C. 1

THE IMPLEMENTATION OF AN ART PROGRAMME DESIGNED TO DEVELOP CULTURAL AWARENESS AMONG STUDENTS IN AN URBAN NATIVE INDIAN ALTERNATE CLASS: A CASE STUDY

by

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ABSTRACT

This study documents the design and implementation of an art programme in an urban Native Indian alternate class. The programme was designed to develop cultural awareness and to enhance self-concept.

To obtain the data, the Coopersmith Self-Esteem Inventory and an Art and Culture test were administered to sixteen Native Indian students in grades 5-7. The culture test involved the use of oral questions, "touchable" objects (most of them from the Museum of Anthropology at the University of British Columbia), drawings, and pictures. These were chosen because of their relevance to Indian culture generally and in particular to the Kwakiutl culture of majority of the students in the classroom.

The art programme involved Native Indian parents as resource people. Artifacts from the U.B.C. Museum of Anthropology, field trips, films, books, and photographs supplemented objectives of each lesson.

The post-test responses on the Coopersmith Self-Esteem Inventory generally showed no significant change in scores. During the programme, however, students did show changes in attitude, and increasingly exhibited positive behaviour. The problems encountered in administering both the tests and programme were identified as being in a new school with a new teacher, and varying expectations. Responses on the Art and Culture post test showed a 12% improvement.

Background information is provided concerning the history of Indian education in British Columbia and traditional Kwakiutl culture.

The literature supports my hypothesis that desire to learn about Indian culture in school is regarded as vital by Indian communities, Indian parents, and Indian and non-Indian educators. Studies indicate that, although students may not know much about their culture, they will express an interest in learning more about it.

Art can serve as a cultural resource, and as a means of giving recognition to culture in the classroom. Art is an effective way to teach beliefs and values implicit in culture and revealed in art. Difference in culture could mean changes in teaching styles for non-Indian teachers. They must be conscious of and give continuing consideration to the most effective ways to teach Native children. Traditional learning styles are transferable to the contempoary classroom. My study supports this view: Indian children learn best, according to the literature, when they are taught according to their own learning styles: visual, kinesthetic, and learning through observation. When Native culture is taught, using learning and teaching styles effective for Native children, Indian students may increase their achievement across the whole curriculum.

This study can assist classroom teachers in teaching Indian culture through art.

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CHAPTER I

PURPOSE AND BACKGROUND OF THE STUDY

The writer's principal hypothesis is that if Native Indian children learn about their culture it will enhance their self-esteem and self-concept. One of the best means of achieving this is through teaching Indian art. Learning about Indian culture through Indian art can be done by making use of conventional teaching methods and adapting these to the learning styles of Indian children. Native Indian children are visual, kinesthetic learners (Pepper, 1976, p. 140; Ministry of Education, 1982, p. 2). Art classes may lend themselves to effective teaching for a class of Native Indian children because of the freedom of movement in art classes, the variety of materials, the children's interest in manipulation of tools and the opportunity to learn by observation. This study documents the design and implementation of an art programme in an urban Native Indian alternate class. The programme was designed to develop cultural awareness and to enhance self-concept.

In this first chapter I discuss the history of Native Indian education in B.C., the failure of Native Indian students to achieve and reasons for such failure, some of the steps taken to provide "cultural enrichment" for Native students, and the special usefulness of links between the school and the home. I suggest that the teaching of Northwest Coast Indian art may be one of the best ways of restoring to Indian children an awareness

of their own culture and at the same time increasing their capacity to assimilate the standard academic programme.

Background

The Impact of Europeans on Native Indian Education

The children in our schools know that before Europeans reached British Columbia it was the established homeland of Native Indian people with unique cultures of their own. Children are too often, however, led to believe that the Native Indian society was a primitive one, without institutions, laws, religion or any of the other attributes of our own society. It is often thought to be a society that has vanished, except for the remnants that may be observed in rundown sections of Indian reserves or in downtown Vancouver's skidrow. Many believe that all that remains are crafts, carvings, and paintings. Some children may be aware of the renaissance in Native Indian art that is said to be taking place today. But evidences of this are regarded merely as headstones--colourful though they may be --in the graveyard of Native Indian culture.

This attitude towards Native Indian culture has permeated the education not only of majority culture children but also of Indian children. They, too, have been led to believe that their culture belongs to the past. Indeed, the very object of Native Indian education for many years was to efface Native Indian history, language and culture from the minds of Native Indian

children. There has, nevertheless, emerged a growing movement for self-determination. This movement reflects the desire of Native Indian people to retain their collective identity, as distinct peoples in our midst. It is best known to us as the land claims movement. Where Indian title to the land had not been extinguished, Indian bands are claiming Indian ownership stretching back to "time immemorial." The newspapers have for a dozen years marked the progress of the movement.

At the same time there has been a similar movement in Indian education. It is an attempt by Native Indians to attain control over the education of their children to ensure that they learn about their own heritage, their own people, and their own past. Its purpose is to see not only that they acquire all the skills needed to function in the dominant society, but also that they leave school with a strong sense of their own identity as Native Indians. B.C.'s Native Indian Teacher Education Programme, established at the University of British Columbia, and similar programmes in each province of Canada are a product of this movement. The success of these programmes is evident through the numbers of graduate Native Indian teachers which to date number over 500 across Canada.

Before contact, the Native Indian people in B.C. lived in extended families. It was by an oral tradition that they transmitted their history, their language, and their legends from one generation to another. The oral tradition provided a way of educating their children. They were taught by their parents and grandparents.

> . . . for a people whole lives are bounded by a few hundred men and women and children, every birth, every marriage and every quarrel carries a tremendous burden of meaning. Every event is described again and again. Only in this way will the children learn what life is and how it is to be lived. (Mead, 1974, p. 71)

Children were taught how to hunt and fish and such practical skills as carving and weaving. They were taught to assume their social responsibilities. In addition, they were taught the legends of the people, and of the quest for spirit power--"the severe test of resistance and fortitude" (Drucker, 1965, p. 101). Education did not interrupt the child's everyday life or alienate him from it. When his parents went fishing, he followed, learning skills which he would use in adult life.

White men established fur trading posts in northern B.C. during the early 1800's. These posts were the source of new weapons, new tools, and food and clothing for Native Indian people. Native Indian families left their villages and relocated close to the trading posts, sometimes far from their hunting grounds (Patterson, 1972, p. 149). The whites brought disease and liquor to the posts. In British Columbia, the Native population declined sharply from the 1830's on.

> Estimates of population in 1835 were Interior Salish (13,000); Tsimshian (8,500); Kwakiutl (10,700); Coast Salish (12,000). Modern medicine has stopped smallpox epidemics and greatly reduced the incidence of tuberculosis (but a cure has yet to be found for alcoholism).

> By 1885 the population for all these people had fallen by another fifty percent or more. (Patterson, 1972, p. 161)

In the middle of the 19th century, Roman Catholic (Oblate), Methodist, Anglican (Church Missionary Society), and Salvation Army missionaries began arriving in B.C. The Oblates of Mary Immaculate arrived in the 1840's and were forced to learn the Native Indian languages since the Indians didn't know theirs. The 1850's brought the Anglicans and, a few years later, the Methodists followed. In each case, the first wave of missionaries preached in the native tongue. Grammars and dictionaries were prepared for use in Christianizing the Native Indians. Education and mission work were interdependent. Once the language barrier was broken, catechism, stories, songs, music, and Christian ceremonies were taught. Educational instruction had consequences for the whole population, not just the children. As time went on, instruction in English was promoted, Native Indian languages were suppressed and the older people became separated from their children and grandchildren by language. They were no longer required as teachers of the young. Indeed, with the generations speaking different languages they could not be. Native Indian children were taught in a language that the children had not heard at home. They were taught much that their parents thought untrue or irrelevant. Native Indians silently questioned the education of their children. Some kinship groups became divided into Christians and non-Christians. Some of the people absorbed the new religions into their own Native Indian spiritual beliefs.

In the case of well-known Coast Salish elder, Dominic Charlie, four different funeral ceremonies marked his death in the 1970's. The fragmentation of past beliefs meant that aspects of Native Indian culture, the product of thousands of years, became lost. Songs, dances, and myths, all of them connected to their language, were no longer passed on.

