides a quick review of each cultural item.
- 7. Outline the work the students will do to honour their own heritage and background through the remainder of the unit.
 - Students will choose something from home that will symbolize their own culture and traditions. They will bring the item to the culminating activity and describe it to the class as part of their oral presentation.
 - Students will create their own family banner or flag and be able to describe the reasons for their choice of colours and symbol.
 - Students will illustrate the Métis symbols that accompany the student worksheet no.2 as part of their display.
 - Students will design and create a family bracelet or necktie made by finger-weaving following the instructions provided. The student will be able to identify and explain their choice of colours and pattern in the finger-weaving.
 - Students will design and create a sample of floral beadwork on a piece of felt or velveteen, using flowers and plants from the community as their model, and following the instructions that are provided.
 - Students will learn how to play the spoons and will participate in a celebration of Métis song and dance by accompanying the fiddle music with their spoons.
- 8. Introduce the idea of the celebration of sharing our uniqueness as a culminating activity.





Suggested Assessment:

- Create a rubric with the students to be used in assessing their display and their collection of family heritage symbols. A medicine wheel rubric is included with the student worksheets and this could be used to frame the rubric.
- 2. Students will contribute regular reflections to their learning as they work through these activities and creative works will be added to their portfolios. These items may be used in assessing learning.
- Gather the student worksheets and reflections.
- 4. Use anecdotal comments as students present their work orally to the class and as a check of their active participation.

Other Resources:

Métis Nation of Ontario 500 Old St. Patrick Street Ottawa, Ontario K1N 9G4 1-613-798-1488 1-800-263-4889

(Teachers are encouraged to contact the Métis Nation of Ontario to request resources and/or up-to-date info and lists of speakers and presenters who could attend)

Web Resources:

https://www.Métisnation.org

<u>https://www.manitobaMétis.com/</u> Manitoba Métis Resource Centre website- excellent site for teacher info and for student research.

<u>www.Métismuseum.ca/media/document.php/00745.pdf</u> Traditional Métis clothing – by Patrick Young- excellent description of clothing and beading that decorated the clothing. Check this website for other descriptions and information...great background info for student and teacher.

<u>http://christibelcourt.com/</u> - Christi Belcourt (see activity 5, 6, and 7 for more work about Christi) discusses Métis identity.





https://youtu.be/39vaRyQe5ok McMichael's Chief Curator Sarah Milroy in conversation with artists Christi Belcourt and Bonnie Devine as they discuss upcoming projects at the McMichael and contemporary Indigenous art practice and activism today.

https://youtu.be/1003mCpE5aY - Canada film board 1 minute vignette about a traditional Métis men's coat showing the designs and porcupine quillwork.

http://www.youtube.com/watch?v=J3bLmco3li0 - History of the Métis people (4:29)



They Call Me Métis – What Do They Call You?

Brian Cyr is a proud Métis man. But who is a Métis and where can we find them? The Métis are one of the First Nations groups of Canada that grew up during the 1700 and 1800's from the marriages of European traders and voyageurs and the First Nations women from the communities that were located along the waterways of Canada. Today Métis communities can be found throughout Canada (see https://www.Métisnation.org/community-councils-map/ for Métis communities in Ontario).

Both the Northwest Company (founded by Scottish immigrants to Canada and filled with French-Canadian voyageurs and adventurers from many European countries looking to make their fortunes in the new world) and the Hudson Bay Company (based in England, and filled with British boatmen and traders) actively encouraged the men to find a 'country wife' (a First Nations woman) who would be able to speak the language of the Nation in the fur trade area and who could cook, care for, and obtain food and furs for the men.

The Hudson Bay Company refused to allow 'European' women to come to the fur trade factories in James Bay and would not allow the country wives to return to England with their husbands, but the company provided a pension for the country wives and their children and encouraged them to continue to live at the fur trade factories and posts. The women and their daughters became very important entrepreneurs, while the boys became clerks and received an education so that they could work in the company- without them the Hudson Bay Company would not have been successful.

The Northwest Company based in Montreal would not allow European women to accompany the canoes to the north, although the country wives could retire with their husbands to Quebec if they chose. Again, pensions and health care were provided at the end of a voyageur's service to the company, to ensure that the country wife and her children were provided for.

The two huge fur trade companies wisely encouraged these liaisons because the woman's family and community would be loyal to the voyageur or boatman and would bring their furs to trade with his company. The wife's community felt obligated to look after the 'baymen' and 'nor-westers' during the long, cold winters because their Indigenous values and traditions were to be kind and caring to everyone in the community.

The children of these 'country marriages' are the Métis – a proud people who could walk in both worlds; who could speak both the white man's words and the language of the country; who were educated in both the white man's ways as well as the ways of their First Nations communities; who were self-sufficient and knowledgeable of the land and the waters; who were at home in the forest and the plains. These children grew up in the fur trade and became



EASTERN ONTARIO CATHOLIC CURRICULUM CORPORATION

integral to the success and profits of the far-off companies. The Métis children and their grandchildren and great grandchildren built the western regions of Canada and settled the land. Without the Métis, western Canada would not be part of Canada today- it was the Métis and their settlements in Manitoba, Saskatchewan and Alberta under the leadership of Louis Riel in the 1800's that established a Canadian presence on the prairies at a time when the American government was actively seeking new lands and resources for their own pioneers to develop.

The Métis hunters who followed the buffalo, learned from their First Nations grandparents how to hunt and trap. From the buffalo, the Métis women made pemmican – a food so rich in nutrients and calories that it became the main, dependable source of food that fuelled the trade, feeding the paddlers through their three-month journeys to and from the northwest and providing constant winter survival food for those who lived at the forts. The early 1800's fur trade records tell us that over 100,000 pounds of pemmican were purchased from the Métis living along the Red River area of Manitoba in one year alone and that by 1850 over 200,000 pounds of pemmican were purchased yearly and carried and paddled back to forts to feed the fur trade. Pemmican is a special very high calorie super food that came to us from the First Nations of the prairies- buffalo meat was dried and then mixed with dried berries and fat and pounded and pounded into a paste that was then stored in animal skin containers and carried with the paddlers and hunters. One small handful of pemmican had over 5000 calories and would easily sustain a voyageur or boatman over the 16 hours of portaging and paddling as furs and trade goods were moved from Montreal and James Bay to the northwest and back again.

The men and the women of the Métis communities have always worked very hard, but they have also found time to develop their own unique artistic expressions of their culture through their music, dance, weaving, and beading. Today you will find Métis communities throughout Canada, located throughout the watersheds that once led the canoes of the fur trade from the first settlements in the east to the west coast of British Columbia. The history of Canada would be very different today if it were not for the presence and the determination of the Métis men, women, and children. The Métis call themselves the first true Canadians and they continue to be a vibrant and valued People.

Based on material from the following websites:

www.Métisnation.org www.Métismuseum.ca





They Call Me Métis - What Do They Call You?

Respond to the following reflections and be prepared to discuss your thoughts with the class.

- 1. The Métis people are unique in Canada as the children of the First Nations women and the European men who came to this new land. They have a rich heritage that continues to thrive today. What values do you think have helped the Métis people to be so strong?
- 2. How might Canada be different today if the Métis had not taken such an active leadership role in ensuring that the western lands became provinces and part of the new country or if they had not supplied the fur trade with food and furs?
- 3. Comment on the role of women in the community.
- 4. Use the Ontario Métis website to make a list of the Métis communities that are found in Ontario. Where is the nearest Métis community to your school?
- 5. Your family also has a heritage that may include a blending of cultures and traditions. Think about your family and identify some of these blends that make your family unique. Where did you come from and what are some of the traditional and cultural blends that have combined to make you who you are today? How do you celebrate these cultural blends in your family?
- 6. What symbols would you say represent your family's traditions and culture? Choose one symbol that you can share with the class at the celebration and begin to put together a presentation that will introduce your family to the class. Talk to your relatives to discuss your heritage and ancestors.





Student Worksheet Activity # 1

Checklist for Métis Mini Unit

The following items will be handed in for assessment at the completion of this mini unit:

Item Description	Date	Teacher Comments
	Completed	
Activity 1 - Reading and		
Worksheet		
Reflection		
Activity 2 - Reading and		
Worksheet - Métis Symbols		
Reflection		
Activity 2 - Family Symbols Display		
Reflection		
Activity 3 - Reading and		
Worksheet		
Reflection		
Activity 4 - Finger-weaving Sample		
Reflection		
Activity 5 - Worksheet and Margin		
Decorations		
Reflection		
Activity 5-7 - Floral Research		
Worksheet		
Reflection		
Activity 5-7 - My Final Beading		
Sketch/design		
Activity 5-7 - Floral Beading		
Reflection		
Activity 7 – Floral Beading Project		
Activity 8 - Métis Music and		
Playing the Spoons		
Activity and Reflection		
Activity 9- Métis Role Model		
Research Assignment		
Activity 10 – Celebration of all		
Things Métis		



Symbols of a Proud and Sovereign Nation

Catholic Graduation Expectations:

A Self-Directed, Responsible, Lifelong Learner who examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities
A Caring Family Member who values and honours the important role of family in society

Expectations:

Overall Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.

A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.

A3. Self-Determination and Nationhood: demonstrate an understanding of the role of sovereignty, self-governance, and nationhood in First Nations, Métis, and Inuit world views, analysing how self-determination is expressed through various art forms and arts disciplines.

Creating and Presenting

B2. Elements and Principles: apply key elements and principles from various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works, including integrated art works/productions.

Art and Society

D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created.





D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.

Specific Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1.2 identify and explain a variety of recurrent symbols and themes related to the land and the natural world in First Nations, Métis, and Inuit art forms drawing on evidence from several different art works/productions to analyse how spiritual and personal connections to the land inform artistic expression.

A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists and early Métis artists, drawing on evidence from several different art forms.

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and difference.

A3.1 explain how the concepts of sovereignty, self-governance, and nationhood are expressed through a variety of First Nations, Métis, and Inuit art forms analysing the purpose and function of these art forms in social policy and/or the representation of world views.

Creating and Presenting

B2.2 select and apply elements and principles found in First Nations, Métis or Inuit art works from various arts disciplines to create art works of personal and/or cultural significance.

B3.3 integrate tools, techniques, and/or technologies from more than one arts discipline to create an integrated artwork/production that communicates a specific message about an issue affecting First Nations, Métis, or Inuit communities.

Art and Society

D2.1 analyse the role of art in promoting renewal and healing within First Nations, Métis, and Inuit communities, drawing on evidence from several different art forms and arts disciplines.





D1.3 analyse various social and/or political messages communicated by the work of emerging and established First Nations, Métis, and Inuit artists drawing on their knowledge of the social context within which a specific artwork was produced.

Prior/Pre-learning:

- 1. It is recommended that teachers preview the www.Métisnation.ca and www.Métisnation.org websites which contain a wealth of background information on the Métis Nation as well as the symbols that speak to the Nation; many beautiful examples of the artwork of the People; interviews with members of the Nation; and a resource list. These websites will also be essential to students who are researching samples of art and artisans.
- 2. Prepare the student handout (see below) and discuss each symbol with the students.
- 3. Explain the activity to the class, and work with the students to produce a rubric that you will use to evaluate their learning.

Suggested Learning Activity:

- 1. Discuss the meaning of "symbol" with the class and ask for examples of symbols that are important to them hockey logos; flags; banners; special items of clothing school uniform; etc. Discuss the meaning of the word "Sovereign" and help students develop an understanding of why it is so important to the Métis people to be seen as a 'Sovereign Nation".
- 2. Read the selection from the student worksheet "Symbols of a Proud and Sovereign Nation" with the class and discuss each section as it is presented.
- 3. Review the student actions that need to be completed with the worksheet and remind students to spend some time thinking about the reflection questions. Introduce the student task of preparing a display of symbols and items that will reflect each individual student's family traditions and culture. Provide time for students to begin to develop their ideas for individual symbols.
- 4. With the students, create a rubric to be used in assessing student learning throughout this activity. Provide students with a copy of the rubric that they may refer to as they work on their personal display of culture and tradition.





5. Provide students with poster-sized paper and materials that they can use to illustrate the handout, following the instructions that they are given.

Suggested Assessment:

- 1. Devise a rubric with the students to be used in evaluating their display and their collection of family heritage symbols.
- 2. Gather the student worksheet and reflection.
- 3. Use anecdotal comments as students present their work orally to the class and as a check of their active participation.

Other Resources:

Web Resources:

https://www.metismuseum.ca/resource.php/00745 - Traditional Métis clothing – by Patrick Young- excellent description of clothing and beading that decorated the clothing. Check this website for other descriptions and information...great background info for student and teacher.

http://www.Métismuseum.ca/resource.php/06753 - Christi Belcourt discusses Métis identity (see activity 5,6, and 7 for more work about Christi). This site also contains a variety of short video clips that speak to Métis Identity today. If the page is not accessible on your computer, go to the Métismuseum.ca main website and search for video clips.





Symbols of a Proud and Sovereign Nation

In the golden age of the Métis Nation, circa 1816-1869, many of the sons of the Métis were sent east to be taught by the nuns and priests in Montreal. They learned how to walk in the world of their fathers, and they often became clerks, and traders for the companies. "The Métis in the west traversed the landscape of present-day Western Canada and the American Great Plains in Red River Carts, hunting and providing for a growing population". In fact, among the First Nations, the Métis were known as "Half-Wagon Men" in the common Plains sign language because of their extensive use of Red River carts for trading and resource gathering purposes. The Red River cart has always been an indelible symbol of Métis culture and nationhood. The Red River cart could haul 500kg of buffalo meat, pemmican, or merchandise and you could hear it coming for many kilometres across the prairies because the wheels were made from wood and no grease was used on the axle as it turned the wheels.

The Métis have developed their own beautiful language (Michif) from a mix of Cree and French, and English; blended the music of Europe (the fiddle) with their First Nations drumming and dancing into our famous jigs and reels and the complicated quick steps of jigging; have created a unique way of life that has helped keep them strong through a century of hardships at the hands of the Canadian government."

The Métis flag speaks to the world of the unique place in history that the People have made. The red or blue flag symbolizes the coming together of the European and Native parents to form a new group — and so there are two circles on the flag that are joined in the middle in the mathematical symbol for infinity. The symbol tells all that the Métis will continue forever."

