

FIRST PEOPLES LEARNING RESOURCE GUIDE



***Welcome Posts by E'yies'lek (Claude "Rocky" LaRock)
Katzie Elementary***

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Indigenous Connections

Indigenous Connections

2019-2020

- September 30
Orange Shirt Day (Mon)
- October
Wapato Harvest
- November 16
Louis Riel Day (Sat)
- December – *xt'sulwēstun*
“put paddles away”
- January – *NINENE*
“moon of the child”
- February 28-29
Nisga'a Hobiye
- March – Inuit Spring
Equinox Celebration
- April
Aboriginal Reads Contest
(3rd-5th) EMS Pow-Wow
- May 27 – Grade 12
Honouring Ceremony
- June 21 – (Sun) National
Indigenous Peoples Day



Image: Cedar detail
<http://bit.ly/2M8AN85>

Surrey Schools acknowledges Katzie, Semiahmoo and Kwantlen First Nations on whose traditional territory we learn and teach.

Teacher Website



SURREY SCHOOL DISTRICT FIRST PEOPLE'S LEARNING - TEACHER WEBSITE

www.bit.ly/sd36weebly

Welcome

mi čx^wk^wətx^wiləm - (meach-quāt-wheelum)

This means “welcome” or “come in” in the Halq'eméylem language.

Welcome! The purpose of this website is to help teachers in Surrey School District embed First Peoples content and perspectives into the curriculum. It includes some links, lesson plans and information about authentic First Peoples resources.

Quick reference guide:

Home:

- Workshop and Community Events for the current school year (updated regularly)

Introduction:

- First Steps
- Terms of Reference
- First Peoples Principles of Learning
- Aboriginal Worldviews and Perspectives – Moving Forward
- Authentic Aboriginal Resources (District – Aboriginal Resource Centre & FNESC guide)
- Continuing the Learning Journey – Ministry of Education Professional Learning Series for First Peoples curriculum

For Teachers:

- Primary, Intermediate and Secondary core subject lessons, links and resources

Non-Grade Specific

- Aboriginal Resource Centre
- Articles: Magazines and Newsletter highlights
- Vendor & suppliers list
- Indigenous language resources
- Maps

- Other links of interest
- Understanding bias and privilege
- Acknowledging Territories – District script

First Peoples Community Links:

- Community resources
- Local First Nations websites
- Indigenous organizations

Field Trip Ideas:

- Field trip ideas with Indigenous focus
- District Cultural Facilitators – First Peoples Week in Residence

More:

- French resources
- NOIIE (AESN)
- Digital Resources (videos)
- Bannock and Books
- National Indigenous Peoples Day
- Farm to Schools
- Orange Shirt Day



Surrey Schools

District Education Centre
14033 – 92nd Avenue, Surrey, BC




Visits to the Aboriginal Resource Centre are by appointment. Please contact Heidi Wood, Helping Teacher at 604-595-6064 or at wood_h@surreyschools.ca to arrange a visit.



One mind working towards
Pronounced - nutsah mahtauwt (xw)


Aboriginal Understandings Learning Progression

Aboriginal Understandings Learning Progression – SD68 Aboriginal Education

	<i>Moving Toward the Water</i>	<i>Boarding the Canoe</i>	<i>Raising your Paddle</i>	<i>Journey Into Deeper Waters</i>
	Awareness	Developing	Acquiring	Action/ Advocacy
	implies a sense of 'need to know'	implies a willingness to address one's own understandings and beliefs	implies a demonstration of knowledge and respect	implies a demonstration of knowledge, respect and a commitment to advocacy
Beliefs and Attitudes towards Aboriginal Peoples	<ul style="list-style-type: none"> Recognizes that knowledge may need to be enhanced Aware that issues exist around Aboriginal peoples 	<ul style="list-style-type: none"> Demonstrates a willingness to enhance one's knowledge and understanding May bring an informed perspective to current issues 	<ul style="list-style-type: none"> Demonstrates a responsibility to enhance one's knowledge and understanding Possesses an intention to bring an informed and critical perspective to current issues and acts upon those intentions Demonstrates respect for Aboriginal people 	<ul style="list-style-type: none"> Provides leadership to enhance others' knowledge and understanding Seeks out opportunities to act on the injustices toward Aboriginal people
Knowledge of Aboriginal Peoples and History on local, regional and national levels	Demonstrates awareness of <ul style="list-style-type: none"> Local Aboriginal peoples and territories Aboriginal languages and cultures Indigenous Knowledge Canadian history as it pertains to Aboriginal people 	Beginning to explore the topics of <ul style="list-style-type: none"> Local Aboriginal peoples and territories Aboriginal languages and cultures Indigenous Knowledge History and the impact of colonization the impact of the Indian Act on present day Aboriginal people the contributions of Aboriginal people to contemporary society 	Demonstrates knowledge of <ul style="list-style-type: none"> Local Aboriginal peoples and territories Aboriginal languages and cultures Indigenous Knowledge History and the impact of colonization the impact of the Indian Act on present day Aboriginal people the contributions of Aboriginal people to contemporary society 	<ul style="list-style-type: none"> Recognizes the influence of the dominant culture, while striving to foster the Aboriginal Worldview Demonstrates and practices a knowledge and respect for Indigenous Pedagogy

Laura Tait, SD68 Aboriginal Education 2011

First Peoples Principles of Learning



FIRST PEOPLES PRINCIPLES OF LEARNING

Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.

Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).

Learning involves recognizing the consequences of one's actions.

Learning involves generational roles and responsibilities.

Learning recognizes the role of indigenous knowledge.



Learning is embedded in memory, history, and story.

Learning involves patience and time.

Learning requires exploration of one's identity.

Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

For First Peoples classroom resources visit: www.fnesc.ca



Indigenous Ally Tool Kit



"SO YOU WANT TO BE AN ALLY."

• Lamont, A. *Guide to Allyship.*

When it comes to **creating a positive & sustainable impact** on the lives of Indigenous Peoples living in Montreal, it is important to understand the role that an individual occupies and plays within the collective experience.

The term ally has been around for some time, and recently many critics ^{3, 15} say that it has lost its original meaning. Instead of being used to identify one's role within a collective struggle, it has come to symbolize a token identity – a kind of "badge" that people wear to show they are one of the "good guys".

There are multiple terms a person can use when identifying the role that they actively play within anti-oppressive work. Neither is better than the other and regardless of what you call yourself, **each role plays an important part** in this kind of work. Many want to be an ally, which is why this pamphlet focuses on that term. However, being an ally is not a self-appointed identity and requires you to show your understanding through actions, relations, and recognition by the community.