Standard educational histories make no reference to linguistic suppression. Because the schools were intended to carry out a programme of acculturation, it was assumed that language suppression was necessary. This was for the Native Indian's own good. In 1895, the Department of Indian Affairs announced, "So long as he keeps his native tongue, so long will he remain a community apart" (D.I.A., 1895, p. xxiii).

Today bilingualism as between English and French is entrenched in the Constitution. It is not considered necessary for anyone to give up his or her first language in order to acquire a second. But, as regards Native Indians, the federal government's policy has been not of bilingualism, but of English monolingualism. The native language represented a tie with a culture that the missionaries were determined to overcome, the way of life to be destroyed.

The Native Indian religion was viewed as an impediment to Christianizing them. Family ties were broken, disease carried off Indian leadership, and the people met destruction from alcohol and the violence associated with its use. In the past they had drawn strength from their shamans, their language, their chiefs, and their elders--now they had been led to doubt them all and culture was eroded.

The missionaries sought to remake Native people. They separated them from the things that had meaning for them--their language, their names, their history, their children, their people, and their religion. Native Indian place names were replaced by the names of white explorers. The missionaries saw potlatches as remnants of a tradition that had to be stamped out. In the latter years of the 19th century, the potlatch became a focus of cultural conflict. The potlatch, which means "giving" in Chinook jargon (Drucker, 1965, p. 55), was a tribal institution of Northwest Coast Native Indian culture. The potlatch involved public announcement of a significant event. The host chief, his family, nobles, and commoners welcomed the guests--chiefs of rank, the chief's family, nobles, and commoners. Each host and guest had a place, had a crest, knew what his rights and responsibilities were, and knew what was expected of his group. If he was of the host groups, he assisted in seating guests according to their status. Guests were required to dress and behave in a way benefitting the occasion. There was a sense of continuity and permanence, for potlatches were held to honour the memory of a dead chief and to confer his status and position on his successor (Drucker, 1965, p. 55). Marriage, birth, death, new titles and names were also occasions for potlatches.

The host, family and nobles established the credentials of people conferring honours, and the witnesses, by their presence, legitimized the occasion. The guests also gave recognition to the people both conferring and receiving honours. People of lesser rank also received names or privileges from the group (Drucker, 1965, p. 55). The tangible goods, the presents

received by the guests, have attracted the attention of observers of potlatches. (This concern has often been not without self interest.) Traders wanted the people to be spending their time trapping animals, and missionaries wanted them contributing to building a church rather than spending the time in a ceremony that seemed of no value, and therefore of no real merit.

The role that the arts played in the potlatch was considerable. A profusion of crests, headdresses, cloaks, clothing and jewellery worn by the principals made the event memorable. The dancers wore costumes, masks; and the music, accompanied by singing, was more than entertainment; it referred to the hereditary privilege to be bestowed. The dramatic presentations etched the event into the memory of all participants. Throughout the potlatch the native language, spoken and sung, was used to review the legendary history and recent history in order to validate the present potlatch so that it could become a part of the complete history of the participants. The basic social unit was consolidated and the relationship with the extended family was bound more closely together.

The Rev. William Duncan said that the potlatch was an extremely formidable obstacle in the way of influencing the Indians (1887). In 1884, pressure from Indian agents and missionaries resulted in the passage of a law prohibiting potlatching. The act provided that "every Indian or other person who engages in or assists in celebrating the Indian festival known as the 'potlatch' or in the Indian dance known as the 'Tamanawas' is guilty of a misdemeanor and shall be liable to imprisonment"

(Canada Statutes, 1880, p. 47). In 1921 the last public potlatch was held at Alert Bay. The Indians who participated were arrested, and Indian art artifacts were seized. The end of the potlatch was the death knell for Indian culture. One United Church minister said that "they cling with passionate resolve to the yaok, or potlatch. That is our mountain, say they, our only joy, dearer than life. To prison and death we will go rather than yield. Yet this was their ruin, wrote Rev. Field" (Patterson, 1972). In 1906, he wrote, "Most of the potlatch houses have been abandoned, many old totem poles are tottering and the native language has given way to English" (Crosby, 1914, p. 43). This was viewed as a positive sign of the Indians' progress. Indian culture had been mortally wounded. The loss of the potlatch was the greatest loss of all. It was not until 1951 that the New Indian Act lifted the ban on the potlatch. The assault on Native society and beliefs spanned the range of their institutions. Education was therefore not exempt.

At first, schools were financed both by church contributions and by Native Indians themselves who donated land. After Confederation, the schools received federal government grants as reserves were established. In 1868 Indian education, and in fact the complete responsibility for Native Indians, was placed under the newly created office of the Secretary of State. In 1873 it was transferred to the Department of the Interior, in 1876 Indian Administration was federalized, in 1880 it went to the Department of Indian Affairs, and in 1936 to the jurisdiction of the Department of Citizenship and Immigration. Since 1954

Indian education has come under the Department of Indian Affairs and Northern Development.

The schools were run by the Federal government and administered from Ottawa. The Native Indian way of life was in direct conflict with that of the dominant white society. Missionaries and government administrators who succeeded them believed that Native Indian children should be taught the uselessness of travelling, hunting, and roaming aimlessly. While Northwest Coast people were not nomadic, they did make seasonal moves for fish, shellfish, and berries. "They should be taught to cultivate the land, to make a real home there and find happiness in the possession of a good wife and the raising of a family" (Crosby, 1914, p. 43). The seasonal migrations of the Native Indians interrupted Rev. Thomas Crosby's work with the children, so he urged the Methodist Church to establish boarding schools where the children might be protected from the evil influences of their villages, and where they might become "civilized" more quickly. The Indian concepts of communal use of land, and hunting and fishing pattern based on seasonal patterns interfered with Western notions of settled villages of English-speaking, monogamous, Christian, agricultural Native Indians.

The purpose of the education of the Native people was to erase their history, language, religion and philosophy from their minds, and to place securely in its stead the language, history, religion, and philosophy of the white man. School became the white man's instrument for the assimilation and acculturation of the Native Indian child. These things persist to this day. An elderly woman at Fort Rae, in the Northwest Territories, told

the McKenzie Valley Pipeline Inquiry in 1976, "The white man has spoiled everything for the Native people, even our own children."

By 1900 in B.C., there were, for Native Indians, 28 day schools and several residential schools, with a total enrollment of 800 (D.I.A., 1900). Residential schools provided schooling, room and board, intermixed with religious training. The curriculum has been documented in the Department of Indian Affairs and Northern Development reports. Removal from their families was considered necessary to the process of acculturation. The children were punished for speaking their own language, and kept from their families. Yet they were not accepted into the non-Indian society. They were suspended between two worlds.

In the late 1930's, D.I.A.N.D. began to take over the operation of the residential schools (D.I.A.N.D., 1980, p. 51). The authority of the church over the schools ceased. Schools were operated directly by the federal government; all professional staff in the schools were federal public servants. From about 1950 on, the residential schools were used primarily for secondary education (D.I.A.N.D., 1980, p. 51). Provincial schools by and large met the need for elementary education.

Starting in the late 1960's, D.I.A.N.D. adopted a policy of closing down residential schools (D.I.A.N.D., 1980, p. 51). As residential schools closed, they were replaced by boarding or group homes. Today the proportion of Native students living at home is higher; the majority of students in federal, provincial and band schools live at home (D.I.A.N.D., 1980). This reflects the reluctance of students (and their families) to attend schools far from their communities.

(Provincial schools operated for Indian children operate within the provincial system.) Funding is provided under a tuition and capital contribution agreement between local school boards and the federal government (D.I.A.N.D., 1980). In addition to the schools operated by local school boards, there are band schools operated directly by bands financed by the federal government. In 1966 there were no band operated schools. Indian control of Indian education began after 1971, and by 1979 8% of the Indian children in Canada were attending band operated schools, 53% were attending federal schools, and 39% were attending provincial schools. The number of band schools in Canada today is 100 (D.I.A.N.D., 1980). In 1977 in the metropolitan Vancouver area, as far east as Langley, Native Indian students attended four types of schools (Alan, 1977, p. 1).