The Métis sash, also known as the ceinture fleche in honour of the communities in Old Quebec who quickly adopted the finger weaving skills of the Native women, is a present-day reminder of the strength of the Métis nation. The sash is a combination of important colours – red, blue, green, white, yellow, and black strands of fibre that are woven together to create a garment that is very strong and durable. The sash reminds today's people of the hard work and courage of their ancestors who carried incredibly heavy packs over portages and paddled them down the rivers and lakes of the northwest. The sash tells the world that when you combine individuals (strands) together and weave them into one, the resulting item is not only beautiful and strong, but also a reminder of how we can combine different entities into one community for the betterment of all.





The Métis Nation believes that the Creator has given us twelve gifts that we are to honour during our life – the gifts are: tolerance; respect; love; kindness; strength; sharing; balance; caring; courage; honesty; Mother Earth; and patience.

The First Nations women who married those early traders and voyageurs and canoemen brought with them many skills to their new life. They were adept at preparing and tanning hides and making simple garments that lasted for years. It was the women who snared rabbits and small game that was used to feed the traders and Europeans in the trading posts. The women prepared the pemmican from the buffalo hunt. They also grew and tended the gardens that grew potatoes, corn, and vegetables which were used to feed everyone at the trading post. The women taught their daughters to be the heart of their home and community. The daughters learned to bead, to weave, to prepare clothing, to cook, and to keep the family strong. The women and their daughters tended the fish nets and dried the fish for storage. It was very important to have First Nations women around the post. They created beautiful designs with plant dyes and porcupine quills and plant fibres that they used to decorate the garments. They knew the medicine plants that grew around their communities, and they kept their families healthy by using these plants for healing at a time when there were no medical doctors or hospitals in the north country. They were familiar with the animals and plants that were used as food and knew how to preserve them through the winters. They had an understanding that vitamin C was needed in the winter and so they preserved berries by drying them and mixing them with meat into pemmican to prevent scurvy – the disease that caused discomfort and death to so many of the early European arrivals. The women were good mothers, and their sisters, aunties and grandmothers were close by to help raise their children-'It takes a community to raise a child' was a common understanding to them. The women enjoyed decorating their clothing and containers with shells, caribou and moose tufting, handmade beads, and porcupine quills. They used floral patterns that came from the plants that grew nearby their homes. When the traders arrived in the northwest, the women quickly adopted the glass beads, metal needles, and silk threads to enhance their designs. From their European partners and from the Gray Nuns and the missionaries who came to the northwest, they learned of embroidery work, and they adapted this into their handwork. The results are the beautiful floral design patterns that are evident on vests, dresses, bags, and moccasins today. The other First Nations in the west called the Métis the "Flower Beadwork People" and museums around the world contain samples of the meticulous colourful beading of the Métis women. All these skills have been passed down through the generations to the Métis children of today, who can be found in communities across the country, and who carry their heritage with great pride and honour of their great-great grandmothers.





Métis men and young men worked very hard to become excellent hunters and providers for their families. They served as scouts for the fur traders, leading the European explorers through the many rivers and lakes of the northwest through the mountains to the coast of British Columbia, and north to the Arctic. The men had a military-type of system for the buffalo hunt, and everyone knew their role and responsibility. They took great pride in their work as hunters, trappers, and fishers. Métis men knew the land and the animals that lived on the land. They knew the waters and were adept paddlers. They were the middlemen in the fur trade and were critical to the economic success of the Hudson Bay Company and the Northwest Company. The Métis men were great businessmen who enjoyed negotiating and bartering supplies for furs and pemmican. Without their continued support and help, the trading posts and the traders would not have been able to survive the winters.

Based on material from the following websites:

www.Métisnation.org www.Métismuseum.ca



Symbols of a Proud and Sovereign Nation

- 1. Read the worksheet and illustrate each symbol in the space provided. Use a sheet of poster-sized paper, turned on its side. Divide the sheet of poster paper in half. The top half of the page needs to be divided into 5 sections and the bottom half of the page into two sections. Illustrate each of the five symbols on the top half of the page. Use the www.Métisnation.ca and other Métis websites (www.Métisnation.org) for illustrations of each symbol. Use the bottom half of the page to illustrate the different roles and work that was done by the women and girls in the first space; and the roles and work that was done by the men and boys in the second space. Make sure you title your page "Symbols of a Proud and Sovereign Nation —the Métis" and put your name on the page.
- 2. Think about your own family and heritage. Think about the symbols that you might use to represent your culture and heritage. Illustrate your culture and heritage by creating a flag or banner (describe the colour and design and what each means); special clothing; celebrations unique to your family/culture; handwork (embroidery, sewing, etc.) unique to your family/culture; language; family recipe(s); other symbols. You may use any medium that you choose for your illustrations, and you are encouraged to bring and display artifacts and samples of your culture and heritage as part of your unique display. Create a display of your own culture and share it with the class during the culminating activity. Your display must be 3-dimensional (you may use a science-board or box or suitcase etc.)
- 3. Reflection How does your heritage and cultural background affect who you are today? What values are most important to you? Think about these questions as you work on creating your personal display. Look at your display when it is completed and reflect on how you celebrate your uniqueness as an individual and as a family.





Finger Weaving 101 – History of the Métis Sash

Catholic Graduate Expectations:

CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others			
CGE5g	A Collaborative Contributor who achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others			
CGE6c	A Caring Family Member who values and honours the important role of family in society			

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.
	Creating and Presenting B2. Elements and Principles: apply key elements and principles from various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works, including integrated art works/productions.
	Art and Society D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created. D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1.2 identify and explain a variety of recurrent symbols and themes related to the land and the natural world in First Nations, Métis, and Inuit art forms drawing on evidence from several different art





works/productions to analyse how spiritual and personal connections to the land inform artistic expression.

A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists and early Métis artists, drawing on evidence from several different art forms

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.

A2.3 explain how the form, materials, and/or techniques used in various First Nations, Métis, and Inuit art works/productions have been selected by the artist(s) to express a perspective or communicate a message about gender and gender roles.

Creating and Presenting

B2.2 select and apply elements and principles found in First Nations, Métis or Inuit art works from various arts disciplines to create art works of personal and/or cultural significance.

Art and Society

D2.1 analyse the role of art in promoting renewal and healing within First Nations, Métis, and Inuit communities, drawing on evidence from several different art forms and arts disciplines. D2.2 analyse the role of art in supporting reconciliation and justice for First Nations, Métis, and Inuit communities within Canadian society, drawing on evidence from several different art forms and arts disciplines.

Prior/Pre-learning:

- 1. Review the information on the Métis sash from the Métis B.C. Nation website https://www.mnbc.ca/mnbc-ministries/mochl/
- 2. Read the student worksheet to become familiar with the background information on the Ceinture Flechee (the Métis sash).
- 3. Prepare several examples of finger-woven friendship bracelets that illustrate different patterns as samples for students to examine.

Required Materials: Variety of colours of embroidery floss; safety pin – one per student; clipboard per person or piece of masking tape; patterns (see various websites and YouTube references; worksheet for planning and designing bracelet or necktie)





Suggested Learning Activity:

- 1. Review Brian Cyr's interview DVD selection with the class. Discuss the history of the Métis sash and the meaning of the colours that are used in constructing a sash. Show the class the pictures of the various ceintures and historical sashes that can be found in museums and collections. There are good examples on the websites and also in the PowerPoint (Pg. 166, Link to view PowerPoint, Link to download PowerPoint) that accompanies this activity. Look for the individual patterns in the design work. View https://www.metismuseum.ca/fingerweaving/ to learn about historical finger weaving techniques.
- 2. Provide students with individual copies of the worksheets. Share the information from the student worksheet with the class and discuss each section as it is read. Remind students that they must hand in the worksheet and the readings with their work at the completion of the mini unit. The reading and discussion of this section and the viewing of sample sashes and instructions on how finger-weaving came to be will take up the majority of the class time. If possible, provide students with time to research some of the sites about finger-weaving before they begin their challenge.
- 3. Introduce the challenge activity to the class. Students will design and make a finger-weaving that will represent their family and their values, using embroidery floss. With the class, prepare a list of colours that are available to be used. Students decide individually which colours they will use and what values or ideas each colour will represent. They complete a worksheet to identify their colours and the meaning of each colour. Provide students with time to choose a pattern from the website or let them find a pattern on the internet which appeals to them (see the various websites in the resource section).

http://www.how-to-make-jewelry.com/double-friendship-bracelet-pattern.html

- 4. Put the websites up on the whiteboard for students to follow as they set up their bracelet patterns or copy the patterns for students to use. Another website students may find helpful is http://www.wikihow.com/Make-a-Friendship-Bracelet, a how-to site with basic instructions. Students who are familiar with the technique in making a bracelet may enjoy the intermediate lessons on YouTube such as http://www.youtube.com/watch?v=wutj-jxhXTg which describes a rainbow arrow pattern; and http://www.youtube.com/watch?v=YLtHIIO3Nyg the stacked diamond pattern as well there are many more patterns available on YouTube that students can follow.
- 5. Demonstrate a simple forward and backward knot for students. It is helpful to show them how to do several rows of a simple design. Here is a very helpful YouTube instruction of making the basic knots http://www.youtube.com/watch?v=XfieU9Pv4Sw. Students complete their worksheet, identifying the pattern and the colours they will use and their order. Students



EASTERN ONTARIO CATHOLIC CURRICULUM CORPORATION

may choose to use all of the colours, or just some, repeating those colours that appeal to them according to their design and ideas.

- 6. Students choose their floss and cut each colour to the length they will need about 150cm length of each piece of floss. Follow the instructions from the website to prepare the colours for tying the knots. Remember to gather all the colours together and then fold them in half and tie a loop at the middle. If students have a clipboard, it is a good support for holding the loop and for spreading out the individual strands. Small pieces of masking tape can be used to tape the strands to the clipboard. Alternatively, students may use tape on the desk or table to secure the knot as they begin their work-this controls the tension that is needed to create the bracelet. Students record the order of the colours that they will be using in their design.
- 7. Students spend the remainder of the class working on their bracelet.

Suggested Assessment:

- 1. Gather/check student worksheets to ensure that everyone has completed the planning phase of their bracelet before the end of the class.
- 2. Choose from the medicine wheel rubric those areas that will be assessed in this activity.
- 3. Anecdotal comments on student participation and organization of their work.

Other Resources:

Web Resources:

https://www.mnbc.ca/mnbc-ministries/mochl/- British Columbia Métis website - excellent reference for teacher and student

https://www.mnbc.ca/wp-content/uploads/2020/06/The_Jig_Is_Up.pdf - British Columbia Métis website - The Jig Is Up -The Ultimate Métis Youth "Adulting" Resource Guide.

http://www.how-to-make-jewelry.com/double-friendship-bracelet-pattern.html - one of many possible friendship bracelet websites - contains a variety of patterns that are rated according to difficulty for students – also contains simple to follow directions and instructions and video clips for illustrating.

<u>http://www.wikihow.com/Make-a-Friendship-Bracelet</u> - more instructions on how to make a bracelet





<u>http://www.youtube.com/watch?v=XfieU9Pv4Sw</u> - excellent basic knotting instructions for beginners

<u>http://www.youtube.com/watch?v=wutj-jxhXTg</u> - the rainbow arrow pattern instructions (intermediate)

<u>http://www.youtube.com/watch?v=YLtHIIO3Nyg</u> - the stacked diamond pattern instructions (intermediate)

http://www.Métismuseum.ca/resource.php/02396 - Advanced Métis Finger Weaving video by Karon Shmon



Finger Weaving 101: The History of the Métis Sash

The art of finger-weaving has been researched and found to have had its beginnings thousands of years ago in the First Nations cultures and Nations of North and South America. As well, there is evidence that finger-weaving was also known and used in Norway with the Sami People. When the settlers and the voyageurs arrived on the shores of Turtle Island (North America) they admired the belts, hair ties, and garters that were worn by the First Nations people and soon adapted them and the finger-weaving technique as part of their clothing. At that time, the predominant colours in a traditional sash were red, yellow, blue and green and white, and the colours depended on the ability of the finger-weaver to find the appropriate plant dyes to colour the fibres being used. In South America, the Ilama and alpaca provided wool for weaving. Other Nations used the plant fibres and animal hair available to them in their area. Colours often reflected clan membership and porcupine quills and shells embellished the weaving.

At the beginning of the fur trade, during the 1700's, wool from Europe was very popular in North America and became the favoured material for finger-weaving among the First Nations women. In the parishes of Quebec, where most of the French voyageurs called home, the settler women quickly learned the technique for weaving the ceinture flechee or the 'Assomption sash' that was part of each young voyageur's outfit. The 'mangeur du lard' (the young voyageur who was signed on to paddle supplies from Montreal to Thunder Bay and who returned home in the fall) was often between the ages of 12 and 15, short and stocky, someone who did not take up much room in the 10 metre long canot-du-maitre (the eighteen wheelers of the waterways that carried tons of freight from Montreal up to Thunder Bay and returned with beaver pelts to Montreal). In some years, over half of the canoe brigade members did not return from their adventure to Fort William along the shores of Lake Superior – the adventure was filled with danger. The young voyageur's mother or sweetheart usually wove a sash and used family or parish colours in the weaving. The individual who wove the sash always made sure there was a small flaw in it because only the Creator could make something perfect. If the voyageur was drowned or lost between Montreal and Thunder Bay or within the northwest, the sash could be sent back as a means of identifying the voyageur to his family.

The traditional sashes were often up to 3 metres in length and 20-25cm wide. Sashes were multi-functional. The voyageur used the sash wrapped around his waist as a support while portaging three 45kg packs at a time. The sash could be wrapped around the packs or used as a tump line. The sash was wide enough to wrap around the voyageur at night and because it was made from wool, it served as a blanket for the young voyageur who had to sleep under a canoe. The woolen sash kept the voyageur warm even if it was wet and could be used for first aid to help stop bleeding and to bandage a wound. The sash could be used as a rope to help haul a 'canot-du-maitre' through the rapids.





By 1800, a group of women and young girls in the Assomption area of Quebec were hand-weaving sashes (ceintures) by the hundreds for the Northwest Company to use as trade items, and the familiar red, yellow, blue, green, and white sashes and garters could be found throughout the northwest from Fort William to British Columbia and to the far north. By 1830, thousands of the sashes were being constructed on looms in Europe at a fraction of the cost of hand-weaving them in Quebec, and many of the traditional patterns were replaced by the standard coloured sash that is still available today as reproductions.