ALLY

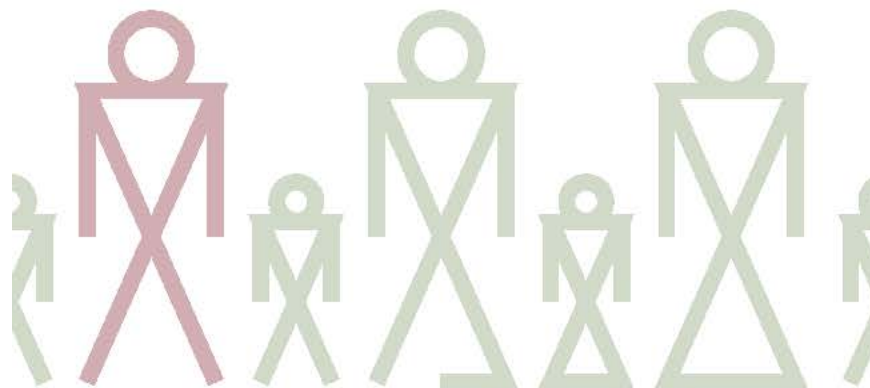
Being an ally is about disrupting oppressive spaces by educating others on the realities and histories of marginalized people.¹

ACCOMPLICE

An accomplice works within a system and "directly challenges institutionalized/systemic racism, colonization, and white supremacy by blocking or impeding racist people, policies, and structures".¹

CO-RESISTOR

Being a co-resistor is about standing together, as an ensemble, in resistance against oppressive forces and requires constant learning. It is combining theory and practice by establishing relationships and being deeply involved within a community that informs how one listens critically, understands an issue and influences the way they go about disrupting oppressive institutions and systemic systems.²





STEP #1: BE CRITICAL OF ANY MOTIVATIONS

When getting involved in this kind of work, one should ask themselves:

Does my interest derive from the fact that the issue is currently “buzzing”?

Does my interest stem from the fact that the issue will meet quotas or increase chances of any funding?

Does my involvement hijack the message and insert my own opinions or values instead of respecting those of the Indigenous communities?

Am I doing this to feed my ego?

These movements and struggles **do not** exist to further one’s own self-interest, nor are they there as “extra-curricular” activities.³



HOW
CAN
I BE
A GOOD
ALLY?

TO BE AN ALLY IS TO:

Actively support
the struggle.

Speak up, even when
you feel scared.

Transfer the
benefits of your
privilege to those
who have less.

Acknowledge that
the conversation is
not about you.⁴

REMEMBER:

Being involved in any kind of anti-oppression work is about recognizing that **every person** has a basic right to human dignity, respect, and equal access to resources.

At the end of the day, being an ally goes beyond checking actions off a list and it is not a competition. Being an ally is about a way of being and doing. This means self-reflection, “checking in” with one’s motivations and debriefing with community members is a continual process; **it is a way of life.**

STEP #2: START LEARNING

Here are lists of terms that will help you get started on **educating yourself** on the history of Indigenous Peoples on Turtle Island.

Educating yourself is an **ongoing process**. Change will not be easy and you will never truly be an expert on Indigenous challenges and realities, but you can work in allyship.

A good rule of thumb is to ask yourself:

How can I use this new information in my everyday life?

What steps can I personally take to amplify marginalized voices that are too often silenced?

What do I have and how can that be leveraged?

How can I use my position & privileges to listen, shift power dynamics and take steps towards reconcili-**action**?



REMEMBER:

Indigenous people are grandparents, parents, children, & siblings. They are doctors, teachers, social workers, entrepreneurs, & artists – **they are human beings**. Indigenous people are present and thriving in a country that expected them to die off and that continues to enforce structures of oppression today – **we are resilient**.



INDIGENOUS PEOPLES ARE THE EXPERTS OF THEIR OWN REALITIES & HISTORIES.

¹ Opportunities for White People in the Fight for Racial Justice. (2016).

² As we have always done: Indigenous freedom through radical resistance. (2017)

³ Accomplices Not Allies: Abolishing The Ally Industrial Complex. (2014).

⁴ Guide to Allyship. (2016).

⁵ Algonquin Territory: Indigenous title to land in the Ottawa Valley is an issue that is yet to be resolved. (2018).

⁶ Turtle Island: The Original Name for North America. (2007).

⁷ Indigenous Writes: A Guide to First Nations, Métis, and Inuit Issues in Canada. (2016).

⁸ How We Find Ourselves: Identity Development and Two Spirit People. (1996).

⁹ Inuit get federal apology for forced relocation. (2010).

TERMS THAT ARE NOT OKAY FOR YOU TO SAY:

- Indian
- Savage
- Half-breed
- Red skins
- Eskimo
- Squaw



Please be aware that these definitions are to give you a general idea. This is especially true when it comes to terminology relating to identity. Identities are complicated, are always evolving, and don't exist in boxes. When in doubt: never assume, ask!

FIRST NATION

First Nations are the descendants of the original inhabitants of Canada. Various nations, beliefs, & languages exist within this group. There are 10 First Nations in Quebec.

M(m)ÉTIS

The Métis are a post-contact Indigenous People. **Métis** refers to people with roots in the Red River community or other historic Métis communities. While **métis** refers to people with mixed Indigenous ancestry.

INUIT & INUK

Inuit is the term for Indigenous peoples from Arctic North regions of Canada, Greenland and Alaska. **Inuit is the plural form, while Inuk is the singular form.**

ANISHINAABEG

This is what the Algonquin people refer to themselves as. Their ancestral territories include regions in Quebec, but subgroups have migrated further West into Ontario, Manitoba, and Saskatchewan.⁵ The word roughly translates to "the authentic people" or "real people".

TURTLE ISLAND

This is the name given to North America by some Indigenous Peoples, such as the Iroquois, Anishinaabeg, and other Northeastern nations.⁶ The term originates from their various creation stories.

INDIGENOUS & ABORIGINAL

These are umbrella terms to include First Nations, Métis, and Inuit in Canada. Both terms are used internationally to define the original habitants of colonized countries, with Indigenous being the most favoured term. However, it is always respectful to **be specific about the Nation** you are referring to; use the term that they use to self-identify.

NDN

This term started off as online slang and is about First Nations reclaiming the word "Indian". Only Indigenous Peoples can use this term.⁷

KAN IEN'KEHÁ:KA

This is what the Mohawk call themselves and roughly translates to "people of the flint". They are also one of the original nations that called the island of Montreal their territory (*Tiohtià:ke*).

TIOHTIÀ:KE & MOONIYAANG

The Kanien'kehá:ka call Montreal *Tiohtià:ke*, which roughly translates to "where the boats/rivers meet". The Anishinaabeg word is *Mooneyaang*; roughly translating to "the first stopping place".

TWO-SPIRIT

Two-Spirit is an umbrella term that includes gay, lesbian, bisexual, and trans/gender non-conforming identities and is what the "2S" stands for in LGBTQ2S. The term was intertribally adopted in Winnipeg during a gathering in the early 1990's. Traditionally, people who were Two-Spirit were thought as being "born in balance" and held specific roles within their communities. The term is an act of resistance against settler colonial forms of sex/gender, meaning that only Indigenous people can identify as being Two-Spirit.⁸

SETTLER

This term is used to describe people whose ancestors migrated to Canada and who still benefit from ongoing colonialism. This could be also applied to "settlers of colour" but doesn't apply when referring to people who are descendants of slaves, considering they did not come to this continent willingly. Keep in mind the various intersections of a person's identity and how this translates into the types of privileges they are either afforded or withheld.

POW WOW

A traditional First Nations' gathering and celebration of dance, song, socializing and honoring of a rich heritage. Not to be used to describe a meeting or group of people.

THINGS NOT TO SAY

"CANADA'S INDIGENOUS PEOPLES" or "OUR INDIGENOUS PEOPLES"

The Indigenous Peoples on Turtle Island are not owned by Canada or by any individual, which is the way the language makes it out to sound. Try to say "the Indigenous Peoples of what we now call Canada" instead.

"THE INDIGENOUS CULTURE"

This is too broad considering that hundreds of Indigenous communities, nations, languages and cultures exist within Canada. Instead of singular, try using plural forms instead. Even better, try being specific about the nation to avoid pan-Indigenizing. I.e. "My Kanien'kehá:ka friends from Kahnawà:ke" or "the many Indigenous cultures."