Provincial	1,618 students
Band	469 students
Federal	77 students
Private and Church (Independent)	232 students

Although the Native Indian rate of school completion has improved modestly in the past 15 years (particularly between 1965 and 1970), it remains less than one-quarter the national rate (D.I.A.N.D., 1980, p. 49). In fact, the proportion of Native Indian students between the ages of 14-18 enrolled in schools across Canada has steadily declined since 1972-73 (D.I.A.N.D., 1980, p. 49).

The Major Elements of Native Indian Culture --Particularly in B.C.

Indian cultures in North America share many similarities. Most Indian people living on reserves are living on a remnant of their ancestral territory. Native people have always been close to the land and to nature; many of them still believed that spirits inhabit the mountains, the sea, the trees and the animals. Those people sharing common territory, dialect, and customs, refer to themselves in their language as "The People." Many of the names mean "People" in different Indian languages. For Athapaskan-speaking Indians, "Dene" is "People."

Indian history in Canada and the United States is similar in the welcome that Indian people extended to the "visitors" who subsequently supplanted them. Traditional leadership roles needed for the community to function efficiently centred around the chief, his family, a shaman, craftsmen, hunters, fishermen, and gatherers. The social system in the Northwest Coast had a unique system of rank. Within the kinship system each person held a rank. "Social rank and kinship did not conflict with but modified each other" (Drucker, 1965, p. 49).

The Native Indian people in B.C. were divided culturally between north and south. Northern people included the Haida, Tsimshian, Athapaskan, Northern Kwakiutl, Bella Coola and Inland Tlingit. The southern people included the Coast Salish, Interior Salish and Kootenay. The material culture in the north was notable for the fineness of the dugout canoes and carving of wooden objects. In the south the emphasis was placed on weaving

fine baskets and weaving blankets from dog and goat hair.

Trade goods generally followed a west to east direction. In some cases customs were borrowed from the trading partner. Tsimshian traded with the Tahltan, and the Tlingit traded with the Athapaskan. "The Tlingit, especially those inhabiting the mainland, were in frequent communication with their Athapaskan neighbours, particularly for purposes of trade" (Gunther, 1972, p. 144).

Indian culture had undergone changes before white contact. But with the advent of white explorers and traders cultural change accelerated. In explorers' journals, Indians in B.C. were invariable compared with non-Indians and found wanting. Ethnocentric Europeans regarded Indians as inferior because Indian culture was different. The elements of European civilization were missing--books, a written language, and private property. As soon as the value of sea otter skins was discovered and a system of trade set up by the English, trade between Indians and traders became intense on the west coast. The Indians were offered a variety of goods in exchange for the furs. "The first fur trading expedition from the Orient came to Nootka Sound in 1785, and left John MacKay, the surgeon, to become acquainted with the Indians and arrange trading for their return" (Gunther, 1972, p. 193). Bolts of cloth and glass beads were a few of the desired items. The addition of metal tools brought the artistic talent of the Native Indian artists into full flower.

Through "trade relations and intermarriage, interior tribes such as the Carrier and Tahltan began to adopt the social systems

and ceremonies of their more powerful coastal neighbours" (Duff, 1965, p. 58). Ceremonies that were exported in this way were adapted to the new society. The Tlingit, Haida and Tsimshian all used the Raven rattle in their ceremonies, so it is difficult to determine which group introduced it to the others. Artifacts in museums are remnants of the culture that produced them. The artifacts were part of the material culture, and their carving, painting and decoration gives us a glimpse into how they saw their world and how they represented it. We can understand their values and their social system through an examination of their art. Items that the shaman employed had quite different designs and motifs from those used by the rest of the community. The chief used the finest and wore the finest. A headdress finely carved with inset abalone and decorated with ermine and sea lion whiskers represented the finest in craftsmanship of natural materials. What we see in museums and in photographs are outward manifestations of internalized, deeply held beliefs about the nature of their world, their part in it, and the manner in which they should live in it.

Indian Art

"Art" was representation, in graphic and sculptural form, of ancestral and supernatural beings central to family history and identity. It was a material manifestation of values and beliefs held. Art was an important aspect of all of the Native Indian cultures on the Northwest Coast.

During the past two decades, Native Indians have again been working as artists, craftsmen, and crafts teachers. In some B.C. schools, Native Indian artists teach Northwest Coast Indian art in the classroom. I believe that it is necessary to teach art in the classroom within the context of its culture in order to transmit the meaning of the art of the past and to understand how the contemporary artist builds upon his knowledge of his culture and the strengths of the past.

Indian culture is the root that makes the branches of art possible. The art that Native Indian children are taught must connect to the root of their culture so that what they learn has a relationship to the art of their ancestors. Carved motifs created in 3,000 B.C. can be of interest to a contemporary student drawing designs for the first time. "Why did that artist decide to carve those shapes out of all that he might have chosen?" Talking to contemporary artists about how they develop the imagery when creating a print is also a way for Native Indian students to connect with the roots of Indian culture. The past is drawn upon in order to create art in the present. Today, some Native Indian children attend pole raising ceremonies, potlatches, and see art exhibits displaying work of contemporary artists. Based on my limited observations in an urban setting, I believe that they want to learn about Indian art and that they are ready to experience it in a direct way. As will be seen, the art programme which is the subject of this study, at least from the available evidence, bears out this conviction.

Kwakiutl art forms have been rediscovered in our own time.

Bill Reid, internationally recognized Haida artist, in his paper "A New Northwest Coast Art: A Dream of the Past or A New Awakening?" has paid tribute to one who, like himself, has led the way: ". . . Bill (Holm) was discovering the underlying principles of Northwest Coast art, particularly the northern style, which eventually became the basis for his important book, Northwest Coast Indian Art, which has become the Bible of many Native Indian artists" (Reid, unpublished paper, 1979). "On the Northwest Coast, a highly developed system for the organization of form and space in two-dimensional design as an adjunct to the well-known symbolism" (Holm, 1965, p. 92) emerged. According to Holm, "Design ranged from . . . realistic to abstraction . . . [on] interlocking formline pattern of shapes related in form, colour, and scale" (p. 92). Yet Northwest Coast art was never stagnant, since the "constant flow of movement, broken at rhythmic intervals by rather sudden, but not necessarily jerky, changes of motion-direction, characterizes both the dance and art of the Northwest Coast" (Holm, 1965, p. 93). "Some of the most skillful artists of the southern Kwakiutl are also among the best dancers and song composers" (Holm, 1965, p. 93). "In the south, particularly among the Kwakiutl, the painted forms emphasize, accent and conform to sculptural forms" (Holm, 1965, p. 13).

The basic elements of the art consisted of colour, form, and design. Colour used for primary formlines was usually black, whereas secondary formlines were usually painted red. Formlines were "one of the most characteristic features of Northwest Coast art" (Holm, 1965, p. 37). The curvilinear lines swell with major

changes of direction and with the position of the design. Formlines usually swell in the centre of a design and diminish at the ends (Holm, 1965, p. 35). Northwest Coast design included the ovoid which is used as eyes, joints, and various space fillers. Its shape is always convex on its upper side and at its ends (Holm, 1965, p. 37). Closely associated with the ovoid is the eyelid shape . . . it is "lenticular in shape, rounded in the centre, pointed at the ends, and enclosing a round or oval spot suggesting an iris of the eye" (Holm, 1965, p. 40). The U form and its variants are used in infinite combinations. "Typically, the U form is thick on the end and thinner on the sides" (Holm, 1965, p. 41). U's may be primary, secondary, and tertiary with sides as thick or thin as the formlines in the design, and the U may be solid or cross-hatched. Designs can be configurative; more realistic with animal-like observable outlines; expansive, where animal designs are distorted and rearranged to fit a particular space; distributive, where parts of represented animals are so dislocated that it is difficult to identify the abstracted animal. These are simply the basic elements of highly structured art form.

Inasmuch as more than seventy percent of the class used in this study are Kwakiutl it is pertinent to discuss some of the features of traditional Kwakiutl art.