The Métis settlements that grew up in Manitoba and Saskatchewan and Alberta adopted and adapted the sashes for themselves and identified themselves as Métis through the sash. The Métis mothers and daughters were very talented at weaving the sashes and the traditional lightning, arrow, and rainbow patterns continued to be used. Plant dyes created vibrant reds, blues, purples, orange, yellows, greens, and blacks as well as white.

The colours of today's Métis sash have significant meanings to the People:

- Red is for the blood of the Métis that was shed through the years while fighting for our rights.
- Blue is for the depth of our spirit
- Green- is for the fertility of a great nation
- White is for our connection to the earth and our Creator
- Yellow is for the prospect of prosperity
- Black is for the dark period of the suppression and dispossession of Métis land

First Nations people have an understanding that weaving or braiding strands together (as with sweetgrass braids) makes each individual strand or component stronger. Imagine what thoughts are going through Brian Cyr's mind as he weaves each of the colours together to make the sash- each colour reminds him of those values that have such meaning to his culture. As the sash grows in length, so does Brian's understanding of how each element or component of the sash grows stronger when it is combined. The physical process of finger-weaving the sash helps the weaver to establish and confirm those values that are so important to the culture.

Based on material from the following websites:

www.Métisnation.org www.Métismuseum.ca





Finger-Weaving 101 – A Family Bracelet/Necktie

Catholic Graduate Expectations:

An Effective Communicator who reads, understands, and uses written materials effectively		
A Reflective and Creative Thinker who creates, adapts, evaluates new ideas in light of the common good		

Expectations:

Overall Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.

A3. Self-Determination and Nationhood: demonstrate an understanding of the role of sovereignty, self-governance, and nationhood in First Nations, Métis, and Inuit world views, analysing how self-determination is expressed through various art forms and arts disciplines.

Creating and Presenting

B1. The Creative Process: apply the creative process individually and/or collaboratively to create art works, including integrated art works/productions, that draw on their exploration of First Nations, Métis, and Inuit perspectives to express their own personal world views, histories, or cultures.

B2. Elements and Principles: apply key elements and principles from various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works, including integrated art works/productions.

Art and Society

D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created.





D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.

Specific Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A2.3 explain how the form, materials, and/or techniques used in various First Nations, Métis, and Inuit art works/productions have been selected by the artist(s) to express a perspective or communicate a message about gender and gender roles.

A3.1 explain how the concepts of sovereignty, self-governance, and nationhood are expressed through a variety of First Nations, Métis, and Inuit art forms analysing the purpose and function of these art forms in social policy and/or the representation of world views.

Creating and Presenting

B1.1 individually and/or collaboratively, use a variety of strategies to generate ideas to address a creative challenge through exploration of First Nations, Métis, and Inuit perspectives.

B2.2 select and apply elements and principles found in First Nations, Métis or Inuit art works from various arts disciplines to create art works of personal and/or cultural significance.

Art and Society

D2.1 analyse the role of art in promoting renewal and healing within First Nations, Métis, and Inuit communities, drawing on evidence from several different art forms and arts disciplines.

D2.2 analyse the role of art in supporting reconciliation and justice for First Nations, Métis, and Inuit communities within Canadian society, drawing on evidence from several different art forms and arts disciplines.

Suggested Learning Activity:

- 1. Review the DVD of Brian Cyr. Briefly discuss and review the history of the Métis sash. Reflect upon the importance of the sash to Brian and his love of sharing his gift with his people.
- 2. Review the instructions students will need to follow as they weave a bracelet or necktie.





- 3. Studio Period Students will work on and complete their finger-weaving bracelet.
- 4. Students complete the reflection on their design and work and prepare to introduce their bracelet to the class, explaining their choices for colours and the meanings of each colour in their bracelet. Teachers are encouraged to circulate throughout the class while the students are weaving, to observe techniques, to assist anyone who needs help, and to encourage students to put some thought into their reflections.
- 5. Students hand in worksheet, their reflection and thank-you letter, and their completed finger-weaving for assessment.

Suggested Assessment: Same as previous activity

Other Resources: Same as previous activity



Finger-Weaving 101 – Family Bracelets/Neckties

Colours I will use and their meaning to me/my family:

Colour	Meaning/Value	Why This is Important to Me			
Name of Dottom I have also access					
Name of Pattern I have chosen:					
Sketch of the design of the patte	ern I have chosen:				
Order of colours in my pattern:					
This assignment was					
Something I like about my brace	elet				
If I did this again I would					
-					



Reflection

- 1. What values do you see reflected in the Métis sash?
- 2. Why do you think the sash has remained such an important symbol to the Métis people today?
- 3. Write a letter to Brian Cyr to thank him for his dedication in carrying on the tradition of finger-weaving the sash of his people.



The Beauty and History of Floral Beading

Catholic Graduate Expectations:

CGE3c	A Reflective and Creative Thinker who thinks reflectively and creatively to evaluate situations and solve problems
CGE5b	A Collaborative Contributor who thinks critically about the meaning and purpose of work
CGE7f	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures

Expectations:

Overall Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.

A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.

A3. Self-Determination and Nationhood: demonstrate an understanding of the role of sovereignty, self-governance, and nationhood in First Nations, Métis, and Inuit world views, analysing how self-determination is expressed through various art forms and arts disciplines.

Foundations

C2. Themes and Influences: demonstrate an understanding of past and present themes and influences associated with First Nations, Métis, and Inuit art making, as reflected in a variety of artworks/productions;

Art and Society





D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created.

D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.

Specific Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists and early Métis artists, drawing on evidence from several different art forms.

A2.1 analyse the role of spiritual identity in First Nations, Métis, and Inuit world views, drawing on evidence from several different art forms and arts disciplines.

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.

A2.3 explain how the form, materials, and/or techniques used in various First Nations, Métis, and Inuit art works/productions have been selected by the artist(s) to express a perspective or communicate a message about gender and gender roles.

A3.1 explain how the concepts of sovereignty, self-governance, and nationhood are expressed through a variety of First Nations, Métis, and Inuit art forms analysing the purpose and function of these art forms in social policy and/or the representation of world view.

Art and Society

D1.1 analyse various ways in which precontact First Nations and Inuit material culture and early Métis material culture reflected cultural, artistic, and/or spiritual expression, drawing on evidence from several different utilitarian art forms.

D1.3 analyse various social and/or political messages communicated by the work of emerging and established First Nations, Métis, and



Inuit artists drawing on their knowledge of the social context within which a specific artwork was produced.

Prior/Pre-learning:

Required Materials: Flower and plant identification books for students to use in researching their designs; variety of coloured seed beads (red, yellow, blue, purple, black, several shades of green, white, orange); beading needles – one per student and one small sewing needle per student; bead thread; wild flower books or pictures of local plants; felt – one 8.5x11 piece per student (variety of colours, usually dark blue, black, dark purple); one 8.5 x 11 piece of lightweight canvas per student; clipboard for each student or safety pin and masking tape; can of fabric adhesive.

1. Preview the websites suggested before beginning this activity. The Métis style of beading is done in florals with flowing lines of stems and leaves. One of the modern Métis artists who is making use of the floral beading style in her paintings is Christi Belcourt. View her website and prepare slides of some of her beautiful murals to share with the students. Preview the PowerPoint presentation that has been prepared to illustrate various floral patterns and designs. (See PowerPoint slides in Supplementary Resources section. (Pg. 166, Link to view PowerPoint, Link to download PowerPoint) Teachers are encouraged to download the article "Métis Beadwork, Some Hints for Overlay Beadwork" by Gary Johnson from the www.Métismuseum.ca. This particular article will help explain the process of two needle beading. As well there are several excellent articles at this website and video clips of interviews that could be used for student reference and research, and which serve to provide good background information on the floral beadwork patterns. There are many coloured pictures and slides of Métis clothing decorated with this beautiful beadwork.

Suggested Learning Activity:

- 1. Introduce the class to the activity with the short (4:30) video clip of Briony Goddard explaining how she researches and works on her floral beading see http://www.youtube.com/watch?v=QCQTUTNAj78. Follow it with the PowerPoint (Pg. 166, Link to view PowerPoint, Link to download PowerPoint), and with a reading of the history of the Flower Beadwork People and their art. Show the video clips of Christi Belcourt's presentation on floral beadwork and art and show the brief clips of Christi at the conference where she discusses her work. Provide students with the brief summary of Christi's comments for their notes.
- 2. If the school is in a rural setting or has access to a garden or flower bed, take students outside to examine some of the plants, looking especially at how the leaves are arranged on the stem, and how the flower is attached to the stem. Even in an urban setting, there are usually cracks in the sidewalk that will yield wildflowers and plants for





students to observe. Students should sketch some of the plants that they find. Alternatively, prepare a short slide show that illustrates a variety of plants and flowers. Comment on the arrangement of leaf and flower; on the design and shape of the leaf; on the arrangement of the flower petals, etc. Students research local flowers and choose one or two that they will use in their design. Students sketch their flower with leaves and stem onto paper. Photocopy the design so that one copy can be attached to the top of the felt. Students choose a background coloured felt to hold their beadwork. When they are satisfied with the design, they transfer the sketch to a binder-sized piece of felt by use of small amount of fabric spray or stiffener or by tracing with pencil onto the felt.

- 3. Attach a piece of canvas to the back of the felt to help to stiffen it. Use spray fabric glue to attach the canvas. As an alternative, use an embroidery hoop to hold the felt tightly and thread two needles- the beading needle is knotted and comes up through the hoop from underneath. The attaching needle (the smaller sewing needle) is threaded and knotted and comes up from underneath.
- 4. It is recommended that students begin with outlining the flower and the leaves, and then filling in the petal and leaf designs with beads. The last part of the beading will be the stems that attach flowers and leaves together and represent the flow of life.
- 5. Attach several coloured beads onto the beading needle and lay them on top of the design. Use the sewing needle to catch and hold the beads in place every two or three beads by going up and over the beads, and then pulling the sewing needle underneath the felt to snag the beads in place. Continue in this manner while the design is outlined.
- 6. Fill in the flowers and leaves with beads in a similar manner every two beads should be anchored onto the felt.
- 7. Completed designs can be attached to a pouch or if the designs are made in pairs, the felt can be used as a vamp for moccasins. Trace the outline of the vamp onto the felt before beginning the beading and then trace the designs onto the vamps so that they are both the same and then sew the design in place.
- 8. Most students should have their design completed on paper by the end of the class. If there is time, have them look at a variety of beadwork samples from the websites and the PowerPoint (Pg. 166, Link to view PowerPoint, Link to download PowerPoint) to become familiar with the way the designs are created. The beading segment is meant to be done the second day of this activity.





Suggested Assessment:

- Collect all student worksheets for assessment.
- 2. Use anecdotal comments as students work on their beading project.
- 3. How well did the student communicate their ideas and creativity through their beading?

Other Resources:

Web Resources:

<u>www.Métismuseum.ca/media/document.php/00715.BeadworkQuillworkEm.pdf</u> - Métis Beadwork, Quillwork, and Embroidery article

www.Métismuseum.ca/media/document.php/11912.pdf - Métis Beadwork

https://www.metismuseum.ca/resource.php/07412 - Gary Johnson article and colour photos

http://christibelcourt.com/artist-statement/- Christi Belcourt's web site - Christi's collection of murals and paintings using floral designs – modern use of traditional Métis design. View the short video of Christi describing her recent work. Also click on the page that displays her autobiography.

http://www.Métismuseum.ca/resource.php/06753 - Christi Belcourt speaks about issues surrounding Métis identity and the work of Métis artists and the use of floral designs and beadwork patterns in her artwork during The Métis in the 21st Century Conference, June 18th to 20th, 2003, Saskatoon, Saskatchewan.

<u>www.Métismuseum.ca/</u> - This website is well worth spending some time. Browse the resource section for slides and pictures of beadwork and artistic expression. There are several video clips and interviews that can be used in the classroom or for student research. Do a search at the site for Christi Belcourt to arrive at the page that displays both video clips and documents.

http://www.youtube.com/watch?v=QCQTUTNAj78 - Briony Goddard's instructions for floral beading. (4:29)

http://vimeo.com/27556764 - Lisa Sheppard shares samples of traditional Métis beadwork, explaining the various elements and describing how she does her beading (4:30)





Christi Belcourt- Why I Chose Floral Beadwork The Métis in the 21st Century Conference 2003

"Why do I choose the subject matter of flowers in my work? Choosing consciously to paint flowers in styles similar to traditional Métis art fulfils me, fulfils in me, within me, to contribute something to our nation. By painting flowers that emulate beadwork, I attempt to raise awareness of the Métis Nation. I am providing commentary on ignorance that exists in mainstream Canada when it comes to the Métis Nation... I'm trying to put our history at the forefront. We are the least celebrated of all the founding peoples of this country. We are misunderstood and our Indigenous status questioned from all sides in a demeaning manner, as if we have no right to exist. I consider it my mission in life to make sure we the Métis are remembered. Hopefully my paintings will endure to remind people of that long after I'm gone...

I use beadwork patterns in my work to provide a proliferation of all things Métis; my voice joined with others in the nation. I use beadwork to infer a sense of history and to celebrate beauty within our culture. I use beadwork to make the statement that Métis culture is not fossilized, but alive. I use beadwork as a tribute to my ancestors, as a way of saying, "We have survived."

"Identity is multi-layered, and so while I paint flowers to express my Métis identity, I also have other reasons that don't necessarily have anything to do with me being Métis, but more with me, with a broader sense of myself, as a member of the human race, desiring to contribute something positive to the world.

I would like to just touch on some of the reasons why I choose the subject matter of flowers. The use of flowers in our work throughout the world is not new. For centuries, Chinese artists have used nature, and floral designs, in many of their artwork, as have artists in India, and still my flower painting originated over in Europe in the sixteenth and early seventeenth centuries. In the past one hundred years, Czech Republic women have used flower paintings in their handpainted Easter eggs. South Poland women have used, have decorated their houses inside and out with floral design, and the list goes on. Flowers resonate with meaning and symbolic, are symbolic of morality and mortality.