"YOU'RE INDIGENOUS? YOU MUST BE AN ALCOHOLIC"

This is incorrect, perpetuates false stereotypes, and is a generalizing and discriminatory view to have. Even if you are referencing a joke you heard, just avoid saying this altogether.

"CAN YOU AND YOUR PEOPLE FORGIVE MY PEOPLE FOR WHAT WE DID?"

Guilt should not be the main reason for why you want to be a part of ally work. On top of that, no one Indigenous person can forgive an entire population, nor are they the spokesperson for the entire Indigenous population. As you educate yourself, you may grapple with these feelings of guilt and that is completely normal but what are more important are the steps and actions that you take afterwards – not being forgiven.

"WHY DON'T YOU JUST GET OVER IT?"

Inuit were still being forcefully relocated well into the 1950's and First Nations were not allowed to vote in federal elections until 1960.^{9,10} The last residential school was closed in 1996.¹¹ Today, Indigenous children make up over half of all children in child care.¹² These recent acts of colonization did not happen hundreds of years ago and Indigenous people are still healing and dealing with oppressive structures. One does not recover from traumatic events overnight, much less systemic oppression that took place over hundreds of years and that continues to this day.

"YOU PEOPLE WERE CONQUERED"

Surviving genocide is a revolutionary act and by saying this you are both condoning and celebrating genocide.

STEP #3: ACT ACCORDINGLY

Educating one's self is only half of the work when being an ally. It is a lifelong process that is rooted in action and requires humility and ongoing critical self-reflection. Being an ally is not a badge of honour, it is a sign of privilege.¹³

To do this, it is crucial to **establish a direct line of communication**³ – this could be through a friend directly involved or impacted by the struggles or through a volunteer position at a community organization.

WORKPLACES & ORGANIZATIONS CAN PRACTICE GOOD ALLYSHIP BY:

Hiring Indigenous people to be involved in the creation and ownership of initiatives that are made about them and/or for them.

Properly remunerating and crediting Indigenous people for their knowledge & time.

'Passing the mic' to Indigenous people at events, in the arts, in music, in film, in theatre, and in making decisions that affect them.

Recognizing that Indigenous Peoples have ownership, control, access, and possession of their information, knowledge, experiences, and stories.¹⁴

¹⁰ Mapping the Legal Consciousness of First Nations Voters: *Understanding Voting Rights Mobilization*. (2009).

¹¹ An Overview of the Indian Residential School. (2013).

¹² Living arrangements of Aboriginal children aged 14 and under. (2011).

¹³ "Leaning In" as imperfect Allies in Community Work. (2013).

¹⁴ The First Nations Principles of OCAP®. (1998).

¹⁵ I Need An Accomplice, Not An Ally. (2017).

ACKNOWLEDGING
the fact that you are a
guest on this land

RECOGNIZING
that multiple nations exist
within Turtle Island

RESPECTING
any cultural protocols
and traditions

THE DO'S

Listen to the experts

Ask what you can do

Build relationships based
on mutual consent & trust

Research to learn more
about the history

Continue to support & act
in meaningful ways

This could entail calling others out and holding them accountable when they are displaying oppressive behaviours because when it comes down to it, **being a good ally is about risking your voice to elevate others.**¹⁵

If you're interested in supporting local organizations that aim to meet the needs of the urban Indigenous population in Montreal, email us about available volunteer placements:

info@reseaumtlnetwork.com

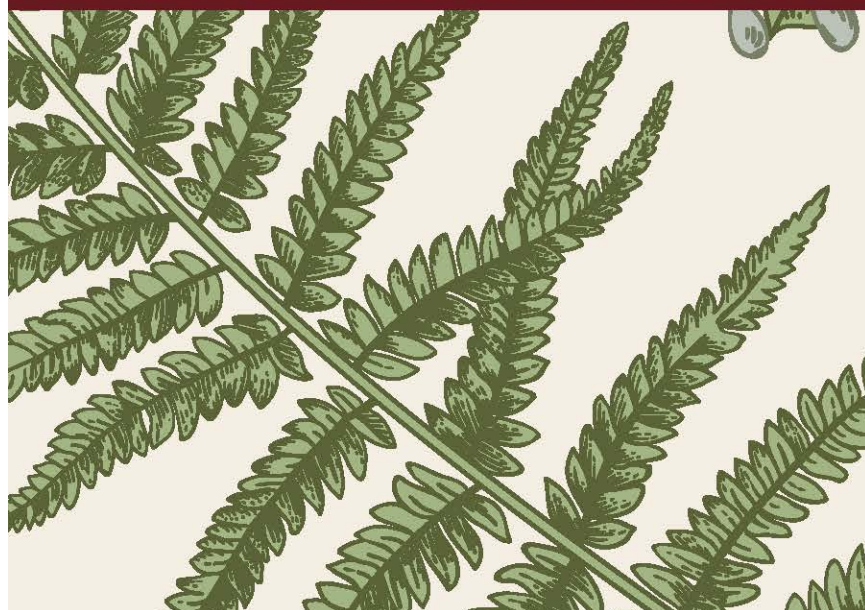
NEXT STEPS



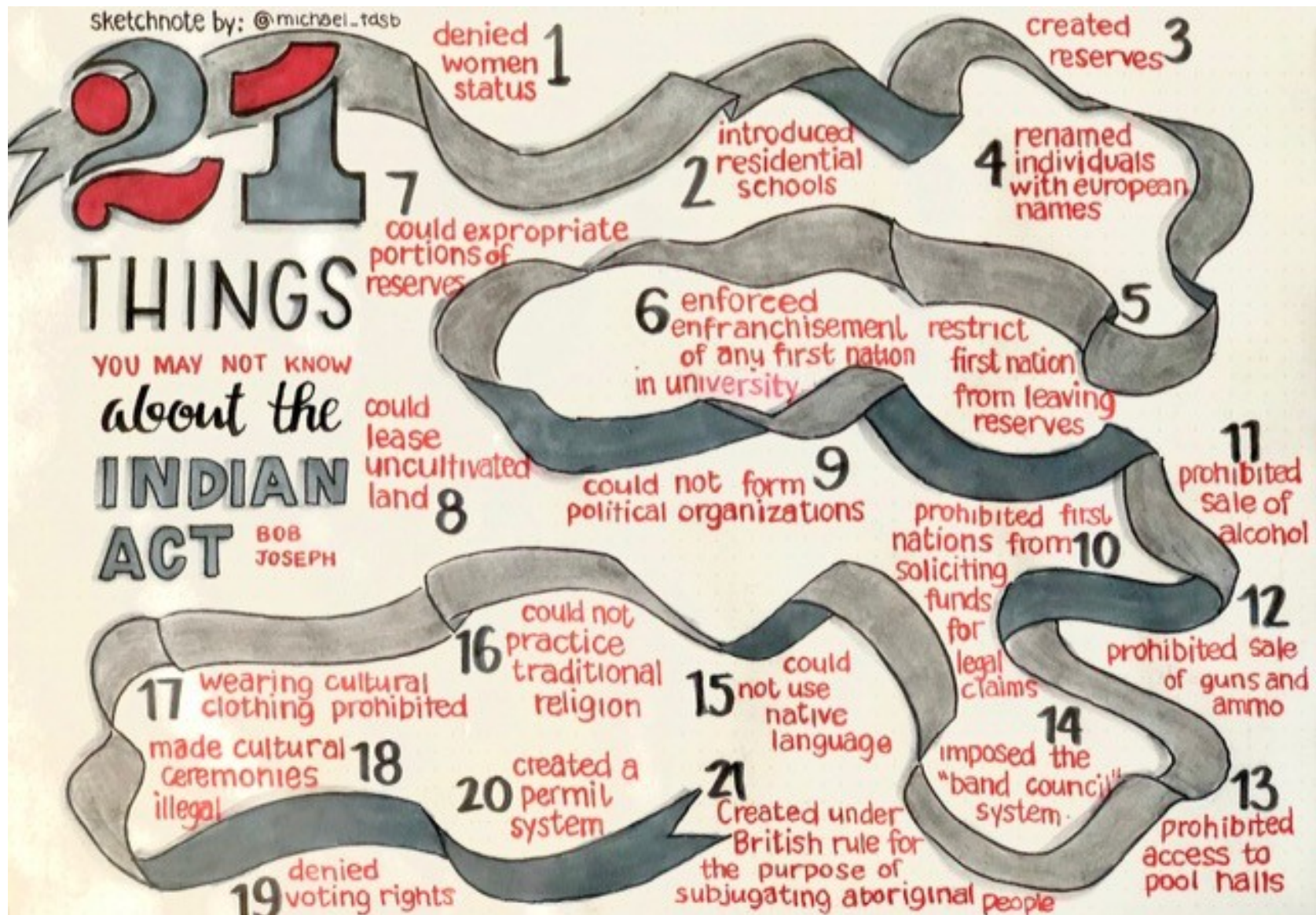
*Content and research by Dakota Swiftwolfe
Layout and design by Leilani Shaw*