Kwakiutl Culture

> Kwakiutl means Smoke-of-the world; which is to say that their greatness was such in gathering throngs

> to their potlatches and ceremonials that the smoke of their feast fires hung over the whole world. (Boas, 1966, p. xi)

The Kwakiutl, or Kwawgewlth, are one of ten linguistic groups in B.C. They constitute 5.6% of the total registered Native Indian population in B.C. today. The West Central Coast peoples, of whom the Kwakiutl are one, together make up 16.8% of the total registered Native Indian population in B.C. today:

Nuu-chah-nulth (formerly called Nootka)	7.4%
Bella Coola	1.3%
Heiltsuk	2.5%
Kwawgewlth (Kwakiutl)	5.6%
	16.8%

(Tennant, 1982, p. 10)

The Kwakiutl inhabited and continue to inhabit the coastline of B.C. from the northern tip of Vancouver Island to Kitimat. In the past they lived off the sea and forest. Kwakiutl fishermen and loggers of today still depend on these same resources.

Before contact with the non-Indian, the Kwakiutl lived in close harmony with their environment. Prayers were said to the salmon who, it was believed, willingly gave of themselves so that Native Indian people could live. Prayers were also said

to the cedar tree, which provided raw material for houses, canoes, and clothing.

The land was mountainous, the forest dense, and the coastline rugged and indented. The Kwakiutl travelled to inland waters in canoes designed for easy steering and large enough to carry family members and goods. "Distinctive regional designs were modified, . . . in proportions and line, . . . according to the purpose for which the individual craft was intended" (Drucker, 1965, p. 27). The dugout canoes of the Kwakiutl combined all of these attributes: maneuverability, commodiousness, reliability. "The Europeans admired the beautiful seaworthy Indian canoes, some of which were almost as long as their own ships" (Gunther, 1972, p. 37). The constant rainfall of autumn and winter offered nourishment to the forest, producing trees of large size. These trees were the raw material for fabricating canoes and for building plank houses to accommodate many related families under one roof. In pre-contact times "the walls of the houses were built of horizontal, overlapping boards that did not admit painting, except on separate planks" (Boas, 1966, p. 341). The gable roof type of construction, borrowed from northern neighbours, was a variation which provided space for painting elaborate crests.

"The most elaborate, technically . . . in clothing, was the "Chilkat" blanket worn on ceremonial occasions by Kwakiutl chiefs and high ranking persons. . . . The blanket was originally worn only by women of the Chilkat division of the Tlingit" (Drucker, 1965, p. 35). It was introduced into the Kwakiutl

culture when Mary Ebbets Hunt, a Tlingit, married a Hudson's Bay factor, Robert Hunt, and they both came to live in Fort Rupert. While Mary Hunt wove Chilkit blankets, she refused to teach the local Kwakiutl women the craft. Four women, however, are known to have produced Chilkat blankets" (Hawthorne, 1967, p. 258).

Food production was important for villages of large populations. About 1835, "it has been estimated that the aboriginal population on the Northwest Coast was at least 80,000 . . . Native North Americans found life on the coastline more congenial than nomadic hunting existence, . . ." (Duff, 1964, pp. 38-39). Fortunately, there were many sources of food along the coast. Spring, summer, and autumn were times for havesting, preparing and storing food. The sea provided salmon, cod, halibut, herring, olachen (Drucker, 1965, p. 15), shellfish, seals, sea lion and whales. Kelp and seaweed were part of their diet. In fact, the Kwakiutls' main occupation was fishing. The great variety of fish and mammals called for ingenuity in adapting their harvesting methods to the habits of the fish or mammals they sought. Besides using the cedar for canoes, hooks, nets, and clothing, the Kwakiutl used other natural resources. During pre-contact times, stone, shell, bone tooths, and antler were used for spears, clubs and knives. Bits of natural copper were obtained through trade with northern tribes such as the Tsimshian, who were closer to the Copper River in the Yukon, the source of native copper. Other metals such as iron were found in the possession of Kwakiutl people; these metals apparently

came from Asia, presumably as the result of ship-wrecks or through contact with Arctic hunters.

The year culminated in the winter or ceremonial season. Supernatural spirits, it was believed, returned to the villages of the Kwakiutl in winter; secular activities gave way to sacred ceremonies.

> The only secular activities still carried on were potlatches and feasts. Warrior-of-the-world (Winalagelis) was the spirit whose arrival signified the beginning of the winter ceremonial. Cannibal-at-the-North-End-of-the-World was also an important supernatural spirit during the winter ceremonials. (Boas, 1966, p. 172)

The winter ceremonial began in December and lasted well into the following year (MacNair, 1973/4, p. 9). It probably ended with signs of the coming of spring; these would have varied from year to year.

Helen Codere wrote that,

> Franz Boas was one of the few anthropologists who recorded details about the Kwakiutl culture. For over forty years he worked with [Kwakiutl] George Hunt to form one of the most productive and enduring relationships to exist between an anthropologist and a member of another culture. (Boas, 1966, p. xxviii)

While much has been documented, in some areas the material culture is all that remains of the culture. One gains a sense of the artistic and dramatic tradition of the Kwakiutl culture from the number and variety of carved and painted masks in museum collections in B.C. and around the world. The U.B.C. Museum of

Anthropology has a large collection of Kwakiutl Hamatsa masks owing to the number of masks produced for Winter Ceremonials. Of these, "transformation masks involving multiple identity, exemplifying the complexity of the Kwakiutl mythology," (Hawthorne, 1967, p. 238) are the most complex with their removable parts and hinged portions. Simpler, but striking masks representing birds, animals, fish, killer whales, and representing supernatural beings: Bookwus (Wild Man of the Woods), Tsonokwa (Wild Woman of the Woods), and Komokwa (King of the Undersea World), reveal the variety of Kwakiutl masks. Conventions of carving and painting were followed but, within that framework of convention, imaginative use of materials occurred. For example, "a headdress of wood [also called dancing forehead masks (Hawthorne, 1967, p. 165)], of wood, abalone shell, mirrors, sea lion whiskers, feathers, down, ermine skins" was often attached to a head ring of reinforced cedar bark and cloth. These materials added, in infinite variety, to the total composition.

The Purpose of the Study

Recent statistics compiled by federal, provincial, and local school boards have shown little amelioration in the drop-out rate for Native children. The Vancouver School Board Demographic Study of Native Indian students carried out in 1980 indicated that there were 1,210 Native Indian students in Vancouver schools, 980 of them in elementary school, where they constituted 3% of the school population. At the secondary level they

constituted only 1% of the school population. In the same year, in grades 8-12, among Native students, the drop-out rate was 36%, compared to 5.5% for non-Native students. The greatest number of Native Indian drop-outs occurred at the grade 8 level where the drop-out rate was 59.0%. According to the Distribution Table contained in the survey, 20.6% of the Native Indian students repeated at least one grade, whereas for non-Natives the figure was 4.7% (Allen, 1977).

The most recent statistics compiled by D.I.A.N.D. are for 1980. These figures indicate that across Canada, Native Indian student enrollment drops drastically after grade 8. In a graph containing the total Native Indian school enrollment in pre-school, elementary, secondary, and special education, the proportion of Native Indian children enrolled in elementary school matches national participation levels. A separate graph showing secondary school participation shows that, although total secondary education enrollment has more than doubled since 1965, the proportion of Native Indian children enrolled has been steadily declining since reaching a peak in 1972-73 (Allen, 1977). Native Indian retention rate remains far below those for non-Indians in B.C. Only 12% who were in grade one in 1958-59 entered grade 12 in 1969-70 (the corresponding provincial figure for all non-Indians was 82.6%) (Stanbury, 1975).

There is not complete agreement on the reasons why so many Native Indian students are not successful in school. It is clear that not all Native children have the same problems in

school. Furthermore, the schools that Native children attend vary widely in their recognition of the needs of the Native child. But Floy Pepper, an American Indian educator, has said that "academic success or failure appears to be as deeply rooted in concepts of the self as it is measured in mental ability, if not deeper" (Jones, 1976, p. 141). She goes on to say that "psychologists have found that Indian children have one of the lowest self-images . . . and their anxiety level is the highest" (Jones, 1976, p. 134). It is one of the hypotheses of this study that Native Indian children don't achieve their potential in school because they don't believe that they can be successful.