Traditional Métis art offers a unique addition to the history of floral artwork throughout the world. For my purposes, flowers and our natural affinity to them lend well at my attempts at creating something beautiful for the viewer. I want to offer a counterbalance to the overwhelming negative forces of destruction, despair, violence, and death we are exposed to on a daily basis. I want to offer respite for tired eyes and weary minds. "





Christi Belcourt- Why I Chose Floral Beadwork Christi Belcourt – The Métis in the 21st Century Conference 2003

Flowers are also obvious in overtones to femininity and to women. I often think about my grandmother and other women before who had it really hard, who lived in shame, abuse, and poverty. And I think about women living now, who are silenced and oppressed in countries outside of our own. I found that plants and flowers lend well to expressing my views on the question of women, sexism, and equality of the sexes.

I use bold and bright colours with strong dark stems that are meant to be in your face. And I'm aware that even the act of painting itself is a privilege. I don't take my fortune lightly and I feel a sense of duty to express myself from this position of health and strength on behalf of other women who cannot.

I use my paintings to assert that life is beautiful.

My paintings are manifestations of my prayers for everything to be in balance and harmony, and the flowers and plants make the overt connection to the earth and to the environment.

Once again, the subject matter provides a perfect platform for making statements on issues concerning biodiversity, pollution, globalization, resources, fresh water, pesticides, and traditional medicines.

Using wildflowers and plants as content also satisfies my own lifelong study and amazement with the diversity found in plant life. Plants represent a microcosm for a larger view of life not only here on earth, borrowing from what the Jesuit theologian and philosopher Pierre Teillard de Chardin said, "When you come to see the universe as one, as alive, and in part of the immense design, and humans as a part of the whole, then you feel responsible and sensitive to it."

Decorate the margins of these pages with colourful floral patterns!





Name	!			

Choosing a Flower to Bead

- 1. The traditional Métis beaders used their knowledge of their environment and community in their floral designs. What wildflowers and plants grow in your community? Choose one or more. Research your flower choices- What shape are the petals? What shape are the leaves? How are the leaves arranged on the stem?
- 2. When you have chosen your flowers, sketch them here...

Flower Petals	Leaves	Stems	Entire Flower

3. Now try sketching your plant here- try several different views until you are satisfied. When you have the sketch you will use for your beading, draw a good copy of your sketch on a separate sheet of paper. Photocopy the design. You may wish to attach one copy of the design to the felt when you are ready to begin beading.

Hand in this worksheet when you are finished.



Student Worksheet

Name	

Floral Beading Design

Sketch your floral design here. Make two copies. Fabric glue one copy to the top of your fabric (felt or velveteen) and bead on top of the design. When completed, carefully tear the design away from the fabric.



Student Worksheet

Name			

Floral Beading Reflection

Complete the following reflection and hand it in with your beading project.

1.	The flowers/plants I chose	
2.	Why I chose each flower	
3.	Colours I have chosen are	because
4.	What did I learn from this assignment?	
5.	What part(s) of this assignment were difficult? Who helped me?	
6.	What did I learn about myself from this assignment?	
7.	Something that I enjoyed about this assignment	
8.	What do you think about Christi Belcourt's ideas about floral design?	
9.	Do you like/ dislike floral design? Why?	



We Bead Our Designs

Catholic Graduate Expectations:

II I	A Reflective and Creative Thinker who thinks reflectively and creatively to evaluate situations and solve problems	
CGE5b	A Collaborative Contributor who thinks critically about the meaning and purpose of work	
	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures	

Expectations:

Overall Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines;

A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.

Foundations

C2. Themes and Influences: demonstrate an understanding of past and present themes and influences associated with First Nations, Métis, and Inuit art making, as reflected in a variety of artworks/productions.

Art and Society

D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created.

D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit





communities and reconciliation and dialogue with non-Indigenous communities.

D3. Connections beyond the Classroom: describe the skills developed through creating, presenting, and analysing art works that explore First Nations, Métis, and Inuit perspectives, including integrated art works/productions, and identify various opportunities to pursue artistic endeavours beyond the classroom.

Specific Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1.1 analyse how First Nations, Métis, and Inuit arts disciplines are connected to the traditional territories now called Canada, drawing on evidence from a variety of regions and cultures.

A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists and early Métis artists, drawing on evidence from several different art forms.

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.

A2.4 describe how various First Nations, Métis, and Inuit artists use media arts to express and support Indigeneity, collective and/or cultural identity, decolonization, and cultural continuity.

Foundations

C2.2 describe, on the basis of research, some past and present political, socio-economic, and environmental influences on First Nations, Métis, and Inuit art making.

Art and Society

D1.3 analyse various social and/or political messages communicated by the work of emerging and established First Nations, Métis, and Inuit artists drawing on their knowledge of the social context within which a specific artwork was produced.

D2.2 analyse the role of art in supporting reconciliation and justice for First Nations, Métis, and Inuit communities within Canadian society, drawing on evidence from several different art forms and arts disciplines.



D3.1 identify skills, character traits, and work habits that are developed through the processes of creating, analysing, presenting, promoting, and experiencing art works/productions that explore or reflect First Nations, Métis, and Inuit perspectives and explain how they can be applied outside the classroom.

Suggested Learning Activity: Studio Class – Part 1

- Review the PowerPoint (<u>Pg. 166</u>, <u>Link to view PowerPoint</u>, <u>Link to download</u>
 <u>PowerPoint</u>) pictures/slides of the beadwork designs before students begin their work.

 Review the technique that is required to complete the work.
- 2. Refer to the following website for more instructional techniques on double-needle beading. http://www.kstrom.net/isk/art/beads/art_bea2.html
- 3. Provide students with worksheet Activity #6 pages 1 and 2 how to bead with two needles.
- 4. Students work on their designs and bead their felt. Students complete the worksheets (pages 3, 4, 5 from Activity #5) to reflect on their learning.
- 5. Students may wish to take their completed felt beading and use it to construct a small pouch or as an insert (vamp) for moccasins etc.

We Bead our Designs - Studio Class- Part 2

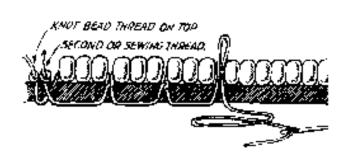
- Review the PowerPoint (<u>Pg. 166</u>, <u>Link to view PowerPoint</u>, <u>Link to download</u>
 <u>PowerPoint</u>) pictures and slides of the beadwork designs and review Christi Belcourt's mural work. Show the samples of her paintings and talk about the technique of using the dot painting to represent the seed beads. Several traditional Mohawk artisans also use this painting technique in their work to include what would appear to be seed bead designs in the pictures.
- 2. Students who complete their beadwork may be invited to try painting their design using the dot technique prepare small brushes and acrylic paints for this purpose.
- 3. Completed work becomes part of the student's display for the culminating celebration.





How to Bead with Two Needles

Double needle means there are 2 threads in use. On the bead thread are lined up a number of beads -- usually not too many -- which are laid down on the fabric where they go in the pattern, which is being made by one continuous thread making sinuous curves that give the pattern its dynamic. The second needle holds the whipping thread, which whips over the beading thread between each bead – or every few beads in for faster sloppier bead workers.



From: http://www.kstrom.net/isk/art/beads/art_bea2.html

Two Needle Method-Couching

1. The first needle (the thin beading needle) is used to string your beads on. Knot the end of your thread, Pull the needle through the back of the material where you want to start beading.

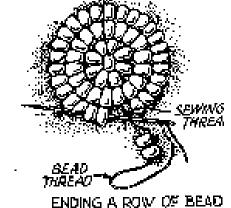


2. The second needle (the regular sewing needle) is used to tack the first thread down every two or three beads. Knot the end of the thread. Go up between the second or third bead. Stitch over the first thread.

From: Canku Ota - June 2018 - How To Make A Beaded Rosette Medallion - Craft Tutorials (turtletrack.org)

Canku Ota - Mar. 24, 2001 - Rosettes (turtletrack.org)

The easiest pattern for the novice bead worker to learn appliqué on is the circular rosette. The dimensions of the squat cylinder which is a seed bead's shape will determine exactly how many beads form a smooth circle around the center. By varying the colors -- counting or copying a pattern, but usually by eye if doing your own -- the circular rosette can make a variety of patterns, often radial ones, for neck medallions and other small circular objects. Enough beads are put on the beading thread to close each ring (which is done with the beading thread, as shown). The beads



ENDING A ROW OF BEAU ON A ROSETTE.



EASTERN ONTARIO CATHOLIC CURRICULUM CORPORATION

are then whipped down, usually with a whipstitch over the bead thread between every bead. There's a limit to the size of circular patterns you can make that depends to some extent on the relative diameter and heights of the beads. Sooner or later the rings can't form smooth circles anymore. No amount of care or bead sizing can defeat this; it is caused by the fact that pi (relationship of a circle's radius to its circumference) is an irrational number, while the numbers of beads in any ring (or along some radii) is not only rational but integer (whole or counting number)! Eventually, as circular rosettes get larger, the numeric irrationality catches up, and makes it almost impossible to keep successive rings lying flat.

From http://www.kstrom.net/isk/art/beads/art bea2.html



The Music is the Heart of Our People

Catholic Graduate Expectations:

II I	learn in light of gospel values	
CGE4h		
CGE7j	A Responsible Citizen who contributes to the common good	

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.
	Creating and Presenting B3. Materials, Tools, Techniques, and Technologies: use a variety of traditional and contemporary materials, tools, techniques, and technologies to create art works, including integrated art works/ productions, that demonstrate creativity.
	Art and Society D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.
	D3. Connections beyond the Classroom: describe the skills developed through creating, presenting, and analysing art works that explore First Nations, Métis, and Inuit perspectives, including integrated artworks/productions, and identify various opportunities to pursue artistic endeavours beyond the classroom.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2.1 analyse the role of spiritual identity in First Nations, Métis, and Inuit world views, drawing on evidence from several different art forms and arts disciplines.





Creating and Presenting

B3.1 use media/materials, tools, and/or techniques associated with traditional First Nations, Métis, or Inuit art forms

Art and Society

D2.1 analyse the role of art in promoting renewal and healing within First Nations, Métis, and Inuit communities, drawing on evidence from several different art forms and arts disciplines.

D3.1 identify skills, character traits, and work habits that are developed through the processes of creating, analysing, presenting, promoting, and experiencing art works/productions that explore or reflect First Nations, Métis, and Inuit perspectives and explain how they can be applied outside the classroom.

Prior/Pre-learning:

Gather enough spoons so that each student will have 2 to use. Download the video and music selections to be used in the class. See the resource list. Contact your nearest Friendship Centre or the First Nations, Métis, and Inuit Liaison from your board office to see if there are any Métis musicians or dancers who can come to the class.

Practice using the spoons to create a rhythm and beat. Pre-screen the demo video and become familiar with the instructions. Preview the selections which demonstrate playing the spoons and fiddle music.

Note: The activities will take two days to complete, and students will need to complete some parts of the assignment as homework/independent work. The work produced by the class will become part of the culminating celebration that will be held.

Suggested Learning Activity:

- Jaime Morse is a proud Métis woman, presently living in Ottawa. Jaime is an artist and a
 musician she loves to dance to the music of her ancestors. Jaime honours her culture
 and traditions through her jigging. She teaches jigging to the children around her.
 Share Jaime's interview from the DVD with the class. The first few minutes specifically
 speak to her pride in her dancing.
- 2. Download and save the music from fiddle music videos from the resource list. Compile these for use during the celebration of "All Things Métis" (activity 10) and will provide students with music to use while they practice playing the spoons.
- 3. Download and save the jigging selections from the resource list to show students what jigging looks like. These selections may also be used when playing the spoons.





- 4. Provide each student with a copy of the worksheet. Share the handout that discusses the history and development of the unique Métis style of music with the students. Play two or more selections of fiddle music for students to listen to and ask for comments regarding tone of music; rhythm and beat; ask students to tap feet or fingers to beat of music.
- 5. Provide each student with two spoons. Use the instruction video with the class, to introduce the musical instrument to the students. Follow the instructions and give students time to practice keeping a beat. The suggested music videos will help students learn to keep the rhythm and beat. Play several of the selections and have the class practice as a group. Try the different techniques that are shown. Practice playing the spoons so that students will feel comfortable and confident to accompany the fiddle music during the culminating activity's celebration of All Things Métis. When the students are confident, divide the class into small groups. Let each group take a turn playing for the class while the rest of the class taps their feet or claps hands in time to the music.
- 6. Show the students the first few minutes of the DVD selection about Jaime Morse in which Jaime introduces jigging as part of her heritage. Show the students the two selections of Jaime jigging with a group of children at the Ottawa Festival from the resource list, and the short clip of her jigging in Hamilton, or find someone who is of Métis heritage who can come in to demonstrate jigging to the class. In the eastern parts of Canada, jigging is often referred to as 'step dancing' and it shares many of the same steps as jigging.
- 7. Play a variety of selections of Métis jigging-type music and provide students with opportunities to practice, accompanying the music with their spoons.

Suggested Assessment:

- 1. Use anecdotal notes to record levels of participation in the spoon lesson.
- 2. Have students respond to their reflection at the completion of the "The Heart of the Métis People is Seen, Heard, and Felt in the Music." These reflections should form part of the assessment of each student.

Other Resources:





Web Resources:

https://youtu.be/DuyziBLyXFA - The Story of the Métis in Canada

Our Métis Elders, Indigenous Support workers, students, teachers, administrators, Spruce City Wildlife Association, and parents of School District 57 collaborated to produce a film illustrating the timeline (story) of the Métis in Canada, filmed right here in Prince George, BC.

https://voutu.be/YvullRnPE3Y - Who are the Métis?

Made in collaboration with the Métis Nation of Alberta and Rupertsland Institute.

MÉTIS MUSIC – JIGGING

<u>www. youtu.be/Xg2s9oKPSCo</u> - Intermediate jig - Instructional video, Jaime Morse and Jacob McKenzie from the Métis cultural dance group Prairie Fire demonstrate an intermediate jig. (2016) 1:36.

https://youtu.be/73x9YHrCrf4 - Advanced jig - Instructional video, Jaime Morse and Jacob McKenzie from the Métis cultural dance group Prairie Fire demonstrate an advanced jig.

http://www.youtube.com/watch?v=_gNdpNz1GFO - Jaime Morse as part of "Jig on the fly" jigging at the Indigenous Festival, Hamilton (1:48)

<u>http://www.youtube.com/watch?v=-7Gc9qwYjqQ</u> - Senior and junior jigging at Back to Batoche celebration (8:08)

MÉTIS MUSIC – FIDDLE

http://www.youtube.com/watch?v=dWQRe6yv5UY - APTN's "The Mix" featuring and interview with Jennilee Matineau playing the fiddle (6:24)

http://www.youtube.com/watch?v=QDqhpBYnvWA - St. Anne's Reel (4:30). Excellent variety of fiddling music for students to use with their spoons. This would also be excellent to use for the culminating celebration.

https://youtu.be/X5e0TVUC ko - David Holt is a Grammy award-winning multi-instrumentalist, historian, television host, teacher and entertainer: how to play the spoons.