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G. Sioui, C. Richardson, K. Raye, S. Puskas,
L. Lainesse, & A. Reid.*

info@reseaumtlnetwork.com



21 Things You May Not Know About the Indian Act



Characteristics of Aboriginal Worldviews and Perspectives

Characteristics of Aboriginal Worldviews and Perspectives



Attributes of Responsive Schooling

Connectedness and Relationship

- Look for ways to relate learning to students' selves, to their families and communities, and to the other aspects of Aboriginal Worldviews and Perspectives described in this document.

Awareness of History

- Ensure that any focus on the history of Canada and Canadians or on Canadian social studies include reference to the experience, situation, and actions/perspectives of Aboriginal peoples, in all periods studied (including and up to the present).
- Avoid reliance on colonial-era secondary sources (i.e., 20th century and earlier texts and resources) for accounts or explanations of topics, events, trends involving Aboriginal peoples. Where possible, use contemporary sources created by or with the involvement of Aboriginal contributors. $\frac{3}{4}$ When referencing Aboriginal content, give learners a chance to work with locally developed resources (including local knowledge keepers) wherever possible.
- Use accurate, specific historical facts and explanations to counter racist and stereotypical generalizations about Aboriginal peoples in Canada.
- When correcting inaccurate half-truths and generalizations, focus the correction on the ideas, not on the students who may have been misled into believing and expressing them.

Local Focus

- Look for opportunities to incorporate place-based learning into your practice (a focus on local Aboriginal history, experience, stories, imagery, ecology).
- When referencing Aboriginal content, give learners a chance to work with locally developed resources (including local knowledge keepers) wherever possible.
- Look to the school's Aboriginal support worker(s) and/or trusted local contacts for guidance and help accessing good local content.

Engagement with the land, nature and the outdoors

- Look for opportunities to get students interested and engaged with the natural world immediately available (place-based education in the area near your school). Illustrations using locally observable examples and phenomena, physical education activities, homework assignments, and student projects are examples of opportunities to promote this type of engagement.
- Plan and organize to take instruction and learning outdoors where possible, organizing instructional planning to facilitate this.
- Explore team leadership and the use of resources such as skilled Aboriginal community members and third-party outdoor education specialists to facilitate and help deal with

the challenges associated with leaving the confines of the school (e.g., the need for equipment, expertise in outdoor environments, risk management, transportation).

Emphasis on Identity

- Embrace learner-centred teaching practice.
- Encourage student self-awareness grounded in knowledge of family origins, cultural background, place of origin, allegiance and affiliation, citizenship, and other identity “markers.” Student self-expression via writing, speaking, and representation is an opportunity to address and revisit this theme at various stages during their K-12 schooling.
- Acknowledge and celebrate the cultural identities of all students represented in your learning cohorts.

Community Involvement: Process and Protocols

- Make it a priority to connect with the local Aboriginal community.
- Look to the school’s Aboriginal support worker(s) and/or trusted local contacts for guidance and help doing this.
- With your Aboriginal students, take deliberate steps to help the family feel involved and respected. Value the family and the family will value the education system. Home visits can yield huge dividends.
- Recognize and embrace the important role that you as educator can play in addressing the need for reconciliation and overcoming the legacy of colonialist/assimilationist schooling.
- Expect criticism from time to time. Having your own network of knowledgeable and supportive community and professional contacts will give you somewhere to turn for advice.

The Power of Story

- Learn some of the traditional stories told within the local Aboriginal community. Then use them as a touchstone for your students when applicable “teachable moments” arise.
- Give students opportunities to apply and demonstrate the skills associated with oral storytelling: memorize, internalize, and present (re-tell exactly). At higher grade levels, students benefit from opportunities to tell their own experiential stories and listen and respond to those of peers.
- Metaphor, analogy, example, allusion, humour, surprise, formulaic phrasing, etc. are storytelling devices that can be applied when explaining almost any non-fiction concept. Make an effort to use devices of this sort in all subject areas and to draw upon stories of the local Aboriginal community.

Traditional Teaching

- Recognize the traditional teachings of First Nations students. In particular, Aboriginal students who are disengaged may benefit from learning traditional teachings.
- The involvement of Elders, either in school or via mentorship-type arrangements will likely be needed to pursue traditional teaching. Look to the school's Aboriginal support worker(s), Aboriginal district principal, and/or trusted local contacts for guidance and help with this.