The negative feelings Native Indian children have about school are compounded by their parents' memories of their own frustration and anxiety in school. Although the residential school has by and large disappeared, some Native Indian children are still sent away from their communities to stay in boarding homes when there is no school close to home. The school at Churchouse was closed by D.I.A.N.D. so students now attend school in Sliammon or Mission. Children, parents, and grandparents are cut off from each other, eroding family ties. One has only to go to a Native funeral to see how strong these ties are. Many Native people travel great distances to be at the funeral of a member of their family or of their community. The numbers of children of all ages at funerals contrasts to majority culture funerals where few children attend. These ties are affirmed on such ceremonial occasions. But they are difficult to maintain

on a day-to-day basis when attendance at school keeps families apart.

It is, however, the curriculum that lies at the heart of the issue. Today, most Native Indian children are educated in the public school system. If what is taught in public school has no meaning or relevance for the parents, then parents aren't able to reinforce information taught at school; they cannot see school as important in the lives of their children. Therefore, Native Indian children are often late or absent from school. More and more Native Indian families are moving to the city so that the percentage of status Indians living off reserves in Canada increased from 25.6% in 1962 to 36.3% in 1972. The proportion of B.C. Indians living off reserve increased from 14.2% in 1962 to 34.6% in 1972 (Stanbury, 1975, p. 1). Native Indian families are leaving the reserves and coming to urban centres to find employment. "Employment and economic necessity was the single most important reason for coming to the city" (Stanbury, 1975, p. 2). Stanbury's 1975 study of Success and Failure: Indians in Urban Society found that "Indians who live in urban centres continue to speak their native language. Fifty-seven percent of the people attended Indian ceremonies (dancing, potlatches, and winter ceremonies). Twenty-three percent had attended three or more such ceremonies in the preceding twelve months. Forty-seven percent of the sample made two or more visits to the reserve annually (Stanbury, 1975, p. 14). Native Indian culture is present in the urban setting despite the widely held belief, of the majority culture, that it is not.

Can the failure of Indian children in the urban schools be relieved? It is one of the hypotheses of this study that it can be by linking the strengths of Indian culture--and its persistence in the urban setting--to the curriculum. In this way, school programmes improve the self-concept of Native Indian children. But the school cannot work in isolation, because of the great influence that the Native student's home and community have on his or her education. Native Indian people need schools that understand them, their culture, and their children. If schools welcome and involve the Native Indian parents' culture and knowledge, they can achieve a flexible, developing curriculum. Parents, elders and teachers working together will have a common bond--the best interests of the Native Indian child.

The Specific Reason for the Study: Developing Growth in Cultural Awareness Through an Art Programme for Native Indian Students

For any cultural programme to be effective, elders and parents must be involved. At Coqualeetza, a Native Indian centre in Sardis, an elders' club began when elders met to share songs, memories, and local history. Now many of the elders are resource people in community schools. The members of the Nanaimo Band believe that culture taught by elders at an early age has an effect on the values and behaviour that children adopt. They believe that the elders are true teachers. "Those who have kept the accumulated wisdom over the centuries will help in these

troubled times" (More, 1981, p. 91). Developing in Native students an enhanced cultural awareness through an art programme requires drawing upon Native Indian values, culture, and history. Native resource people must share in the development of the programme, and also share in specific lesson planning and evaluation.

One might ask why Native Indian children are special. Other children come to Canada from countries around the globe. They come not knowing the English language, the culture, or the history. They must adjust and learn how to fit into the dominant culture. Some Chinese children go to Chinese school after the regular school to learn about their language and culture. Schools have always been used as the means of enculturating the minority into the majority culture. The difference between the children of Chinese immigrants, for example, is that they came to this country. They left a country, their homeland, the place of their culture, history, and language and came expecting to adapt to a "new" country. The Native Indian child cannot go to any other country to hear his/her language, learn about his/her culture and history. His/her home has always been here. People have come to Canada possessing written languages, knowing about their history, and with an identity as a particular people. For many Native Indian people, they have become strangers in their own country. The sense of group depression is far greater for the Native Indian than the people coming full of hope to the country of their choice. While Asian peoples have faced discrimination, particularly during difficult economic times, they

have competed more successfully for jobs in the white collar field than Native Indians. Some of the reasons have been outlined in the first part of this chapter. There are many programmes that have been developed in recent years. I will outline present programmes designed to meet the needs of Native Indian children as part of the review of literature in Chapter II. This present study focuses on teaching art with reference to culture to a class of Native Indian students in an urban setting.

Generally, the cultural background of Native Indian people in the city varies greatly. Some families come to the city knowing a great deal about their culture and wanting their children to continue learning about Indian culture. Whereas some other families with little cultural knowledge, living in the city or recent arrivals often indicate a wish that their children attend a school where Indian culture is taught. Therefore, the backgrounds of the Native Indian students in the art programme at the Cultural Survival School varied, and the knowledge of Native Indian culture was a reflection of cultural experience at home.

Preliminary Programme Planning

The class in this study was the grade 5-7 class at the Native Indian Cultural Survival School in Vancouver's East side. The students were between the ages of ten and thirteen and were predominantly Kwakiutl. The classroom teacher had, with the

support of the School District administration, invited the researcher/teacher, B.B., to plan and teach an art programme in the school.

In order to measure self-concept before beginning the programme the art teacher, B.B., administered the Coopersmith Self Concept test to the class. The test is one recommended by the Vancouver School Board. The test was re-administered, at the conclusion of the art programme, to measure the change in self-concept on the part of the individual students in the class.

An art and culture test was administered before and after the art programme to measure the increase in achievement and the knowledge of Native Indian culture, with particular reference to Kwakiutl culture. The test contained photographs, drawings and touchable objects. There was a total of between 40-50 items that the students were asked to name. Students met individually with B.B. for the test, who asked them about their expectations regarding the art programme and recorded their responses. Both the Coopersmith and the material culture test are discussed in greater detail in Chapter IV. Long range and short range goals of teacher, parents, and students were collated and a reference chart was prepared. There was a list of skills (carving, spinning, etc.) and the list was added to during the programme.

The first class was a sharing of ideas. B.B. presented the plan, to which was added ideas and suggestions from students present that day. On subsequent days additional suggestions were added. Ideas for involving parents and elders were shared. We also discussed what kind of contributions others may make. Whom

do we know who does beading, leatherwork, carving, knitting, makes nets, or can help with field trips? Would parents be interested in seeing the films with us? How can we make our guests welcome?

The programme is fully discussed in Chapter V.

Art and Culture in Education

Art is a subject where there is no right or wrong, just better ways to achieve a goal. When I taught art to Native Indian students (at St. Thomas Aquinas in North Vancouver) I could hear them breathe a sigh of relief as they entered the classroom. In art, for some of these Native Indian students, their art class was the only time during the day when they felt that they could do something worthwhile. These students were in a Catholic Regional High School that had numbers of students from all over the world with little interaction between the international students, Native Indian students, and white Canadian students. In my view, a multicultural art programme can become a vehicle for understanding between groups of students.

My own experience teaching Native Indian students and my observation of art programmes for them, have led me to believe that art cut adrift from the culture is art in a vacuum. For example, when students simply repeat Northwest Coast designs without understanding what they symbolize, they engage the intellect but not the soul. The process of understanding can not be achieved at once but is a building up of experiences, insights, observations, and knowledge gained from resources in the

community. Native Indian culture has so many manifestations that it would be impossible for anyone, particularly a non-Indian, to fulfill the task of teaching Indian culture. Development of cultural awareness through art entails starting with the students' present cultural knowledge. The process that all artists go through to enable them to see what cannot be seen, to hear what is not easily heard, to touch what cannot be held, is a path to understanding the thoughts and ideas of traditional Indian artists. The Native Indian student can draw inspiration from his own roots. Much that is "Indian" is subterranean and lodged in half-memories and forgotten words. A Kwakiutl carver told me that he could remember his grandfather telling him stories, but he said that he wasn't sure whether or not they were true. The important point is that he remembered the stories, thus connecting himself to his culture.

The traditional Native Indian teaching style was to teach by doing. The children learned by observation, not verbal instruction. Children would watch an adult performing a skill over and over. The child only performed the task in public when he or she was ready. No one corrected him/her. As elders say, "You can't learn to dance without dancing." Many Native Indian children have an especial interest in art. It is also a subject that lends itself to culturally oriented activities that can be performed by individuals or groups.