<u>http://www.youtube.com/watch?v=Xrzw1lNvVMs</u> - Sierra Noble – Métis fiddle music (from her Spirit of the Strings album) (2:50)

http://www.youtube.com/watch?v=SDPvD7W4_6Y - Sierra Noble- Lucky Trapper (from Spirit of the Strings) (2:45)

<u>http://www.johnarcand.com/</u> - John Arcand - youtube video – (4:00)





https://youtu.be/gjFki9V4vww - Sierra Noble- Red River Jig (2:39)

https://youtu.be/LknTxKuHl1k - History of The Metis Jig Dance

https://youtu.be/qhgEch-TMVA - Métis Rhythm; Parks Canada

www.oldtimetikiparlour.com - Jamie Fox - Métis Fiddler

https://youtu.be/MeAWiEbPEVA - Jamie Fox - Métis Fiddler

https://youtu.be/iemsDTwchGE - Brendan Chartrand - Whiskey Before Breakfast, Red River Jig, Big John McNeil, Orange Blossom (Music recommended by Candace Lloyd)

https://youtu.be/9U5nGjYV4QM - Sierra Noble and Donny Parenteau - APTN

https://youtu.be/q1KUyVfym 8 - The Bachand Jigs - Qristina & Quinn Bachan Qristina and Quinn Bachand play their final medley at Doug & Robin's house concert on 9/2/14. The three jigs are Bachand Jig, Rolling Wave, and Old Hag at the Spinning Wheel.

https://youtu.be/QbdT-qG4m0A - Don Messer - Joys Of Quebec. 3:25

<u>www.worldwidesunshine.com</u> Sunshine Music – excellent source of Canadian Indigenous and Métis music. Order SKU SSCD537 "fiddle, sash, and moccasin" - 18 great tunes for \$12.98 online.

http://www.youtube.com/watch?v=70fqAAe6I38
Adam Daigneault you tube- 'fiddle fingers' (1:23)

SPOON PLAYING

https://www.davidholt.com/videos/how-to-play/%20 Video – how to play the spoons – excellent instructional video – (4:00)

http://www.youtube.com/watch?v=8jNKJ_HWg-w
James Bay fiddlers and spoon playing (1:37)

http://www.youtube.com/watch?v=E4FGr-h7 0E - Cheechoo family musicians- James Bay (14:54)

http://www.youtube.com/watch?v=b6zauhtqMS8 - Gaston Nolet- good music to play the spoons to (2:50)





The Heart of the Métis People is Seen, Heard, and Felt in the Music ...

Traditional musical instruments of the Métis Nation include the fiddle, the concertina, the harmonica, the hand drum, the mouth harp, and finger instruments such as bones and spoons. The main instrument is the fiddle. In the early times, fiddles were very expensive and rare, so the creative Métis made their own fiddles from maple and birch wood.

Métis style fiddle music is an oral tradition handed down for many centuries. The fiddle plays the melody, tells the story, and many Métis legends are recorded in fiddle tunes. When you try to write down traditional Métis fiddle music, you notice that it does not have bars to the melody, and this creates a special bounce to the tune that is unique to North America. Rhythm is supplied by toe tapping or spoons and the uneven and irregular beats of the fiddle create a bounce in Métis jigging that is as unique as the fiddling itself. The extra beats make the Métis jig a rapid moving dance and though similar to the Scots – Irish step dance, the Métis jig is definitely unique in style.

The traditional dance of the Métis includes the Square dance, the Duck dance, and the Red River Jig which is the dance most widely known. The Red River Jig (oayache mannin) is a special piece of fiddle music that is played and danced in two sections. When the fiddle plays the high section, the dancer does a fancy jig step. Not everyone can dance the Red River Jig. Dances are energetic, with each couple, particularly the men, trying to outdo their companions. When the down beat notes start, Métis people change to lightning-fast sets of steps in the Red River Jig that can almost not be followed by the human eye. Many Métis jiggers could perform up to 50 fancy steps. Jaime is one of these Métis dancers. Jaime has been jigging for many years and she has taught many young people the fancy steps that are part of jigging.

The audience participates in the music by clapping, tapping, and playing the spoons to the rhythms of the songs. Using spoons to beat out the rhythm is called "Turtulage". The spoons can be either kitchen spoons or specially made wooden spoons that are joined together at the handle for ease of playing. The spoons are held by their handles, back-to-back and tapped against the leg to the beat of the song. One hand holds the spoons, and the other hand is held a few centimetres above the leg and helps to tap the spoons to create the accompaniment.

Using a pair of spoons to provide rhythm and beat is a very old way of making music that is known to many cultures, and it shows the ingenuity and creativity of the people to create music with limited resources. Keeping the beat would help the dancers (jiggers) that accompanied the fiddle music. Sometimes a wooden dancing doll (limber jack) also danced along to the music. The dancing man (le bonhomme qui danse) is another toy of many cultures that found its way into Métis music. The Métis doll often was dressed in a miniature ceinture flechee.





Traditional Métis style fiddle music can only survive if the older fiddlers continue to play the traditional tunes and styles and to teach the young. As well, traditional dance can only survive as long as the tunes can be remembered and shared. Today there is a great deal of interest in learning the tunes and the steps.

Jaime believes that the fiddle and the jigging help to unite and build the community. She commented about how much she missed the music and the dance when she moved from the west to Ottawa, "It was just the atmosphere of Métis people getting together that I missed. So, I joined a group of Métis and some First Nations people, and the purpose was to get together and do jigging and of course this includes music, and it includes dancing so I would bring my kids. I learned how to dance I guess just by virtue of wanting to capture that sense of community."

The music of the Métis Nation continues to reflect the positive outlook of the people in the face of adversity throughout the years.

Based on information from the following websites: https://www.metisnation.org/
www.Métismuseum.ca

Complete the following reflection and be prepared to share it with the class....

- 1. Did you enjoy the selections of Métis traditional music that were shared with you? Why or why not?
- 2. Were you able to keep time to the rhythm and beat of the music?
- 3. Reflect on the importance of music and dance to the Métis traditions and culture. The music is very participatory everyone can join in either by listening, dancing, or playing along.
- 4. Think about your favourite music or musical group today. Does it encourage active participation by the audience? How?
- 5. Do you think that today's music will endure for the next two hundred years? Why or why not?





Meet a Métis Role Model

Catholic Graduate Expectations:

CGE2b	An Effective Communicator who reads, understands and uses written materials effectively	
	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others	
CGE5a	A Collaborative Contributor who works effectively as an interdependent team member	

Expectations:

Overall Expectations:	Creating and Presenting B4. Presentation and Promotion: present and promote art works, including integrated art works/ productions, for a variety of purposes, respecting First Nations, Métis, and Inuit cultural protocols and using appropriate technologies and conventions. Foundations C4. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by applying it to the study of art works/productions from various arts disciplines, including their own works, the works of their peers, and works by First Nations, Métis, and Inuit artists. Art and Society D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the
Specific Expectations:	D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities. Creating and Presenting B4.2 apply appropriate standards, conventions, cultural protocols, and practices associated with the preparation, promotion, and





presentation of art works, including integrated art works/productions, for a variety of purposes.

Foundations

C4.3 identify, on the basis of examination, the elements and principles used in various art works/productions by First Nations, Métis, and Inuit artists, and analyse their effects.

Art and Society

D1.4 identify various types of contemporary First Nations, Métis, and Inuit art performance explain how these works are connected to cultural tradition and to other theatrical forms and analyse their contributions to society.

D2.1 analyse the role of art in promoting renewal and healing within First Nations, Métis, and Inuit communities, drawing on evidence from several different art forms and arts disciplines.

D1.3 analyse various social and/or political messages communicated by the work of emerging and established First Nations, Métis, and Inuit artists drawing on their knowledge of the social context within which a specific artwork was produced.

Prior/Pre-learning:

- 1. Plan the culminating celebration invite the history class to come and view the student work and displays.
- 2. Compile a list of role models for students to choose from. See the list provided and add any other names that you have found during the mini unit.
- 3. This is a research activity for partners to complete. Provide time for students to use the computer lab to research their role model.

Suggested Learning Activity:

1. Show the three video/DVDs that have been created by ISPAYIN – *Métis Youth Express Yourself!*:

Part 1 Our Past https://www.youtube.com/watch?v=J3bLmco3li0; Part 2 is Our Present https://www.youtube.com/watch?v=XILMg4PpQSc. Each segment is about 5 minutes in length. At the completion of each segment, lead a general discussion with the class –





look for evidence of pride in being Métis; challenges that have existed; future opportunities. Relate with the students that it is through the role models of the past, that today's youth have gained pride in their heritage today, and it is through our youth today that tomorrow's dreams will be realized.

2. Provide students with this list of Métis role models and have pairs of students choose one person from the list to research. Students will complete a worksheet, write a thankyou note and create a poster about their person and use it to introduce their role model to the class during the culminating celebration.

Some Métis fiddlers - Ron "Big John" Cardinal, Jennilee Martineau, Tommy Knott, Andy Desjarlis, Victor Dupuis, Darren Lavallee, Clint Dutiaume, Mel Bedard, Jame Flett, Reg Bouvette, Mel Bedard, Cliff Maytaywashing, Marcel Meilleur, Eldon Jones, Gary Prudon, John Arcand, Ryan Keplin

Some Métis jiggers - Jaime Morse, Yvonne Chartrand, Jerry Anderson, Mike "slick "Harris, Dawn Flett, Glen Murdock, Grant Thompson, Laura Anderson, Cory Poitras

Some Métis Political Leaders – Louis Riel, Gabriel Dumont, Jeremiah Potts, Cuthbert Grant, Dr. Thelma Chalifoux, David Chartrand, Jeff Cyr

Some Métis Authors – Maria Campbell

Professional Métis – Dr. Anne Anderson

Youth role models – Joe Welsh, Christine Wright,

Suggested Assessment:

- 1. Gather student research notes (worksheets), thank-you notes and posters for assessment. Assess oral presentations of role models.
- Interview each student with their 'bundle' of notes and reflections to assess the growth
 in their learning throughout this unit. Ask them to go over the medicine wheel rubric
 and to give themselves a self-evaluation based on the categories found in each section
 of the wheel.





Meet a Métis Role Model

Researchers -	and
The Métis person we have selected	
Why we chose this person	
Where did you find your information- record webs	sites, etc.?
List 5 interesting facts that you discovered about t 1 2 3 4 5	his person.
How has this person made a difference to his/her	Nation? What is their claim to fame?
If you met this person, what question would you li	ke to ask them?
Write a note to this person thanking them for thei	r accomplishments.
Create a poster that would introduce this role mod your person.	del to the class and be prepared to talk about



Other Resources:

Web Resources:

http://www.youtube.com/watch?v=--Ryz1Ndw8k - Thelma Chalifouxs tells stories from the Métis Museum in St. Albert about local Métis heroes (1:42)

http://www.youtube.com/watch?v=J3bLmco3li0- ISPAYIN Métis Youth Express Yourself!- Part 1 – Our Past (5.00)

http://www.youtube.com/watch?v=MgRVwF4w3Z4&feature=mfu_in_order&list=UL - ISPAYIN-Métis Youth Express Yourself! - Part 2 - Our Present (but it can be found by going to part 1 and scrolling down through similar video clips.) (5:00)

http://www.youtube.com/watch?v=XILMg4PpQSc - ISPAYIN Métis Youth Express Yourself! - Part 3 – Our Future (5:00)



Celebration – A Sharing of Cultures

Catholic Graduate Expectations:

	An Effective Communicator who 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	
CGE4a	A Self-Directed, Responsible, Lifelong Learner who demonstrates a confident and positive sense of self and respect for the dignity and welfare of others	
CGE4g	A Self-Directed, Responsible, Lifelong Learner who examines and reflects on one's own personal values, abilities and aspirations influencing life's choices and opportunities	

Expectations:

Overall Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A3. Self-Determination and Nationhood: demonstrate an understanding of the role of sovereignty, self-governance, and nationhood in First Nations, Métis, and Inuit world views, analysing how self-determination is expressed through various art forms and arts disciplines.

Creating and Presenting

B1. The Creative Process: apply the creative process individually and/or collaboratively to create art works, including integrated art works/productions, that draw on their exploration of First Nations, Métis, and Inuit perspectives to express their own personal world views, histories, or cultures.

B3. Materials, Tools, Techniques, and Technologies: use a variety of traditional and contemporary materials, tools, techniques, and technologies to create art works, including integrated art works/ productions, that demonstrate creativity.

Foundations

C2. Themes and Influences: demonstrate an understanding of past and present themes and influences associated with First Nations, Métis, and Inuit art making, as reflected in a variety of art works/productions.





Art and Society

D2. Promoting Renewal, Healing, Reconciliation, and Dialogue: demonstrate an understanding of how artmaking and artworks can promote renewal and healing in First Nations, Métis, and Inuit communities and reconciliation and dialogue with non-Indigenous communities.

Specific Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A3.1 explain how the concepts of sovereignty, self-governance, and nationhood are expressed through a variety of First Nations, Métis, and Inuit art forms analysing the purpose and function of these art forms in social policy and/or the representation of world views.

Creating and Presenting

B1.2 individually and/or collaboratively, use exploration, input, and reflection to develop, revise, and refine plans for art works, including integrated art works/productions, that explore or reflect First Nations, Métis, and Inuit perspectives.

B3.2 combine media/materials, tools, and techniques associated with contemporary First Nations, Métis, and Inuit art forms to create an artwork/production that demonstrates creativity.

Foundations

C2.1 describe, on the basis of research, themes in the work of some past and/or present First Nations, Métis, and Inuit artists, including artists whose body of work incorporates more than one art form.

C2.3 describe, on the basis of research, some past and present technological and cultural influences on First Nations, Métis, and Inuit art making.