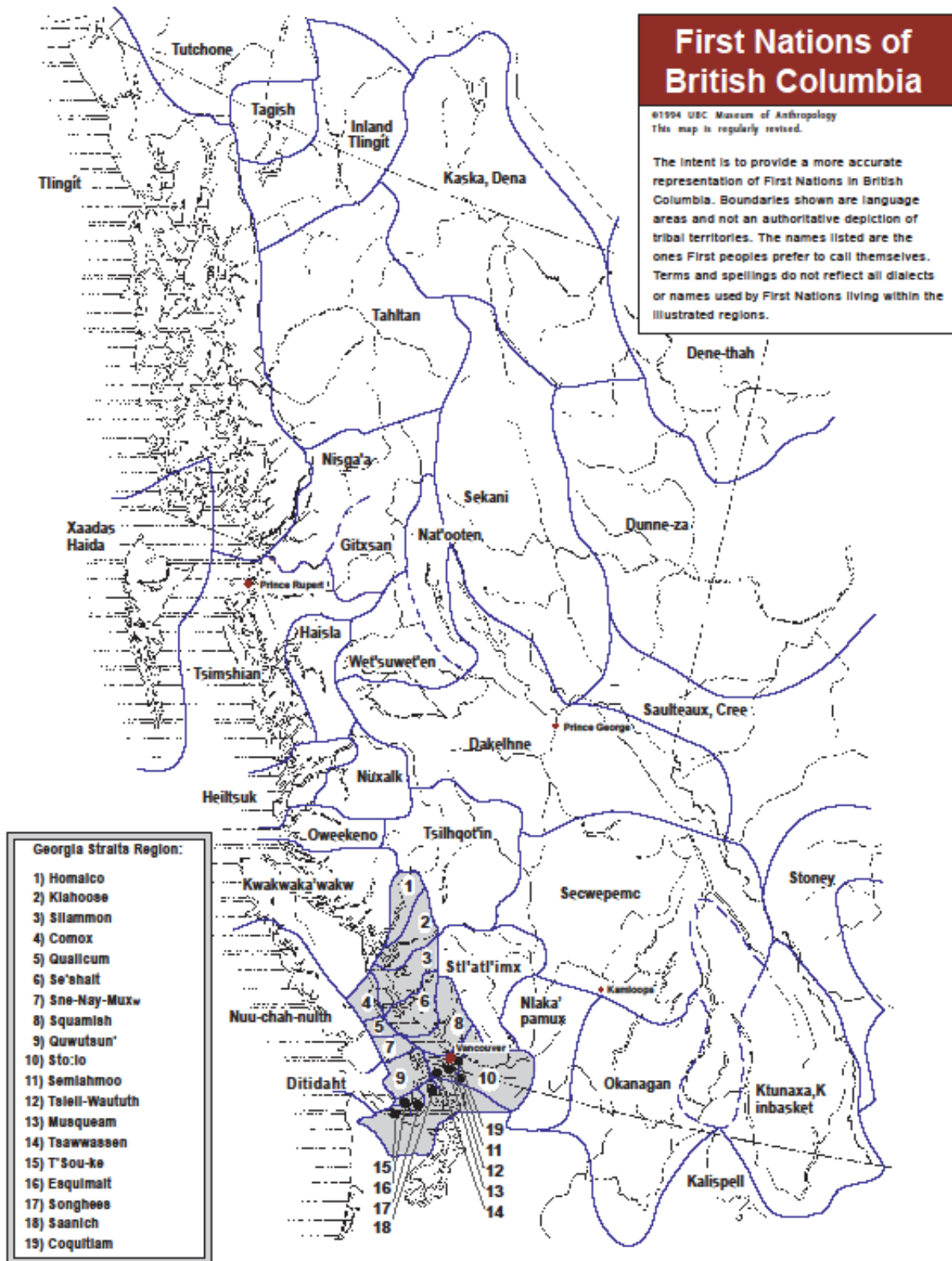
Language and Culture

- Expect use of the language to be part of any educational experiences with an Aboriginal aspect that involves outdoor trips or field studies in the local Aboriginal community.
- Demonstrate respectful support for efforts within the local Aboriginal community to revitalize language and culture by
 - incorporating into your practice simple words and phrases for greetings, interactions, place references, etc.
 - visibly acknowledging the local First Nation's culture through the use of images, artifacts such as a talking stick, or circle sharing sessions
- Be alert and sympathetic to ways the school can be involved in language instruction programs (i.e., for the local Aboriginal language).
- Base your actions and expectations on recognition of where the local community sits with respect to the current state of their language and culture revitalization/preservation efforts. Look to the school's Aboriginal support worker(s) and/or trusted local contacts for guidance on this.
- Embrace the need for inclusion of esteemed Aboriginal language speakers as essential and respected participants in language teaching and learning.




Experiential Learning



- Look for ways to incorporate hands-on learning experiences for students into your practice.
- Embrace learner-centred practice and interact with students to ascertain their strengths and preferences when it comes to learning experiences.
- Emphasize possible practical applications (e.g., "real-world") when introducing abstract or theoretical concepts.



First Nations of British Columbia Map




Curriculum and Cultural Connections – Draft

Teaching	Nation	Cultural Connections	Curriculum Connections	Resources
<p>First Peoples Principles of Learning</p> 	BC – framework of understanding and beliefs among many Nations about learning and teaching	Ways of being – philosophy or guidelines that connect ways of learning, teaching and being to the land, the culture and the history	Embeds Indigenous ways of being and learning – not strategies or lessons for Indigenous knowledge	<p>FNESC</p> <p>wordpress</p>
<p>Spirit Animals</p> 	Eastern, Great Plains,	Sacred connections to land, ancestors and teachings – should not be confused with crests from North West Coast	What are the characteristic of the animals that make them important to the place – habitat, survival, etc. – should not be referred to as a spirit animal	<p>Spirit Animals: the Wisdom of Nature</p> <p>Sometimes I feel like a fox</p> <p>Ojibwe Clans: animal totems and spirits</p>
<p>Medicine Wheel</p> 	<p>Alberta & Eastern (Great Plains)</p> <p>Variations of the Medicine Wheel are used among many different First Nations and Metis organizations</p>	<p>Each Nation has their own name – medicine wheel is a colonial term describing a physical stone circle.</p> <p>Currently describes the way in which some Indigenous people view and interpret the world – way of being, relationship to how all things are connected:</p> <p>East (yellow – mental), South (red – physical), West (black – emotional), North (white – spiritual)</p>	<p>Can be used to explain interconnectedness of land, place, culture - SEL,</p>	<p>The Medicine Wheel: Stories of a Hoop Dancer</p> <p>Grandfather, what is a medicine wheel?</p> <p>All Creation Represented: A child's guide to the medicine wheel</p> <p>Welcome to the Circle</p>

<p>Circle of Courage</p> 	<p>Based on the American Indian – Dakota/Lakota four directions</p> <p>General or adapted framework of four directions</p>	<p>Representation of identity through four directions: mastery, generosity, independence and belonging – not specific to one Nation</p>	<p>Supports the development of PPCI and SEL, can be used as a framework for looking at identity in curriculum</p>	<p>Reclaiming Youth at Risk</p> <p>Dr. Martin Brokenleg</p>
<p>Seven Sacred Teachings</p> 	<p>Anishinabe</p>	<p>Represents the seven teachings, sometimes called The Grandfather Teachings (should only refer to these as Sacred or Grandfather if you are Anishinabe). The teachings refer to the way in which to live a good life including culture, language, traditions, and customs.</p> <p>Respect – buffalo Love – Eagle Courage – Bear Honesty – Sable (bigfoot) Wisdom – Beaver Humility – Wolf Truth – Turtle</p>	<p>Support SEL and PPCI – can be connected to virtues – should be called The Seven Teachings if you are not Anishinabe</p>	<p>The Sharing Circle</p> <p>The Seven Sacred Teachings of White Buffalo Calf Woman</p> <p>Grandmother, what are the seven teachings?</p> <p>Seven Teaching Stories</p> <p>Rabbit and Bear Paws: Sacred Seven Stories</p>

<p>4 R's of Longhouse</p> 	Northwest BC – Coastal	<p>Protocols of respect for learning and participating in the longhouse.</p> <p>Respect, Relationships, Responsibility, Reverence</p>	Supports community building and SEL in the classroom – inclusive	Joanne Archibald – Storywork Frameworks
Six Cedars	Non-Indigenous	Identifies animals from BC and their characteristics but is not related to Indigenous teachings	Teaches Core Competencies NOT Indigenous knowledge	Six Cedars
<p>Aboriginal Worldviews and Perspectives – Characteristics</p> 	BC – not specific Nation teaching – general understanding from multiple Nation participatory groups	<p>Identifies best practice for pedagogical advice on teaching and supporting success for Indigenous learners:</p> <p><i>Awareness of history; Local focus; Engagement with the land, nature & outdoors; Emphasis on identity; Community involvement - process and protocols; The power of story; Traditional teaching; Language and culture; Experiential learning</i></p>	Strategies that can be used to help plan the embedded practice of Indigenous perspectives in the curriculum	Aboriginal Worldviews and Perspectives, Moving Forward (Ministry of Education)