My art programme was expected to encourage the participation of Native parents, elders and resource people, so that parents will see that they have a contribution to make to the education

of their own children as well as other Native children. Native Indian parents and elders will become acquainted with the classroom teacher and other students when they come to the school as guests, observers, participants, helpers, or resource people. The involvement of Native parents is fundamental to the success of Native children in school.

Teaching Native Indian Children and Implications for This Study

Before a non-Native teacher can become sensitive to the culture of the Native child, she must become aware of Native cultural values and differences between her own culture and that of the Native child. The following are some of these differences, that is, broad tendencies observed through "the behavioral aggregate of many people" (Jones, 1976, p. 135).

INDIANS	DOMINANT SOCIETY
Wisdom of age and experience is respected. Elders are revered by their people.	Older people don't have a valued role to play.
Excellence is related to one's contribution to the group, not to personal glory.	Competition and striving to win and thereby gain status is emphasized.
Cooperation is necessary for group survival.	Competition is necessary for individual status or prestige.

INDIANS	DOMINANT SOCIETY
Children participate in adult activities.	Adults participate in many children's activities and sports.
Family life includes the extended family.	Nuclear family predominates.
Time is present oriented --there is a resistance to planning for the future.	Time is spent planning and saving for the future.
What is mine is ours.	What is mine stays mine.
People express their ideas and feelings through their actions.	People express themselves through speech.
People conform to nature.	People try to dominate nature.
Early childhood and rearing are the responsibility of kin group and grandparents, as well as parents.	Early childhood and rearing are the responsibility of the nuclear family.
Native religion never proselytized; it was a private matter.	Religions proselytize and try to impose their beliefs on others.
Land gives the Indian his identity; his religion, his life. It is not to be owned, but used by all.	Land is to be owned, sold, changed.
Going to school is necessary to gain knowledge.	Going to school is necessary to gain knowledge to compete in the greater society for jobs.

INDIANS	DOMINANT SOCIETY
Indians have a shorter childhood, greater responsibility earlier.	Childhood is extended, and children are dependent into adulthood.

The areas of conflicting values that Floy Pepper (in Jones, 1976) referred to above can create a chasm between the non-Indian teacher and the Indian child. Some of the ways to make practical use of cultural differences are: (a) The teacher can use Native Indian people, particularly elders, as resource people in the classroom. (b) The teacher can minimize testing and emphasize cooperative activities within the group. (c) The teacher, recognizing that Native culture gives responsibility early in life to the child, can have the Native child assist her in the classroom.

Although there are many differences between Native Indians in Canada and the United States, there are some similar cultural traits. Many of the difficulties that Native Indian children experience in the U.S.A. are similar to the kinds of problems experienced by Indian children in Canada. Indian educators in both Canada and the U.S.A. have referred to the importance of Native Indian culture in schools that Native children attend (Pepper, 1976, p. 156). Ramona Weeks says that:

> . . . an acceptance of Indian culture by a teacher will create a climate of tolerance that is suitable for learning. Indian parents will have more confidence in a school that indicates respect for native culture . . .

> a school can bestow dignity upon Indian culture and create an aura of official approval by adopting Indian materials to the learning programme. (Pepper, 1976, p. 9)

Kleinfeld's (1972) study, Effective Teachers of Indian and Eskimo High School Students, concluded that an effective instructional style must first create a warm personal relationship with the Native child, and only then present clear demands for high academic work.

An important implication for this study was that effective teachers of Native Indian children are often effective teachers of all children. They give clear directions, they break down tasks into manageable parts, they give few tests, are creative in providing the appropriate learning materials and give recognition for work well done (Kleinfeld, 1972, p. 12). In particular, they give encouragement to children who are having difficulties and give them recognition when they have completed it. The Native child is sensitive to being asked to perform a task in the public setting of the classroom, especially when he or she hasn't mastered it. He/she is at his/her best in group, cooperative activities. The Native child needs one-to-one instruction. He/she needs help in finding a place for him/herself in the classroom and he/she needs to know that he/she is an equal and valued member of society. He/she also gains in confidence when he/she learns about his/her own culture and sees Native people as teachers, resource people, and as artists (Pepper, 1976).

The art programme that I designed to develop cultural awareness was developed on several levels. Students were pre-tested for feelings about self-concept and knowledge about Native Indian culture. The need of Native Indian children to feel that the teacher is a friend and accepting of them resulted in the class being visited several times before the programme began with the cultural pre-test conducted in a social atmosphere, on a one-to-one basis. The expressed interest of the students and their parents for them to learn about Native Indian culture resulted in an art programme which drew from a wide range of sources in order to transmit a feeling about the culture, as well as knowledge and information about it. The students saw Native Indian people in the classroom: parents, artists, and resource people who shared their expertise with the students. The team structure of the programme, with an adult in charge of each team, gave each student the opportunity to receive one-to-one instruction whenever necessary. The age-grade levels and diverse nature of the students meant that the standards of achievement were flexible, yet with agreed upon criteria prior to beginning the projects. The interest that Native Indian children have in art for a practical purpose, between the ages of 10-13 years of age, influenced the choice of objectives for each lesson. Activities that could be accomplished within one afternoon were preferred over more complex, long term projects. If time had permitted, some of the students would have liked to have repeated some of the art several times, since they enjoyed the process of making something as

much as, or even more than the actual object produced. The skills, aptitudes, and interests of the students were taken into account prior to the programme and during it. Ideas they suggested were implemented (more carving) and at the end of the programme the success of the field trips meant that they chose a field trip as the culminating activity. The students became frustrated when an activity was too difficult and while challenge was important, they were relieved and happy at the successful completion of a project. It was necessary to use much positive reinforcement to encourage students to begin to work and once begun, to complete it. A sequence of culturally related art projects gradually built upon acquired skills. For example, the properties of slate were introduced through making an arrowhead, and on the following lesson making a fishknife reintroduced slate and added wood. When discussing the traditional Kwakiutl seasonal activities, existing contemporary patterns were examined. Indian fishermen were still catching the same types of salmon at the same times of year. Despite many changes in the culture, berries are still picked in the summer and cedar bark is still collected by some Indian people in the fall.

Definition of Terms

The term Native Indian refers to all Indian people of aboriginal descent, status or non-status.

A status Indian is a person who is "registered as an Indian or is entitled to be registered as an Indian under the Indian Act" (Cumming & Mickenberg, 1972, p. 6).

A non-status Indian is the result of the union of a Native Indian woman who married a non-Indian. The children of such marriages have no status and rights as Native Indians. Also, prior to 1958, when Native Indians gained the right to vote in federal elections, they could only vote if they became "enfranchised." But enfranchisement for a status Indian entitles the loss of Indian status; it meant giving up both the benefits and burdens of the Indian Act (Cumming & Mickenberg, 1972, p. 6). It was one of many devices to encourage Native Indians to embrace Canadian mainstream culture.

The Indian band is the unit of Indian government under the Indian Act, and the band is subject to the supervision of the Department of Indian and Northern Affairs (D.I.A.N.D.), which holds band monies (D.I.A.N.D., 1980, p. 2). Last year, 1982, the federal government delegated to Indian bands in Canada the power to allow non-status Native Indian women to retain their band membership if it had been lost through marriage to a non-Indian.

The Indian Act was an act of the parliament of Canada exercising its legislative jurisdiction for "Indians and lands reserved for Indians" assigned in the British North America Act, Section 91 (24) (D.I.A.N.D., 1980, p. 2).

Native refers to Canadians of aboriginal descent. It can include status and non-status Indians, Inuit and Metis.

Alternate school for Native Indian children refers to schools that are established to meet the educational and cultural needs of Native Indian children between the grades of 5-12. Each school has a particular focus: preventative, rehabilitative, and cultural.

CHAPTER II

REVIEW OF THE LITERATURE

My literature search, in the area of art and cultural education, yielded information in the form of books, pamphlets, speeches, journal articles, and papers presented during the past ten years. Although there is a good deal of material that sustains the general propositions advanced in Chapter I, there is less material on the precise subject of this thesis.

The literature suggests that "more emphasis should be placed on traditional Indian art instruction to instill in students greater pride in preserving their cultural traditions and crafts" (Tippeconnic, 1972, p. 0050). But "technique without intent is merely show. Art programmes without culture, are surface skills" (Chapman, 1978, p. 20).