Art and Society

D2.1 analyse the role of art in promoting renewal and healing within First Nations, Métis, and Inuit communities, drawing on evidence from several different art forms and arts disciplines

Prior/Pre-learning:

1. Plan a celebration to bring together all of the learning that has occurred in this mini unit. Contact the history teacher and invite their class to visit and to learn about the story of the Métis people in Canada.





- 2. Provide space for each student to be able to display their creative work, assignments, and their reflections. Provide students with enough time to practice responding to questions from visiting classes.
- 3. Invite administration and any guest speakers who have been working with the class to participate in the celebration. If possible, provide food for the participants bannock/scone/frybread and jam; cedar tea; lemonade.
- 4. Choose a selection of fiddle music to be played throughout the celebration. Divide the class into several groups so that there will be an opportunity for each student to play the spoons for the visitors and also for the visitors to be able to try playing the spoons to the music.
- 5. With the class, design a welcoming sign and also a thank-you note for any special guests and also for the students to thank them for their efforts. The notes and sign can reflect the bead designs (dot painting) that has been made popular as a modern expression of the traditional floral patterns.

Suggested Learning Activity:

- 1. Students set up their display space throughout the class, ensuring that visitors can move safely between the displays. Students prepare to share their learning with their peers and with visitors.
- 2. Provide time for each student to present their creative work and to introduce their family traditions and cultures that they would like to share.

Suggested Assessment:

- 1. Review the rubric that was created at the beginning of the activities with each student to give them an opportunity to self-evaluate.
- 2. Students complete the final reflection worksheet.

Other Resources:

Web Resources:

http://www.youtube.com/watch?v=bhc4Pi-Blq8 - The Métis, - historical pictures of Métis life in the west, accompanied by the Red River Jig and other fiddling music – (6:30) – excellent for celebration and for accompanying the music with the spoons



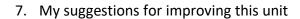


<u>http://www.youtube.com/watch?v=QDqhpBYnvWA</u> - St. Anne's reel and samples of other fiddle music for background music at the celebration.



Student Worksheet

	Student Worksheet	
	Name	
	Celebration – A Sharing of Cultures	
	Respond to each of the following and hand in with all of your notes and assignments:	
1.	The activity that I enjoyed the most was because	
2.	The most difficult part of this unit for me was	
3.	I am most proud of	
4.	On a scale of 1-5 I would rate my participation at because	
5.	Something that I learned about my family and my own culture is	
6.	If I had an opportunity to explore more ideas with these activities, I would like to	





JAIME MORSE

Jaime describes fish scale art and Métis cultural dance and the importance and benefits of communities coming together.

Link to EOCCC Video - Jaime Morse





Jaime Morse

About Jaime Morse:

- Jaime was born in Edmonton, Alberta and grew up in Lac La Biche, Alberta until she was 21 years old.
- From the age of 15 years old, she was a vocal youth advocate with the National Association of Friendship Centres for 9 years.
- She co-chaired the Urban Multi-purpose Aboriginal Youth Centres Initiative for 3 years "I cherish every moment of my experience with Friendship Centres".
- In 2004 she received a Bachelor of Arts Degree from Carleton University in Canadian Studies.
- Then she began a Master of Arts degree with a focus on the holistic healing and health benefits of Métis cultural dance.
- During her years as a youth advocate, she was appointed as an Advisor to the Secretary
 of State for Multiculturalism and Status of Women through the Department of Canadian
 Heritage for the World Conference Against Racism on Aboriginal, youth and women's
 issues where she met many people across Canada and in countries around the world to
 discuss the issue of racism.
- Then she became an advisor to the Minister for the Department of Canadian Heritage on the Traditional Knowledge Gatherings.
- In 2004-2005, she received a Role Model award from the National Aboriginal Health Organization where she continued to support the program as an active spokesperson.
- In 2009 she was invited by the Governor General of Canada on an official State visit to Mexico, Guatemala and Costa Rica for her past youth activism, artistic abilities and to speak on women's issues. It was without a doubt one of the most amazing experiences of her life.
- As a successful visual artist, she was fortunate to have works that have been showcased world-wide and held in many prestigious personal and public galleries.
- Her art reflects fantastical plant life all with a story!





- As a performance artist, she was a dancer with the well-known troupe, Jig on the Fly for five years until 2010 when she started a new dance group with her children called Jaime and the Jiglets.
- She also dances with the musical group, Fiddle Ground.
- Over the years, she has won many individual dance competitions in Canada and the United States.
- She has published many literary pieces in a small number of magazines and has academic pieces in journals and books which focus on engaging First Nations, Métis, and Inuit youth and issues surrounding identity and culture.
- In one literary work titled, "Growing Up in Lac La Biche' she wrote about her experiences as a youth in her home community.
- Currently, she is a National Board Member for the *Boys and Girls Clubs of Canada* and Advisor to the City of Ottawa's 20/20 Arts and Culture Planning Initiative.
- In the book, The Long Journey of a Forgotten People, published by the Wilfred Laurier
 University Press, Jaime draws from her experience of circumstance to bring strength and
 awareness of issues facing First Nations, Métis, and Inuit people today. The issues that
 are most important to Jaime are issues on Métis identity, leadership and bullying.
 Through her own life experiences, she shares personal stories, traditional lessons and
 positive examples of success from her own life.

Viewing Questions

- 1. Describe fish scale art.
- 2. How is her art part of an indigenous philosophy?
- 3. Jaime refers to her work as a bridge between cultures. Explain.





Honouring the Animal

Catholic Graduate Expectations:

CGE2b	An Effective Communicator who reads, understands and uses written materials effectively	
_	A Collaborative Contributor who achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others	
CGE6a	A Caring Family Member who relates to family members in a loving, compassionate and respectful manner	

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.
	A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1.1 analyse how First Nations, Métis, and Inuit arts disciplines are connected to the traditional territories now called Canada, drawing on evidence from a variety of regions and cultures.
	A1.2 identify and explain a variety of recurrent symbols and themes related to the land and the natural world in First Nations, Métis, and Inuit art forms drawing on evidence from several different art works/productions to analyse how spiritual and personal connections to the land inform artistic expression.
	A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.





Prior/Pre-learning:

Jaime refers to the First Nations, Métis, and Inuit philosophy of utilizing all animal parts as a means of honouring the life the animal provided for human sustenance. Rather than create "waste", traditional First Nations, Métis, and Inuit peoples make use of every component. This philosophy has inspired many art forms, both traditionally and contemporary. There is also mention of how the natural resources specific to her geographical region have served to inspire many art forms.

Prior Learning:

Students/Teacher research animals of the region and collect *realistic* images of various animals to examine & share with class, including biology and anatomy perspectives.

Required Materials:

Black markers for all, colored markers, white paper, animal images.

Suggested Learning Activity:

- 1. If they have not already done so, have the students view the DVD segment featuring Jaime Morse. Then, using her website, introduce Lisa Shepherd, Métis Artisan, who uses a variety of natural materials in the creation of art, clothing, jewelry etc. In small groups the students discuss the traditional and contemporary features that are reflected. Discuss the various natural materials that they state are used in their creations. Discuss how the environment influences their creations. Compare the two artists. The students share their thoughts with the other groups.
- Both of the artists use natural materials, the environment and tradition to inspire their work. Identify & examine the different components of various animals e.g. bones, fur, hooves, scales, beaks, feathers, antlers, teeth, claws, etc.
 *Have photo copies of images ready to hand out to all or display on screen or overhead projector.
- Have each student create an abstract depiction of each animal part displayed, using simple lines and solid outlines with black marker on white paper. *Realism is not important here.
- 4. Students show their work to the whole.
- 5. Students choose 2-3 different animal parts to artistically combine to depict in an abstract form to **create an original design or image**. (Using pencil, colored pencil,





markers, or paints to complete the work.) e.g. Feathers & fish eyes to inspire an artistic style that will *not* ultimately represent feathers or fish eyes but something *inspired* by them. (Perhaps transformed into petals & flower centres or into a simply abstract, patterned design.) Review the elements and principles of design and discuss the rubric that will be used to assess their work.

Suggested Assessment:

The teacher may use the statements that follow to create a rubric to assess the students' work, or create one with the students:

High School Rubric for Grading Art

ELEMENTS OF DESIGN: Line, Texture, Color, Shape/Form, Value, Space PRINCIPLES OF DESIGN: Repetition, Balance, Emphasis, Contrast, Unity

- **4:** Planned carefully, made several sketches, and showed an awareness of the elements and principles of design; chose color scheme carefully, used space effectively.
- **3:** The artwork shows that the student applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.
- **2:** The student did the assignment adequately, yet it shows lack of planning and little evidence that an overall composition was planned.
- **1:** The assignment was completed and turned in but showed little evidence of any understanding of the elements and principles of art; no evidence of planning.
- **F:** The student did a minimum to complete artwork, or the artwork was never completed.

Creativity/Originality

- **4:** The student explored several choices before selecting one; generating many ideas; tried unusual combinations or changes on several ideas; made connections to previous knowledge; demonstrated an understanding of problem-solving skills.
- **3:** The student tried a few ideas for selecting one; or based his or her work on someone else's idea; made decisions after referring to one source; solved the problem in logical way.
- **2:** The student tried an idea, and accepted help to solve problems adequately, but the idea was not novel or original; they substituted "symbols" for personal observation; they might have substantially copied others' ideas.





- 1: The student fulfilled the assignment but made little exploration of ideas before settling on one, tried little unusual or novel; was easily stymied by problems.
- **F:** The student accepted others' ideas as own without change; stopped working when problems presented themselves and showed little evidence of novel original thought.

Effort/Perseverance

- **4:** The project was continued until it was complete as the student could make it; student gave it effort far beyond that required. The student took pride in going well beyond the requirement.
- **3:** The student worked hard and completed the project, but with more effort it might have been outstanding. The student took pride in having completed the work.
- **2:** The student finished the project, but it could have been improved with more effort; there was adequate interpretation of the assignment, but a lack of finish; the student chose an easy project and completed it. The student appreciates completion of the work.
- **1:** The project was mostly completed, and a minimum amount of effort was used. The student does not take pride in the outcome.
- **F:** The student did not finish the work adequately, missing details or aspects of the assignment. The student does not appreciate the final artwork.

Craftsmanship/Skill/Consistency

- 4: The artwork was beautifully and patiently done; it was as good as hard work could make it.
- **3:** With a little more effort, the artwork could have been outstanding; lacks occasional finishing touches.
- **2:** The artwork showed general craftsmanship; adequate, but not as good as it could have been, a bit careless in several aspects or places.
- **1:** The artwork showed indifferent craftsmanship, with some proportions or many details not completed correctly or as intended.
- **F:** The artwork showed poor craftsmanship; either a lack of understanding or a lack of commitment to fine workmanship left many details and major aspects of the work unfinished or with errors in production.





Group Cooperation/Attitude

- 4: The student worked toward group goals, effectively performed a variety of roles in group work, followed through on commitments, was sensitive to the feelings and knowledge level of others, and willingly participated in necessary preparation or work for classroom.
- 3: The student participated enthusiastically, followed through with commitments, performed more than adequately, assisted in preparation and cleanup.
- 2: The student worked with others in the group to make the decisions, did his or her share of work adequately, assisted in preparation and cleanup when asked.
- 1: The student allowed others to do make decisions and also to do much of the work; the student participated somewhat but sought to do a minor amount.
- F: The student was included in the group but did not contribute helpfully to making decisions or achieving toward group goals the student did a minimal amount of preparation and cleanup.

Other Resources:

Publications:

http://store.doverpublications.com/0486447472.html - for books on Anatomy of Animals for purposes of Art

Web Resources:

http://www.artyfactory.com/art_appreciation/animals_in_art/animals_in_art.htm http://www.youtube.com/watch?v=jvFBcUb9mZ0 – Animal Inspired Sand Art





Bi-Culturalism

Catholic Graduate Expectations:

CGE2b	An Effective Communicator who reads, understands and uses written materials effectively	
_	A Collaborative Contributor who achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others	
CGE6a	A Caring Family Member who relates to family members in a loving, compassionate and respectful manner	

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.

Prior/Pre-learning:

The students will have viewed the video segment on Jaime Morse. Jaime discusses how art forms of the Métis from the prairies are representative of a "meeting of two cultures". Prior Learning – Students research their ancestral identity (Most will have to ask their families – especially those whose ancestors have been in Canada for many generations). *Be sure to be sensitive to those who "do not know" a parent, are adopted, or living in a blended family. This exercise will require at-home dialogue to encourage the discovery of biological parentage.

Students will then research symbols, colours, animals, plants, etc. specific to their countries of origin & responsible for bringing in a depiction of any two cultural representations of their lineage. *Some students will be multi-mixed. Ask them to choose two with which they most closely relate.

Teacher Preparation: Talking Circle protocols & format

Required Materials: Iconic images of Canadian culture e.g. maple leaf, moose, hockey stick, CN tower, great white pine, inukshuk, totem poles, etc.





Suggested Learning Activity:

1. Sitting in a circle, each student identifies what their mother and father's blood lineage is, e.g. "My dad is Irish & my mom is French", etc.

*Some students may be entirely Haitian, African, Brazilian, Russian, etc.

They are to display the physical items representative of their culture(s) or describe them to their fellow students.

- 2. Using pencil & paper, each student creates a unique symbol of their combined identity, drawing from their two physical representations. *For those who are of one lineage, they must incorporate a Canadian symbol into their assignment.
- Once their pencil design is complete, they may apply colour using paints or markers, or colored pencils to finalize their depiction of their "meeting of two cultures".



Enhanced Learning Activity:

Students write 2-3 paragraphs about what their design represents and what it means to them on a personal level.

4. The art of the Métis people reflects the meeting of two different cultures. Prove this statement in a three-paragraph essay. Make references to different Métis artists, their art and how it reflects their heritage.

Suggested Assessment:

Observation checklist for circle sharing Assess the final essay in light of the listed expectations.