<p>Haida – Sk'ad'a (learn)</p> 	<p>Haida – Haida Gwaii</p>	<p>Nine principles that “teach where learning emerges, how it occurs and what learning honours” Sara Davidson</p> <p><i>Learning emerges from strong relationships;</i></p> <p><i>Learning emerges from authentic experiences;</i></p> <p><i>Learning emerges from curiosity;</i></p> <p><i>Learning occurs through observation;</i></p> <p><i>Learning occurs through contribution;</i></p> <p><i>Learning occurs through recognizing and encouraging strengths;</i></p> <p><i>Learning honours the power of the mind;</i></p> <p><i>Learning honours history and story;</i></p> <p><i>Learning honours aspects of Spirituality and protocol</i></p>	<p>Way of embedding deeper understanding in the curriculum when deciding on resources and which strategies to use to support learning and assessment</p>	<p>Potlatch as Pedagogy: Learning Through Ceremony</p>
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Visual and Performing Arts Protocols

DRAFT DOCUMENT 2017-2018

Visual and Performing Arts: Protocols for Cultural Belongings and Intellectual Properties



Photo Credits: Heidi Wood

K'uuna Llnagaay, Haida Gwaii – Frog Pole

**Visual and Performing Arts: Protocols for Cultural Belongings
and Intellectual Property**

The following quote is from “Time Immemorial: The First Peoples of the Pacific Northwest Coast” by Diane Silvey.

Aboriginal cultures have distinct conceptions about cultural ownership and have strict protocols to observe these values. According to our teachings, cultural property such as songs, crest designs, dances, masks and headdresses or names belong to families. This means that the family has inherited the right to sing the song, dance the mask or use the crest design of their clan or family. Not only do they have the right to use these objects but they are also responsible for preserving, for example, the songs and dance. We are taught that it is not acceptable to infringe upon another family's rights to a song. If you want to use that song, you are to obtain permission from the family. Therefore, it is improper for educators to use local cultural property in the classroom without permission from the appropriate sources.

The curriculum redesign asks teachers to embed Indigenous perspectives around knowledge, culture and history into all areas of the curriculum. This has raised some interesting challenges. Understanding that songs, stories, crests, and dances belong to families is important. As Diane suggests, families are responsible for preserving these. This is where the difficult topic of protocol needs to be understood. How do teachers teach about Indigenous culture without breaking protocols? Let's look at some examples:

Popular art projects have included making replicas of:

- button blankets
- poles
- masks
- crests
- drums
- dreamcatchers

It is only appropriate to do these activities **after** students have learned the significance of these items in relation to the Indigenous community from which those items come from. Students can make pieces of art as ‘a reflection of’ or “inspired by” but should not replicate.

Displays should include some kind of write up that explains that students have learned about its history and meaning.

It is important to understand that artifacts from Indigenous communities have significant meaning. It is perfectly alright to teach and learn about masks, button blankets, crests, and poles but teach the meaning first. If you are unsure about protocols, connect with Indigenous staff in your district. Do your own research too.

The same can be said about songs and stories. These too belong to families and communities. Part of your reconciliation journey can be learning about your local Indigenous community and protocols. It's not easy but it is important work.

Crest Protocols

Crests are the inherited cultural property of a person, family, clan or community. They are shared with permission and passed down from generation to generation. Many artists will incorporate various styles of crests into their work. Ceremonial regalia will often have the crest of the person, family or clan and should not be recreated. Crests are directly connected to the identity and history of the owner.

Crests are found in a number of places such as on regalia, headdresses, drums, panels, and poles. Sometimes these crests would be used to signify the status of a community member, like on a Chief's copper. Other times the crest is used as a way to identify who is present at a gathering.

When sharing crests with students, it is important to always acknowledge whose crest it is, what Nation the crest is from and what the crest represents. Crests found in published works, such as Roy Henry Vickers – The Storyteller, should always reference the published source. It is not okay to duplicate crests but instead have students create their own inspired by the crest of _____. Resources such as Learning by Doing, and Learning by Designing will provide information on the form line, shapes, colours and meaning of many animals found in crests. Using animals to develop student crests is a good way to ensure a respectful teaching.



Nisga'a Nation – crest and copper (A copper is a northwest symbol of wealth and power. It is often for matriarchs and chiefs. The copper should not be used or replicated in the classroom).

Aboriginal Resource Centre suggested titles:

Learning by Designing: Pacific Northwest Coast Native Indian Art

Crests of the Haida

Welcome Family and Friends to Our Bighouse and our Kwakwaka'wakw Potlatch

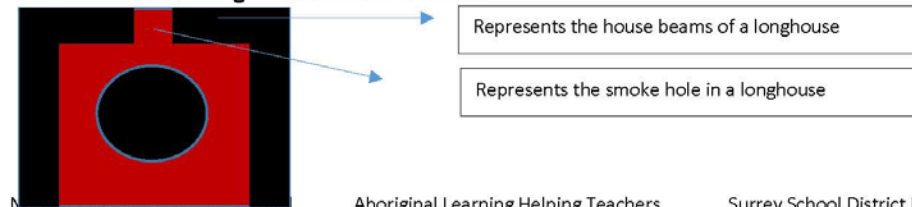
Understanding Northwest Coast Art: A Guide to Crests, Beings and Symbols

Sometimes I Feel Like a Fox

Button Blanket Protocols:

For example, many students have made button blankets as a math/art activity. Doing so ties into patterns, shapes, and symmetry. But if students don't understand the significance of the button blanket, then the intent of embedding Indigenous content has been lost. Button blankets are regalia. They are worn and danced in ceremony and only by some Indigenous communities. They were never intended to be decorative wall hangings. The designs and crests reflect the family and the dancer. The dancer is responsible to care for their regalia. So imagine if you are from a Northwest Coast Nation and walk into a school and see a display of button blankets with your family crest on it? Might you be offended? One way to continue the teachings respectful and connect to the curriculum would be to create a "button hanging in the style of _____". We encourage you to design the hanging using two or four borders but not the three as in the traditional regalia. When completed and put on display, ensure there is a write up about the teachings and the hangings were inspired by the traditional regalia of the Northwest Coast button blankets.

Traditional Teaching for a Button Blanket

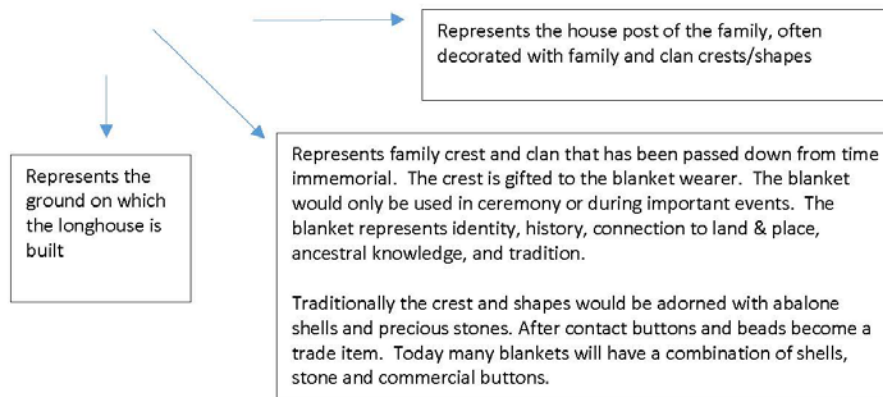


National Museum of the American Indian

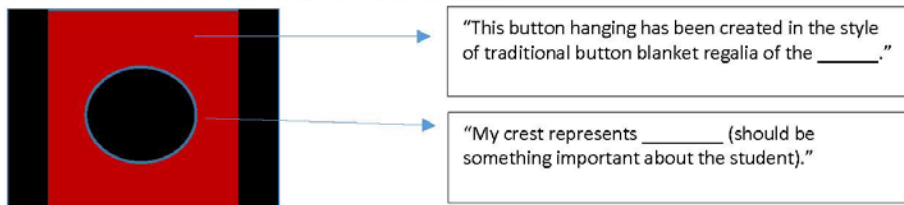
Aboriginal Learning Helping Teachers

Surrey School District No. 36

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Classroom Connections to a Button Blanket