It has been observed that "Indians are the focus of pressure to change in a more pervasive manner than are the rest of us" (Spicer, 1962, p. 30). Thus efforts of educators to bring about a "levelling of cultural differences, ignores their distinctive traditions, distinctive cultural patterns" (Spicer, 1962, p. 30) and "their historical experience which is not like that of the rest of us" (Spicer, 1962, p. 31). Instead of trying to eliminate cultural differences, those very differences ought to be encouraged by culturally aware art teachers because they are "productive of creative growth in art and in ideas" (Spicer, 1962, p. 31). In the past, Native Indian artists "given the

opportunity . . . responded in creative fashion . . . making crafts which were the result of a fusion of Western materials and ideas with Indian ones" (Spicer, 1962, p. 31).

Art is a means of "teaching culture and it is an enduring criterion amid changing life styles" (Chalmers, 1978, p. 130). For Native people their art forms can be one of the few enduring elements of their lives. For example, most Native Indian people I have met in the city know their crest symbol. Each generation of an Indian family experiences a different cultural separation, but a similar sense of loss of identity. Thus, when Native children learn their cultural art forms, this assists the process of communication between generations. Parents and elders see objects from their culture being brought home from school, and there is an opportunity to participate in evaluation on the basis of experience and knowledge. A culturally relevant object makes involvement of parents more likely. Teaching Native art forms in the classroom can be a bonding agent between Native people who went to residential school and the child in the city.

Indian artist, Jamake Highwater, points out that sophisticated contemporary artists return to the art of aboriginal peoples for inspiration. "The basic difference between traditional Indian art and western art is that much of the art of North American Indians is not art in the formal western sense at all, but careful iconography given to a person during vision quest or given in dreams of later life" (Highwater, 1981, p. 86). The criteria of criticism of the majority culture is not readily applicable to Native Indian art although it has been used.

Criticism of aboriginal art is not dealt with in the literature of art education.

The studies under consideration in this chapter dealt with: art, culture, self-concept, and cognitive learning styles. A 1968 study was done in Victoria, B.C. (Michelson & Galloway) in which students between the ages of three and thirteen, from four reserves, were observed in a four week art programme. Their descriptions of their pictures to art supervisors and Native student aides became more vivid and lengthy as the month passed. The vocabulary that they used was not introduced to them, but was a "hidden vocabulary" that emerged, with art as the catalyst (Michelson & Galloway, 1968, p. 29). The researchers state that "The level of sophistication in the pupil's hidden vocabulary would have been unsuspected by the teacher had not the child's thoughts been released through the interaction of his art and his verbalization" (p. 29). Teachers often accept simple statements given by children in response to a direct question as an indication of the extent of their verbal repertoire. A teacher's expectations for a student's performance might well be modified through realizing the possibilities of unlocking a hidden vocabulary through concrete manipulation and creative activities such as painting. "Such expressions may well be an important key to success in school life" (Michelson & Galloway, 1968, p. 31). There is no evidence that the picture making had any cultural content. It may be that the inclusion of six Native Indian aides had influence on what was observed because they probably became role models for the students. The results of

the art programme might have been less striking without them. However, I believe that the results of the art programme would have shown even greater language development in the students if the teachers had used Native cultural materials.

Two studies that may be considered together are a 1971 study of Navajo and Pueblo art education needs (Kravanga) and a 1980 study directed specifically at Santa Clara Pueblo Art Education (Zastrow). Kravanga found "the art education field is not, in most cases, sensitive to cultural differences. Art education research, by concentrating on white, middle class values, is futile in solving problems in Indian schools" (Kravanga, p. 5107). There seems to be a "relationship between poor self-image and low achievement arising out of conflicts in learning styles and values associated with arts, and arts and craft production" (Kravanga, p. 5107). The study examined traditional art education and the inherent "specific learning goals, structured imitation, relationship between juvenile imitation and adult pursuits and the traditional consensus on curriculum" (Kravanga, p. 5107). A striking difference between the Native Indian artist and the non-Indian is that the "Indian craftsman does not feel the need to produce new forms . . . the group style and group world view is paramount" (Kravanga, p. 5107). The study produced recommendations for improving art education programmes for Indian people. The art teacher should be a qualified craftsman and a Native Indian. Communities were urged to organize art industries and to play an active role in the evaluation of all Indian art education in their community.

The later study, by Zastrow, in 1980, was based on cultural values of the Santa Clara Pueblo relevant to art education for the Pueblo. The existing Santa Clara educational system taught few cultural values and little Pueblo art was observed in the school system. Data for the study were collected through interview and observation of tribal officials, recognized experts, artists from the Pueblo, and Santa Clara educational personnel. It was found that the people were unclear about the Pueblo art and art education taught in the Santa Clara school system. "This suggests that a separation of the school and the community may be a reality" (Zastrow, 1980, p. 1354). The recommendations fell into two areas: Pueblo art and art education practices. The primary thrust of the recommendations was directed at Pueblo art. Pueblo art was viewed as a "cultural value" (Zastrow, 1980, p. 1354), as well as an art to be taught. "Pueblo art, as a traditional value, involved dancing, singing, painting, weaving, pottery-making, and story-telling as they related to the Native religion" (Zastrow, 1980, p. 1354). Pueblo art involved traditional values: "respect for self, respect for elders, respect for the community, respect for nature, sharing and caring, and justice and honesty" (Zastrow, 1980, p. 1354).

One study, directed at art, sought to meet the sensory needs of Native students, since the Native Indian child needs to see, feel, learn, and become acquainted with all the objects most children take for granted (Breiman, 1977, p. 4642). I don't believe that the research done in this study shows conclusively that minority children have the same sensory needs as majority

culture children or that programmes can meet the aesthetic needs of Native children through making of substitutions of "Indian" for "European" illustrations to meet the Indian child's need for basic sensory experience" (Breiman, 1977, p. 4642). The suggestion was made that substituting Indian music or pictures of Indian chiefs would "provide personal identification" (Breiman, 1977, p. 4642). I believe that greater sensitivity is required, concerning the Indian culture represented in the classroom and the cultural values of the Indian community, than is suggested by this CEMREL package of substitutions. Otherwise, confusing cultural mixes could occur. "There is a necessity to provide information in literature explaining the meaning of these cultural aspects" (Breiman, 1977, p. 4642). Substitutions cannot be made before the art teacher becomes aware of the cultural aspects which are significant in the Indian culture to be represented; therefore, reading literature in the cultural area is imperative.

Studies concerning Indian culture found that, although Native Indian students weren't knowledgeable about their history and culture, they wanted to learn more about them. Indians were positive about self-concept, attitudes, and felt proud of their own tribe. In a 1975 (McCluskey) study of Grand Forks, North Dakota, students in K-12 used a Native American Self-Concept and Attitude Inventory and a Native American Culture Knowledge Inventory for Native students and a School Sentiment Index for non-Indians.

> The results showed that Native students experienced no resentment, they had pride in their racial group and that they scored less than 50% on knowledge of heritage and culture. They agreed overwhelmingly that they wanted to know more about the Indian way of life, culture and history. (McCluskey, 1975, p. 2702).

There were two areas of significant difference between Native and non-Native students. In grades K-3 Native students felt less positive than non-Natives towards the teacher and in grades 4-6 Native students felt less positive than non-Natives towards peers.

Chicago's Native students in grades 9-12 and parents were sampled in a 1977 urban study (Rascher, 1977, p. 5319). While they felt the education that they received was satisfactory, they believed that Indian culture and history should be offered by qualified instructors, and that there should be a Native American on the Chicago School Board and an all-Indian school at elementary and secondary levels.

A South Dakota study (Spaulding, 1980, p. 1459) identified special needs of Native children through interviews with parents, students and members of the Indian community, both on and off reserve. The following special educational needs were identified by Indian parents, students, and other members of the community, listed according to majority response: employ Indian teachers and counsellors (53%); teach Dakota/Lakota culture, history, values (46%); involve parents and grandparents (38%); teach Dakota/Lakota language (30%); and employ Indian teacher aides (28%). The special needs identified by the school district

identified a different set of priorities which are also listed according to majority response: parental costs (40%); tutoring (37%); home-school liaison (30%); Indian teacher aides (27%); counselling (23%); and culture awareness activities for Indian and non-Indian (20%). The study's conclusion is that the Indian community identified changes calling for "Major systematic changes in the public school system whereas the school district recommended changes that would supplement the regular school curriculum with no significant change in the system" (Spaulding, 1980, p. 1459). It seems that Indian communities wishing to implement significant changes are required to do it apart from the public school system.