Other Resources:

Web Resources:

<u>http://www.national-symbol.com/</u> - of all countries

http://www.theflowerexpert.com/content/aboutflowers/national-flowers





Nature Informs Us

Catholic Graduate Expectations:

CGE2b	An Effective Communicator who reads, understands and uses written materials effectively
CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE7g	A Responsible Citizen who respects and understands the history, cultural heritage and pluralism of today's contemporary society

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.	
	Art and Society D3. Connections beyond the Classroom: describe the skills developed through creating, presenting, and analysing art works that explore First Nations, Métis, and Inuit perspectives, including integrated art works/productions, and identify various opportunities to pursue artistic endeavours beyond the classroom.	
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.	
	A2.3 explain how the form, materials, and/or techniques used in various First Nations, Métis, and Inuit art works/productions have been selected by the artist(s) to express a perspective or communicate a message about gender and gender roles.	
	Art and Society D3.1 identify skills, character traits, and work habits that are developed through the processes of creating, analysing, presenting, promoting, and experiencing art works/productions that explore or reflect First Nations, Métis, and Inuit perspectives and explain how they can be applied outside the classroom.	





Prior/Pre-learning:

First Nations, Métis, and Inuit art forms, both traditional and contemporary, are most often informed by nature in theme, content, design, and materials used.

Prior Learning:

The study of readily available indigenous plants – in season at the time of the assignment activity.

Teacher Preparation:

A. Preview the sites below to research the symbols used by the First Nations, Métis and Inuit in traditional and contemporary art forms. Other sites are also available. http://firstpeoplesofcanada.com/fp_groups/fp_inuit5.html - First Peoples of Canada - Inuit

http://firstpeoplesofcanada.com/fp groups/fp Métis5.html - First Peoples of Canada- The Métis

www.firstnationspedagogy.ca/culture.html - Native American Arts & Crafts

http://www.imagesnorth.com - Images of the North

http://www.google.ca/search?q=first+nations+art&hl=en&qscrl=1&nord=1&rlz=1T4ADRA_enC A389CA389&biw=1008&bih=506&site=webhp&prmd=imvns&tbm=isch&tbo=u&source=univ&s a=X&ei=UGSpTompF-Hm0QHMm6ypDg&sqi=2&ved=0CFgQsAQ – Images of First Nations Art

B. Natural Dyeing - Preview all sites (listed below) and evaluate as per level of difficulty; assign websites accordingly, book lab, prepare seating plan for lab.

Required Materials: Computer lab, copies of handout activity guide, the following websites to be assigned to students for research purposes:

http://www.theecologist.org/green green living/clothing/404783/how to dye clothes using natural methods.html

http://en.howtopedia.org/wiki/How to Dye Fabric / Textile with Natural Colors

https://aurorasilk.com/wp/2019/01/01/how-to-use-natural-dyes/

http://www.gardeningchannel.com/making-using-natural-dye/





Suggested Learning Activity:

- 1. Assign different websites listed above to different students based on levels re: reading comprehension & writing skills. Ensure a seating plan in the lab and that no students are next to others accessing the same site. This is independent, silent reading work!
- Students read through their assigned site to extract information based on the following guide to create their own listing of traditional and contemporary symbols and a HOW TO list of instructions for dyeing fabric using natural plant dyes.
- 3. Students will finalize their own comprehensive format to submit for evaluation purposes, using English language skills, double checking their work for spelling, punctuation, and content detail.

<u>Handout Activity Guide</u>: Using websites provided, create a listing of traditional and contemporary symbols and a HOW-TO instructional, easy to use, Guide for Dying Fabrics with Natural Dyes.

- 1. **Create a title** for your assignment, and subtitles for each category to follow.
- Include a brief introduction of your guide and a listing of traditional and contemporary symbols used by Canada's First Nations, Métis, and Inuit peoples.
 Also include one historical fact re: using natural dyes.
 Use this as a catch phrase to create interest! Now focus on the how to do aspect of natural dyeing.
- 3. List materials required, including suggestion of fabric e.g. a cotton t-shirt
- 4. **Provide tips** re: how to remain clean & tidy (self, room, and utensils)
- 5. **Include time involved** for this procedure
- 6. **Provide definitions** of terms i.e. unfamiliar vocabulary used
- 7. **Provide colour chart** using recognizable plants, domestic or wild, found in your geographical area; three different types to achieve red; blue; yellow; green; brown.
- 8. Include warnings or "things to beware of or consider"

Suggested Assessment:

Create an assessment rubric to assess the assignment. Integrate literacy skills, and quality of presentation format into the assessment.

Other Resources:

Web Resources:

www.pioneerthinking.com - for detailed plant color charts and tie-dye instructions.





BILL MONTGOMERY

Bill is a Haida presenter who talks about his culture and the "art that embodies his people".

Link to EOCCC Video - Bill Montgomery





Bill Montgomery

About Bill Montgomery:

- While his Christian name is Bill Montgomery, the name given to him by his naani and owies is Yaahl haan tl'uujus, Yaahl Haanas.
- He is Haida, Raven, from the Yhagu Laanas clan of Dadens.
- Bill comes from Haida Gwaii (formerly known as The Queen Charlotte Islands, B.C.).
- He is a certified teacher.
- He has developed a multi-media presentation on his culture which he presents to elementary and secondary schools.
- He loves to immerse himself in his culture and is continually learning about it.

Viewing Questions

- 1. What is meant by a matrilineal culture?
- 2. Describe Haida art.
- 3. Describe the role of women in Haida culture.
- 4. What was the impact of the Europeans on the Haida culture?
- 5. What words would you use to describe the Haida people?
- 6. Why do you think that the Haida people were no longer allowed to generate art and participate in potlatches?
- 7. Why was the placing of totem poles in museums an ultimate benefit?
- 8. How has their art changed over the years?





The Haida Tribe

Catholic Graduate Expectations:

	An Effective Communicator who reads, understands and uses written materials effectively
_	A Collaborative Contributor who achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others
CGE6a	A Caring Family Member who relates to family members in a loving, compassionate and respectful manner

Expectations:

Expectations.	
Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines. Creating and Presenting
	B2. Elements and Principles: apply key elements and principles from various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works, including integrated art works/productions.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2.1 analyse the role of spiritual identity in First Nations, Métis, and Inuit world views, drawing on evidence from several different art forms and arts disciplines.
	A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.
	Creating and Presenting B2.1 select and apply some common First Nations, Métis, and Inuit cultural images and colours when creating art works, including integrated art works/productions, and explain their symbolic meaning.
	B2.2 select and apply elements and principles found in First Nations, Métis or Inuit art works from various arts disciplines to create art works of personal and/or cultural significance.





Prior/Pre-learning:

Students should have been generally introduced to the Haida Nation.

Suggested Learning Activity:

- 1. Discuss the importance of both the Eagle and the Raven to the Haida Nation.
- 2. The Haida are a matrilineal society and family is extremely important. After discussing and viewing the family crests of the Haida Nation, students can create their own *family crest*, *family tree*, or *coat of arms*. These activities help teachers and students to learn the important steps and principles of family history.

For example:

A Coat of Arms is a symbol that helps a family be recognizable to other families. The pictures on a coat-of-arms helped someone recognize the nobility and status of that particular family. Each coat of arms usually contains a symbol and a motto for each family. Your job is to create your own family crest. Your crest must contain the following pieces:

- a) Use a full-size piece of poster board (any colour). (You may cut this into any shape you wish.)
- b) Come up with no less than three (3) symbols to use that help distinguish who you are.
- c) Come up with a motto that talks about the kind of person you are. (Song lyrics and quotes are a great place to start!)
- d) Make sure your coat-of-arms is colourful and interesting to look at.
- e) On a separate piece of paper, **type** explanations of each of your symbols. Each explanation must include:
 - What the symbol is;
 - How this symbol is an explanation of who you are;
 - How the motto is an example of who you are.

Spelling and Grammar count for explanations

If your family already has a family seal, you may use that. You will have to draw it again and explain what all the different pieces mean in your family.





Alternate Ideas:

Family Tree Assignment

Family trees are an important aspect of learning about our own personal histories. They help us discover information about our family members and give us an idea of where we came from.

You will build your own family tree researching the history of your family through to your great grandparents. You can create the tree by hand or use computer programs.

Family History Task Outline:

- 1. Complete a chart of your family, giving the names of your great-grandparents through to you.
- 2. Complete a story or report about your family.
 - Your story/report should be about 250 words and can be typed or handwritten. In preparing your story/report you might want to include information on some of the following:
 - Country (or region) of birth
 - Ethnic background
 - Languages spoken
 - Achievement or Honours
 - Occupation
 - Adventures/Travels
 - Religion
 - Marriage
 - Birth
 - Death
 - Geographic movement
 - Interesting stories

As in any research, you may not find all the information you are asked to get. If you cannot find information on a particular individual, indicate that in the written part of the assignment with a comment like "no information found on my great-grandfather".

If you do not know one side of the family, or do not know your biological parents, do more research on the side of the family you know, or write a biography of yourself.

Marking Structure:

Chart: /10 marks

Written: /15 marks (10 for content, 3 structure/organization, 2 grammar)





Suggested Assessment:

Medicine Wheel Rubric

The Medicine Wheel Rubric allows you, the teacher, to evaluate the students in the categories that you feel are appropriate.

Other Resources:

Print Material:

All That We Say is Ours: Guujaaw and the Reawakening of the Haida Nation (2009) by Ian Campbell

Raven Travelling: Two Centuries of Haida Art (2008) by Daina Augaitis

Web Sites:

Council of the Haida Nation: http://www.haidanation.ca (This website provides a detailed history of the Haida Nation, Legends etc.)

Family Crests http://www.allfamilycrests.com/





Miniatures

Catholic Graduate Expectations:

CGE5b	A Collaborative Contributor who thinks critically about the meaning and purpose of work
CGE7f	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures

Expectations:

Overall Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines.

A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines.

Creating and Presenting

B2. Elements and Principles: apply key elements and principles from various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works, including integrated art works/productions.

Specific Expectations:

Artistic Expression and First Nations, Métis, and Inuit World Views A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists and early Métis artists, drawing on evidence from several different art forms.

A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.

Creating and Presenting



B2.1 select and apply some common First Nations, Métis, and Inuit cultural images and colours when creating art works, including integrated art works/productions, and explain their symbolic meaning.

B2.2 select and apply elements and principles found in First Nations, Métis or Inuit art works from various arts disciplines to create art works of personal and/or cultural significance.

Suggested Learning Activity:

Looking at the sculpture of Bill Reid – students will create a miniature "family" totem out of a soft wood. Carving techniques and scroll saw safety will be covered.

Types of Totem Poles

Burial Poles - Carry a story about the deceased

Crest Poles - Give the ancestry of particular family

Heraldic Poles - These totems stand in the front area of the house displaying the family history.

History Poles - Record the history of a clan

House Frontal Poles - Like portals, the cedar posts stand by the entrance of the house

Indoor House Posts - These poles support the roof and also carry many clan emblems

Legend Poles - Illustrate folklore or real-life experiences

Memorial Poles - Commemorate a particular individual

Potlatch poles - These totems are carved exclusively by the Haida Natives to commemorate festivals and events

Prominent Features of Totem Poles

Raven - beak sharp protruding

Wolf - long sharp muzzle and elevated snout

Bear - usually realistically featured large nostrils, paws, and fangs

Mountain Goat - sharp horns, cleft hoof as a foot with two toes

Killer Whale - two prominent dorsal fins, large head, mouth turned up at corners, two





spines above eyes

Dogfish Shark - gills slits as crescents, crescent shaped mouth, depressed at corners and filled with saw-like teeth

Halibut - continuous fin, both eyes on one side

Octopus - bird like head, hooked bill, suction plates and tentacles

Insect - carved much like birds difficult to recognize

Supernatural Symbols - carved as adaptations of local species, such as - sea grizzly carved as bears with fins

Toads - carved realistically and used as space fillers, inclusion on pole believed to prevent pole from rotting

Sea Animals - round eyes while all other animal eyes are carved as two curves enclosing a circle

Alternate Ideas:

Stencil Making

Using the history of the Haida culture, and various Haida artworks for inspiration, students will create a stencil print in a similar style.

Suggested Assessment:

Medicine Wheel Rubric

The Medicine Wheel Rubric allows you, the teacher, to evaluate the students in the categories that you feel are appropriate.

Other Resources:

Print Resources:

Bill Reid and Beyond: Expanding on Modern Native Art (2004) by Karen Duffek

Bill Reid (2003) by Doris Shabolt

Learning By Designing: Pacific Northwest Coast Native Indian Art (2005) by Jim Gilbert

Looking at Totem Poles (1993) by Hilary Stewart

Web Resources:





The Importance of Women

Catholic Graduate Expectations:

An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others			
A Caring Family Member who values and honours the important role of the family in society			

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines. Art and Society D1. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created.
Specific Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A2.3 explain how the form, materials, and/or techniques used in various First Nations, Métis, and Inuit art works/productions have been selected by the artist(s) to express a perspective or communicate a message about gender and gender roles. Art and Society D1.2 reflect on and communicate how their experience of First Nations, Métis, and Inuit art works depicting social relationships (e.g., intergenerational relationships, clans, kinship, ancestral connections) has influenced their own beliefs and values with respect to family relationships and community in contemporary society.

Suggested Learning Activity:

You will compose *two collages* for this assignment. The first collage will be geared toward representing important women in both the Haida Nation and First Nations People all around the world. The second collage will be geared toward representing the important women in your life.





This project will revolve around two major activities:

- identifying images and words that make a concrete statement about these women
- writing an explanatory paragraph to accompany both of your collages

To get started with the first part of the assignment, you will need to reflect on the importance of women in First Nations, Métis, and Inuit culture and traditions from Canada and around the world. You may want to develop a list of characteristics or themes related to these women. Next, identify images you can use for the collage. You can search online for these images and either print them or reproduce them yourself. For each image you select, record citation information and then download a copy of the file to your computer. If you search on Google for images, you will need to make decisions about the fair use of any image you discover, recording citation information as well.

Be sure to keep track of the sources for your images - you will need to list them when you post your collage.

Alternate Ideas:

Have the students answer a series of questions about the importance of women to the Haida Nation and then create an image to accompany their work.

Discover:

- 1. Why is the Haida Nation a matrilineal society?
- 2. Why are women seen as so important to the Haida Nation?
- 3. Why does Bill say it's important for him to say hello to all of the women before the men?
- 4. Why is it so important to the Haida Nation to protect their women?
- 5. What major roles do women play in the Haida Nation?

Suggested Assessment:

Medicine Wheel Rubric

The Medicine Wheel Rubric allows you, the teacher, to evaluate the students in the categories that you feel are appropriate.