Aboriginal Resource Centre suggested titles:

Welcome Family and Friends to Our Bighouse and our Kwakwaka'wakw Potlatch

The Chilkat Blanket

Robes of Power: Totem Poles on Cloth

Understanding Northwest Coast Art: A Guide to Crests, Beings and Symbols

Learning by Designing

Learning by Doing

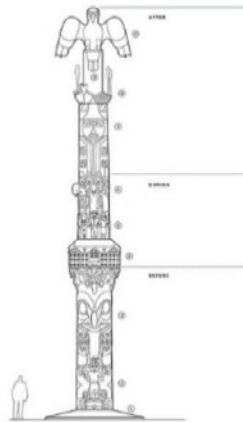
Pole Protocol:

The term totem pole is a colonial one. It was a term given by newcomers trying to explain and understand what they were seeing. Totems were actually important crests that represented family, communities and knowledge shared by carver. Many carvers continue to refer to our poles as totem poles as not everyone is able to identify the types or importance of each pole. To change this colonial

1. monumental (free standing poles that have many crests and tell an

- Monumental poles or welcome posts are the most common form of pole we see along the coast. These are the two types of poles we would recommend working with in the classroom if you are connecting an activity with the curriculum. It would not be appropriate to use a mortuary or memorial pole.

UBC – Reconciliation Pole by master carver, 7idansuu (Edenshaw) Jim Hart (Haida)
– monumental pole

[illegible]



UVic First Peoples House— Wife/Mother – by Doug Lafortune
(Coast Salish) – Welcome Post

This post shows how the families accept the visitors and welcome them to sit and share a meal, news and stories.

Aboriginal Resource Centre suggested titles:

Spirit Transformed: A Journey from Tree to Totem

The First Totem Pole

Totem Pole Carving: Bringing a Log to Life

The Making of a Haida Totem Pole

Tree of Life Kit

Understanding Northwest Coast Art: A Guide to Crests, Beings and Symbols

Learning by Designing

Learning by Doing

Masks

Masks represent an important ceremonial tradition for many First Nations cultures. Masks would traditional only be used in sacred dances or for community members of highest esteem. Ceremonial masks would “display animals, humans, forces of nature and supernatural beings.” (Bill Reid Centre) Today masks are a popular form of “visual art” that is hung on the wall. There are two types of masks: those that are used in ceremony and those that are made for commercial enterprise. When working with masks in the classroom it is important to distinguish between sacred masks for ceremony and those that are created for the purpose of decorative art. To avoid confusion, we encourage you to only create masks that are connected to the land around you, for example animal masks. We know that crests are the cultural inherited property of the person, family or clan so have students create their own interpretation of what the animal may look like. Focus on key characteristics such as raven has a straight beak with proportional wings, eagle has a curved beak with large strong wings, hummingbird has a long beak with tiny delicate wings, etc. Students can learn

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about the form line and shapes that are used in Westcoast art and create their own inspired work of art.

Remember to always include the write up that acknowledges where the inspiration came from and that the masks created are inspired by and an interpretation of _____.



Raven Hamat'sa Headdress – Henry Speck Jr.
(Kwakwaka'wakw)

Used during winter ceremonies (T'seka), one of the two sacred ceremonies of the Kwakwaka'wakw.

The masks of the Indigenous peoples of the Pacific Northwest Coast are powerful objects that assist us in defining our place in the cosmos. In a world of endless change and complexity, masks offer a continuum for Native people to acknowledge our connection to the universe.

-Chief Robert Joseph (Down from the Shimmering Sky, 1998)

Aboriginal Resource Centre suggested titles:

The Cedar Plank Mask

Down from the Shimmering Sky: Masks of the Northwest Coast

Learning by Designing

Drums

Drums for many Nations represent a form of medicine. It is the heartbeat of our ancestors and the connection between the spiritual and physical. Drumming protocols will vary for each Nation. In some communities only the men drum, while in other communities both men and women participate in different drumming ceremonies and song. When making a drum it is important to have a knowledge keeper or cultural teacher lead the learning. Drum making should not be taken lightly. Following protocols, the first drum should be given away, as is the protocol when making something for the first time.

Drumming in the classroom should come with appropriate teachings around who made the drum, what Nation the drum is from, and the drumming protocols of that Nation. Always acknowledge that the drumming is your own interpretation. Never try to recreate a song with drumming unless you have been given specific permissions and teachings as each song is the cultural property of a person, family, community or Nation.

Aboriginal Resource Centre suggested titles:

The Drum Calls Softly

Canoe Kids – vol. 1

Grandfather Why Do We Use the Drum?

Dreamcatchers

Dreamcatchers have been used for many years as the check box “craft” that uses First Nations connections. What is not always known is that dreamcatchers are not from BC First Nations. The teachings have been shared from the Ojibwe and Anishinabek. Dreamcatchers were not actually to keep away bad dreams. They were actually made to help a person on a healing journey. The making of the dreamcatcher required spiritual teachings and community involvement. Each of the materials used had special meaning. The process could take seasons or even years. Each stone that was added or adornment represented a part of the healing. When the journey was complete, the dreamcatcher was burned to carry away the pain the person was seeking healing for.

Contemporary teachings are shared through an Ojibwe story of Asibikaasi (Spider Women). The story tells of how the Ojibwe went to each of the four corners of the land. Asibikaasi needed help weaving webs for all the new babies in all four corners and so mothers, sisters and grandmothers all helped. The circle was to represent how gilizis (sun) would travel each day across the sky. The small hole in the centre is where the good thoughts or dreams stay and the bad ones are able to pass through.

When making a dream catcher ensure you share whose teachings it is from and that this is your interpretation of a dream catcher.

Aboriginal Resource Centre suggested titles:

Grandmother, What is a dreamcatcher?

Dreamcatcher

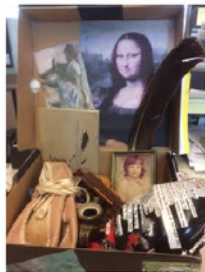
Medicine Bags

Medicine bags are considered sacred. They should not be made in classrooms without proper instruction, protocols and teachings. Medicine bags will often carry the four medicines (sage, sweetgrass, tobacco, cedar) as well as sacred items to help guide the wearer through their life. Medicine bags are often worn around the neck. Not all Nations use medicine bags. Instead each Nation will have its own teaching of the medicines and follow protocols on when, where and who uses them.



Traditional Medicines and Bag

Variations of medicine bags that can be used in the classroom may include identity bags/boxes or memory bags. Students can create their own example of a bag that holds special items, such as photos or objects. These items help share who what is important to the child.



Identity Box example

Aboriginal Resource Centre suggested titles:

Grandfather, what is a medicine wheel?

Visual Arts: Artist replications (dot art, FN art, beading)

As with any art, learning about the style, the artist, the medium and the story behind the piece, is extremely important. This is no different when looking at First Nations, Inuit or Metis visual arts. Art can be created in the style of the artist or the Nation, such as using shapes from west coast art like ovoids, split- U, etc. When using specific styles, colours there should always be a teaching around what the shape means, why the colours were used, and how the images were created. Students are able to create their own interpretation or be inspired by the art but should not copy or recreate a piece specifically. When displayed the finished visual should have an information card that acknowledges the original art, Nation and story.

Aboriginal Resource Centre suggested titles:

Storyteller: The Art of Roy Henry Vickers

Wapikwanîy: A beginner's guide to Metis floral beadwork

The Flower Beadwork People

Learning by Designing: Pacific Northwest Coast Native Indian Art

Smudging

"Smudging is a tradition, common to many First Nations, which involves the burning of one or more medicines gathered from the earth. The four sacred medicines used in First Nations' ceremonies are tobacco, sage, cedar and sweetgrass. The most common medicines used in a smudge are sweetgrass, sage and cedar.

Smudging has been passed down from generation to generation. There are many ways and variations on how a smudge is done. Historically, Métis and Inuit people did not smudge; however, today many Métis and Inuit people have incorporated smudging into their lives.

A community Grandmother presented the following as the steps and rationale for this cleansing process we call smudge to Niji Mahkwa School in Winnipeg:

- *We smudge to clear the air around us.*
- *We smudge to clean our minds so that we will have good thoughts of others.*
- *We smudge our eyes so that we will only see the good in others.*

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- *We smudge our ears so that we will only listen to positive things about others.*
- *We smudge our mouths so that we will only speak of well of others.*
- *We smudge our whole being so we will portray only the good part of our self through our actions.*

Smudging allows people to stop, slow down, become mindful and centred. This allows people to remember, connect and be grounded in the event, task or purpose at hand. Smudging also allows people to let go of something negative. Letting go of things that inhibit a person from being balanced and focused comes from the feeling of being calm and safe while smudging. The forms of smudging will vary from nation to nation but are considered by all to be a way of cleansing oneself. Smudging is part of “the way things are done” and is part of living a good life.”

~Manitoba Aboriginal Education and Advanced Learning 2014
www.edu.gov.mb.ca/aed/publications/pdf/smudging_guidelines.pdf

Smudging should not be done without the presence and teaching from a First Nations cultural teacher.



Aboriginal Resource Centre suggested titles:

Grandmother, What is smudging?

Cedar Brushing

Cedar is often called the “tree of life”. It is used for homes, tools, clothing, technology, and medicine. As medicine it is often used among some Coastal Nations as a way to cleanse or brush away negative energy. Keeping cedar in the classroom or hanging it above the doorway is a respectful way in which to acknowledge the power and importance of cedar medicine. It is not appropriate to brush students or have a cedar cleansing or brushing ceremony without an elder’s teachings and presence.

Seven Teachings

Often called the Seven Sacred Teachings or the Grandfather Teachings, the seven teachings are the cultural protocols of how we act and work with others. They include: honesty, wisdom, courage, humility, love, truth, and respect.

Traditionally the seven teachings are from sacred knowledge of the Anishinabek. As sacred teachings or 'grandfather' teachings, they are the cultural property of the Anishinabek. However, the "virtues" that are shared are common among all people. When referring to the teachings, acknowledge the Anishinabek and refer to them as the Seven Teachings. When using the term Seven Teachings it indicates that these are your understanding of the teachings.



Aboriginal Resource Centre suggested titles:

The Seven Teaching Stories

Grandmother, What are the seven teachings?

The Seven Sacred Teachings of White Buffalo Calf Women

Stories, Songs and Dance

Stories, Songs and dance are the cultural property of individuals, families or Nations. Permission to perform or share unpublished representations are required. Published resources in the Aboriginal Resource Centre have been vetted for authenticity and upon publication assume the story or video will be shared. Replication of songs and dance must be done only with permission. A variety of songs, and resources have been approved for District use and can be retaught and performed. Those songs are on the Fine Arts home page or the Aboriginal Education Teacher Weebly.

Classroom activities to support song and dance can include writing to a piece of music, creating an artist interpretation to a dance or choreographing a dance to a published and authentic story.



Hannah – Show Us The Way



Hide & Seek

Aboriginal Resource Centre suggested titles:

www.bit.ly/sd36weebly - Aboriginal Learning Teacher Weebly (District Videos: Show Us the Way, Hide & Seek, lyrics and instrumentals)

Secret of the Dance

Let's Dance

Music and Dance

Steps in Time II: Metis Dance and Instruction

Sample write-up for display

This _____ has been created in the style of _____. We/I were/was influenced by the teachings from the _____ Nation. We/I have learned _____.

Inviting an Elder or Knowledge Keeper into your classroom

Most communities have protocols in place when working with Elders and Knowledge Keepers. This may include showing respect by offering a gift or honorarium to compensate them for their knowledge and time. Please contact Paula James for specific information on honorariums. You do not need to compensate district staff but a card thanking them for their gift of knowledge is appropriate.

On the day you are expecting your guest speaker, please ensure to follow these procedures.

- Have a student greet your speaker at the office and walk him/her down to your classroom. Have multiple students available if your guest is bringing in objects to share with the classroom.
- Ensure there is a comfortable chair for your guest to sit on and ensure to have a glass of water.
- Ask your guest how they would like to be introduced. Many will say they will introduce themselves.

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- At the end of the presentation, please make time to thank your guest speaker. This is the time you would gift them a card or honorarium. It is appropriate to ask a student to do this.
- Have a student(s) escort your guest from the classroom and provide help if he/she needs it carrying materials back to their car.

Be sure that you have allotted adequate time for your guest speaker. Prepare your students for the visit. Make sure your students have some background knowledge relating to the topic being shared and remind them that elders and knowledge keepers should be treated with respect. Ask them to be mindful of their questions.

Although many resource guides suggest contacting your local First Nation communities for names of guest speakers and presenters. Know that our local communities may not have the resources to support you in this way. Please contact Paula James or your Aboriginal Enhancement staff for support in contacting First Nation communities.

Resources and Websites

First Peoples Teacher Weebly

[Www.bit.ly/sd36weebly](http://www.bit.ly/sd36weebly)

Aboriginal Education Resource Catalogue

[Www.bit.ly/sd36ARC](http://www.bit.ly/sd36ARC)

First Nations Education Steering Committee—Learning Resources (free teacher guides for download)

[Www.fnesc.ca](http://www.fnesc.ca)

First Peoples Principles of Learning

[Www.firstpeoplesprinciplesoflearning.wordpress.com](http://www.firstpeoplesprinciplesoflearning.wordpress.com)

Aboriginal Worldviews and Perspectives—Moving Forward (Ministry of Education & linked on weebly)

Twitter: #sd36AbEd

CBC Indigenous

Delta School District Indigenous Education

Mission School District Aboriginal Education - <https://swwlibrary.com/>

Museum of Anthropology – resource guides and kits

PPW—Martin Family Initiative - <https://www.themfi.ca/>

First People's Cultural Council

First Voices—www.firstvoices.com

Ministry of Education – Continuing Our Learning Journey

<https://curriculum.gov.bc.ca/curriculum/indigenous-education-resources>