Other Resources:

Web Resources:





Print Resources:

The Haida (2001) by Raymond Bial

Haida: Canadian Aboriginal Art and Culture (2008) by Jennifer Nault

American Indian Families (1996) by Jay Miller

The Kids Book of Great Canadian Women (2006) by Elizabeth MacLeod

Make a Beautiful Way: The Wisdom of Native American Women (2008) by Barbara Alice Mann





Creation Stories

Catholic Graduate Expectations:

CGE1e	A Discerning Believer Formed in the Catholic Faith Community who speaks the language of life "recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)
CGE1h	A Discerning Believer Formed in the Catholic Faith Community who respects the faith traditions, world religions and the life-journeys of all people of good will
CGE7d	A Responsible Citizen who promotes the sacredness of life

Expectations:

Overall Expectations:	Artistic Expression and First Nations, Métis, and Inuit World Views A1. The People and the Land: demonstrate an understanding of the spiritual interconnectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, analysing how spiritual and personal connections to the land are expressed through various art forms and arts disciplines. A2. Identities: demonstrate an understanding of the role of spiritual, individual, gender, and collective identities in First Nations, Métis, and Inuit world views, analysing how identity is expressed through various art forms and arts disciplines. Creating and Presenting B2. Elements and Principles: apply key elements and principles from various arts disciplines, as reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works,
Specific Expectations:	including integrated art works/productions. Artistic Expression and First Nations, Métis, and Inuit World Views A1.3 analyse the relationship between human society and the natural world expressed by precontact First Nations and Inuit artists and early Métis artists, drawing on evidence from several different art forms. A2.1 analyse the role of spiritual identity in First Nations, Métis, and Inuit world views, drawing on evidence from several different art forms and arts disciplines





A2.2 describe various ways in which materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual and/or collective identity, analysing some regional and cultural similarities and differences.

Creating and Presenting

B2.1 select and apply some common First Nations, Métis, and Inuit cultural images and colours when creating art works, including integrated art works/productions, and explain their symbolic meaning.

Suggested Learning Activity:

Native Art Sketchbook

Students can draw and design in their own sketchbooks throughout the semester. They can sketch both the Raven and the Eagle which represent the Haida Nation. They can explain and identify various forms of Haida Art including button blankets, totem poles, and designs regarding creation stories. The students should research the creation stories of the Haida Nation and then they can create a sketch based on their findings. For example, here is the Ojibwe Creation Story:



The Ojibwe Creation Story

When Mother Earth was young, she had a family and was very beautiful. She is called Mother because from her come all living things. Underground rivers are her veins and water is her blood. On her surface, there are four sacred directions – north, south, east and west. Gitchie Manito, the Creator, took four parts of Mother Earth – earth, wind, fire and water – and blew into them using the Megis or Sacred Shell, making a man. The Great Spirit then lowered man to Mother Earth, as part of her, to live in brotherhood with all that surrounded him. This man, in accordance with the Creator's instructions, walked Mother Earth and named all the animals, plants and land features. He also named the parts of the body. The Creator sent the wolf to provide company for the man as he traveled the earth, then told them to go their separate ways. From original man came the Anishinabe and all other tribes. The Ojibwe are Nee-kon-nis (brothers) with all other tribes. The only thing that separates these tribes is different languages.

Glossary:

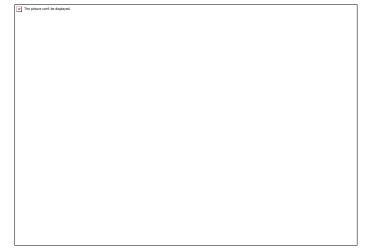
- Ah-ki' is Mother Earth
- Nee-ba-gee'sis is the Moon, also called Grandmother
- Gee'sis is the Sun, also called Grandfather (Mishomis)
- The sky and many other things on Earth are also called Grandfather, because they were here before the original man was created.
- Way-na-boo'zhoo refers to Original Man. Boo-zhoo' means "hello" and acknowledges that the Anishinaabe came from original Man.

Colour tips:

The colours that represent the four sacred directions are:

- white = north
- yellow = east
- red = south
- black = west
- Blue represents father sky above
- Green represents mother earth below
- Purple represents the self

This painting is titled "Creation Painting" and it was painted by Daphne Odjig, a Canadian artist of Aboriginal ancestry who was born September 11, 1919. This is an example of an illustration of the Creation Story.







Sketchbook Assignments

Over this term, you will need to complete the following assignments in your sketchbook. Each one gives a few criteria for you to follow, and the rest is up to you! This allows you to have as much fun with it as you want, and to be as creative as you can!

When do I do these?

You can do them in class when you have finished the current assignment, or at home.

Where do I do these?

Right here in your sketchbook – fill out this chart as you go.

How will I be marked?

The following rubric will be used to mark all of these assignments.

Second chances?

If you complete an assignment and it gets marked, but you aren't happy with the mark, you can read the comments given by your teacher and use these suggestions to create another version. Yes, this second version will be marked, and it will replace your first mark, if you wish.

What if I need help?

As usual, if you need help, simply put up your hand in class and your teacher will come by to help you. You can also meet with your teacher after class.





(Please alter this list as you see fit.)

#	Description	Instructions	What page in your sketch-book?	Due Date
1	The Creation Story	Read and listen to the Creation Story. Create an artwork that illustrates the Creation Story. The artwork will be done with colour pencil techniques you have learned. You must use a large circle to fill your sketchbook page and fill the circle with your Creation Story drawing/collage. NO WHITE SPACE! FILL YOUR CIRCLE! You could do some research online about First Nations Creation Stories and get ideas for images — remember it doesn't have to be high realism.		
2	Second Sacred Teaching – Honesty	Using the overhead and a black piece of paper, you will draw the outline of your head in white coloured pencil – glue the black paper into your sketchbook. Next, fill in your head with words that honestly describe who you are. Refer to the Seven Sacred Teachings handout for inspiration and clarity. Use your white coloured pencil to do the words – be creative with your penmanship/font. You can also use words cut out from magazines or printed off your computer. If you wish you can add some drawings/images.		
3	Orca Whale and Wolf	Take the following traditional story and illustrate it. Use a frame. Use your graphite pencils – a dark 6B, a 2B, HB and H. Use a combination of pure clean white of the page, midtone grays and pure blacks as well. Story: Beautiful white Gyibaaw (wolf) was very lonely. He traveled all over the world trying to find another like him but to no avail. He had a great vision that called for him to go below the big waters and sing the history of the world. Culture Hero, Raven took pity on him and changed him into a shiny black whale. To remind him that he used to live on land, Raven painted white markings on his sides and called him Neeexl (Blackfish/Orca). To this day, whale		



		and wolf have a special relationship because they are kin and teachers.	
4	7th Sacred Teaching – LOVE	Rewrite the teaching in the shape of a heart. Text can follow the shape. You can colour the negative space around the heart in red.	
5	4th Sacred Teaching – Courage	Illustration or collage that represents this teaching or what YOU think courage is.	



RUBRIC

Categories	50-59% (Level 1)	60-69% (Level 2)	70-79% (Level 3)	80-100% (Level 4)
Application Transfer of knowledge and skills - Degree of difficulty/ complexity of design - Overall composition - Use of colour/ shading - Creativity & originality	knowledge with limited	- applies and transfers knowledge with some effectiveness	- applies and transfers knowledge with considerable effectiveness	- applies and transfers knowledge with a high degree of effectiveness
Use of media - Shows confidence with medium - Various techniques used effectively -crisp edges/no smudges	- uses media with limited effectiveness	- uses media with some effectiveness	- uses media with considerable effectiveness	- uses media with a high degree of effectiveness

Please feel free to also use Medicine Wheel Rubric.

Other Resources:

Web Resources:

Print Resources:

Seven Sacred Teachings (2005) by David Bouchard

Honouring Tradition: Reframing Native Art (2008) by Beth Carter

Indigenous Aesthetics: Native Art, Media and Identity (1998) by Steven Leuthold

Native Art Activity Book (2000) by Elijah T. Wesley

Native North American Art (1998) by Ruth B. Phillips





Other Resources

The Achievement Chart: First Nations, Métis, and Inuit Studies, Grades 9-12

Sample First Nations, Métis, and Inuit Studies Self-Evaluation

PowerPoint to Accompany – Through Our Eyes – Expressions of First Nations, Métis, and Inuit Cultures





The Achievement Chart: First Nations, Métis, and Inuit Studies, Grades 9-12

THE ACHIEVEMENT CHART: First Nations, Métis, and Inuit Studies, Grades 9-12

Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)

Categories*	Level 1	Level 2	Level 3	Level 4
	The student:			
Knowledge of content (e.g., facts, terms, definitions, techniques, forms, conventions, principles, technologies)	demonstrates	demonstrates	demonstrates	demonstrates
	limited	some	considerable	thorough
	knowledge of	knowledge of	knowledge of	knowledge of
	content	content	content	content
Understanding of content (e.g., concepts, ideas, theories, interrelationships, procedures, processes, methodologies, relationship between theory and action)	demonstrates	demonstrates	demonstrates	demonstrates
	limited	some	considerable	thorough
	understanding of	understanding of	understanding of	understanding of
	content	content	content	content

Thinking – The use of critical and creative thinking skills and/or processes

Categories	Level 1	Level 2	Level 3	Level 4	
	The student:				
Use of planning skills (e.g., identifying problems; formulating questions; generating ideas; gathering and organizing data, evidence, and information; setting goals; focusing research; selecting strategies; using graphic organizers)	uses planning skills with limited effectiveness	uses planning skills with some effectiveness	uses planning skills with considerable effectiveness	uses planning skills with a high degree of effectiveness	
Use of processing skills (e.g., Interpreting and analysing data, evidence, and information; synthesizing and evaluating data, evidence, and information; analysing maps; revising and refining; detecting point of view and bias; formulating conclusions)	uses processing skills with limited effectiveness	uses processing skills with some effectiveness	uses processing skills with considerable effectiveness	uses processing skills with a high degree of effectiveness	
Use of critical/creative thinking processes (e.g., applying concepts of disciplinary thinking; research and inquiry, problem-solving, and decision-making processes; applying the design process; critiquing and reviewing)	uses critical/ creative thinking processes with limited effectiveness	uses critical/ creative thinking processes with some effectiveness	uses critical/ creative thinking processes with considerable effectiveness	uses critical/ creative thinking processes with a high degree of effectiveness	

Communication – The conveying of meaning through various forms

Communication – The conveying	The conveying of meaning through various forms						
Categories	Level 1	Level 2	Level 3	Level 4			
	The student:						
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms and/or in art forms	expresses and organizes ideas and information with limited effectiveness	expresses and organizes ideas and information with some effectiveness	expresses and organizes ideas and information with considerable effectiveness	expresses and organizes ideas and information with a high degree of effectiveness			
Communication for different audiences (e.g., peers, adults) and purposes (e.g., to inform, to persuade, to evoke an emotional or aesthetic response) in oral, visual, and written forms and/or art forms	communicates for different audiences and purposes with limited effectiveness	communicates for different audiences and purposes with some effectiveness	communicates for different audiences and purposes with considerable effectiveness	communicates for different audiences and purposes with a high degree of effectiveness			



Categories	Level 1	Level 2	Level 3	Level 4		
	The student:		•			
Use of conventions (e.g., mapping and graphing conventions, communication conventions, literary conventions, research conventions, documentation conventions, narrative conventions, symbolic representation, drama conventions), vocabulary, and terminology of the discipline in oral, visual, and written forms and/or art forms	uses conventions, vocabulary, and terminology with limited effectiveness	uses conventions, vocabulary, and terminology with some effectiveness	uses conventions, vocabulary, and terminology with considerable effectiveness	uses conventions, vocabulary, and terminology with a high degree of effectiveness		
Application – The use of knowledge and skills to make connections within and between						

various contexts

Categories*	Level 1	Level 2	Level 3	Level 4		
	The student:					
Application of knowledge and skills (e.g., concepts, procedures, spatial skills, processes, methodologies, techniques, protocols, technologies, performance skills, interviewing skills) in familiar contexts	applies knowledge and skills in familiar contexts with limited effectiveness	applies knowledge and skills in familiar contexts with some effectiveness	applies knowledge and skills in familiar contexts with considerable effectiveness	applies knowledge and skills in familiar contexts with a high degree of effectiveness		
Transfer of knowledge and skills (e.g., experiences, concepts, procedures, methodologies, technologies, theories) to new contexts	transfers knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with some effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness		
Making connections within and between various contexts (e.g., between topics/issues being studied and everyday life; between disciplines; between past, present, and future contexts; in different spatial, cultural, historical, or environmental contexts; when proposing and/or taking action to understand issues related to indigenous communities and natural environments)	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness		

^{*} Different First Nations, Métis, and Inuit studies courses require different types of knowledge and understanding, and not all the examples apply to all courses.



Sample First Nations, Métis, and Inuit Studies Self-Evaluation (Revise to fit your course content.)

We have done many things in First Nations, Métis, and Inuit Studies.

For each of the following items, give yourself a mark. How well did you understand, participate in and/or were affected by each of the following? If you did not do something, you should choose NE. Be honest with yourself – in the spirit of all that the course has tried to impart.

Learning: 7 Grandfather teachings							
Medicine Wheel							
Early Settlements, culture							
FIRST NATIONS, MÉTIS AND							
INUIT Spirituality							
Colonial Contact and impact							
Land Claims							
Spirit Animals							
Residential Schools							
Current Education Issues							
Movies							
Experiencing							
Museum of Civilizations							
Shannen's Dream Rally							
Trial of Louis Riel play							
Art Gallery							
Camping							
Powwow							
Consider							
Guests							
Joseph Naytowhow							
Roy Barnes							
Christopher Snowboy							
Christopher – Smudging							
Doing:							
Personal History object/story							
Dream Catcher							
Shannen's Dream letter							
Talking stick							
Inukshuk							
School yard cleanup							



What is the MOST important thing you have learned in this course? Why is this so?
In what way has this course changed the way you view First Nations, Métis, and Inuit peoples?
Should other people take this course? Why?
If you were to give yourself an "overall" mark in the course, what would it be?
Level: Grade:%
Explain why you gave yourself this mark.



PowerPoint to Accompany -

Through Our Eyes – Expressions of First Nations, Métis, and Inuit Cultures, Grade 9

(Link to view PowerPoint, Link to download PowerPoint)

Through Our Eyes – Expressions of First Nations, Métis, and Inuit Cultures