A Saskatchewan study (Koenig, 1981, p. 2013) identified one of the difficulties that Native people experience as minorities within a majority culture. One hundred Inuit, Metis, and non-Native adults and adolescents in Northern Canada and Alaska were studied. Cultural background through verbalized statements was found to be the most significant discriminator of cognitive style. It was found that Indian, Metis, and Inuit strongly identified with the "moral-relational cognitive style (people-oriented, subjective, holistic, concerned with morals and ethics). Cultural background was found to be the strongest discriminator in relation to cognitive style difference" (Koenig, 1981, p. 2013). That it may be possible and desirable to modify curricula content and teaching techniques to achieve a closer match between teaching styles and cognitive and learning styles of students of indigenous cultural backgrounds is one of the main themes of the literature. There are differences in learning

styles between Native and non-Native children and, until the teaching styles of majority culture teachers adjust for the cultural differences, Native children will continue to suffer in self-concept and fail in the school system.

One study addressing self-concept, using the Coopersmith Self-Esteem Inventory, for Denver, Colorado Native Indian students in grades 4-6 (Howell, 1978, p. 4694), revealed a general decline in self-concept, as children moved from lower to higher grades, for each ethnic group. Yet, in the general samples, each ethnic group saw itself in a better position of self-esteem than their teachers did.

A New York study used a Self-Concept Inventory (S.D.) on black, white and Indian students in grades 3-12 living in urban and rural settings (Sampson, 1980, p. 5036). No difference was found between ethnic groups, which corroborated the Howell (1978) study. While self-concepts of Native females were more positive than male, rural self-concepts for both were stronger than urban. Native Indian students coming to urban settings for school do experience problems in adjustment. The more positive self-concept of Native Indian females in urban settings indicated the need that the Native Indian male has in urban settings for emotional and educational support.

The findings in this study lend support to other research findings that there is no difference in the self-concepts among different ethnic groups, the self-concepts of females were more positive than those of males, location may have a significant influence on the self-concept of

> Indian students and self-concept changes across the grades in a general decreasing direction. (Sampson, 1980, p. 5036)

I believe that decreasing self-concepts of Native Indian children can be mitigated through art programmes with cultural focus.

Art as a carrier of culture has been addressed by few art educators; June King McFee (1978) has recognized the importance of culture in the education of minority children. Art can play a role in cultural maintenance but one needs to know the specific qualities that the people regard as essential to maintain and enhance their culture, and how the art fits within the cultural value system (McFee, 1978, p. 48). A Native Indian parent (Wilson, 1982), cited the involvement of parents as important; he also made the complementary point that including Indian culture in the curriculum would become a reason for parents to become involved as curriculum resource people. "Programmes are needed to understand the elders and what they are telling us," was a view expressed by Harold Cardinal (Underwood, 1982, p. 4). Native Indian children in some cases are cut off from their own cultures, separated from their traditional teachers by an educational system that has always discounted Indian culture by omission. In order to overcome the negative impact of history, intensive parental involvement in the schools is essential. The consensus is that parental involvement is crucial to the success of the programmes and therefore to the success of the Native child. "The present generations of parents have a role of particular importance since they are the last link between the traditions of the past and modern life. They may be now

able to transmit the best of both cultures as well as renewal of pride in their Indian traditions" (Kirkness, 1981, p. 53). "Failure to involve the parents in the shaping of education has been perhaps the gravest mistake of all" (Sealey & Kirkness, 1973, p. 171). Effort to impose curriculum on Native children has been unsuccessful because it is contrary to both the traditional view that curriculum is by consensus and contrary to wishes of contemporary Native parents for children to learn the best of both cultures. Sensitivity to Indian parents is important, "the parents must be listened to first, and then talked to. . . . the white person does not really understand who we really are and what we really want in education" (Wilson, 1982, p. 96). The Indian community cannot be ignored in the education of its children. It "must participate in programme changes. No innovations in curriculum, teaching methods, or pupil-teacher relationships can take place unless parents are convinced of their value" (Kirkness, 1981, p. 453). The "new role of the art teacher in art programmes with cultural emphasis is for cultural transmission and development. The teacher acts as facilitator and becomes learner in the area of culture" (Foerster & Little Soldier, 1981, p. 3).

The importance of Native Indian culture is seen as a means to improve the education of Indian children by Native Indian educators. Fox (1982) and Kirkness (1981) regard the transmission of the best of both cultures as an ideal. Fox (1982) has put it this way:

> To learn about Indian culture is to learn about Indian history, roles of elders, Indian values, food, spiritual

> beliefs, respect for all living things, elders' messages, discipline, family intuitive understanding, and most important of all, generosity, one of the strongest feelings of value of Indian people. (p. 9)

According to Kirkness, Indian culture can be a "spring-board to the outside world. Culture could be present in all subjects through integrated curriculum" (1981, p. 266), and "culturally relevant educational methods and materials" (Pepper, 1976, p. 155). Teaching Indian culture is a means of recognizing "strengths of Indian children" (Bowd, 1979, p. 69); schools need to be responsive to the needs of Native children. The Institute of American Indian Arts, established in 1962 (New, 1971), goes further: "cultural differences are precious and the Indian's cultural traditions are cherished . . . honoured . . . and appreciated." New observed that, at the Institute, the child who is steered to success in one area (of art) will seek success in other areas. He found that the "approach is workable through the arts even when it may be quite impossible through academic subjects" (New, 1971, p. 412).

The art medium can be used as a means of steering a child who is successful in one art medium onto a series of successes in other mediums which, in turn, develop the capacity "for self-discovery and self-fulfillment" (New, 1972, p. 412). It is evident that the Institute of American Arts' goal to give the student a basis for genuine pride and self-acceptance results in personal success for its students. The success rate of 75% of the Institute's students compared to the general drop-out rate of 40-50% of Native Indian students outside the Institute

indicates that "Institute students have found additional sources of self-power not always attainable in other programmes" (New, 1972, p. 418). It appears that once the student is at peace with himself, he becomes more open to learning in general.

> Oriented to his own cultural background, he is not forced to sacrifice his Indian nature and heritage on the altars of either withdrawal or assimilation. He is enabled to function wholly and happily, making a proud, personal contribution to his time and his world. (New, 1972, p. 418)

The conflict between the Native child's culture and school has been recognized (B.C. Ministry of Education, 1981). Thus, the literature overwhelmingly regards Native Indian culture as vital in the education of Native children. The question is, how to achieve the goal? The classroom teacher acting as facilitator and learner, along with Native Indian parents and students, can design an art programme with emphasis on the predominant Indian culture present in the classroom.

An interest in traditional and contemporary Indian art and its meaning addresses those intangible aspects of culture which can be impediments to understanding. Art without meaning is simply decorative design; to teach art without concern about the culture of the children whose ancestors produced it, further separates the Indian student from his/her heritage and it is impossible to learn about Indian culture without reference to Indian art. In the classroom, art becomes a key for the Native or non-Native teacher to unlock aspects of the culture within the classroom. It was observed in a study of Coast Salish Native

Indian, Chinese, and English children, that the Native Indian children were happiest in arts and crafts that had a function and that they were unhappy when they had to work with materials that limited their imaginations (for example, a rectangle of paper) (Courtenay, 1978). The Native children were "highly spontaneous in dance and movement, and showed great expressiveness in language intonation and song. While their dramatizations were less structured than the other groups, they had open sensorium in contrast to the less spontaneous Chinese" (Courtenay, 1978, p. 31).

Indian people, and students in particular, acknowledge the value of studies and training in coping with the contemporary world, but they are not willing to relinquish personal and cultural integrity in the process.

Teachers need special training to know how to deal with cultural differences. "Teachers of Native children need in-service training" (Kirkness, 1981, p. 4534). "They need to develop a warm, personal relationship with the child first, and then to press for clear demands for high academic work" (Kleinfeld, 1972, p. 11). So "better selection is imperative since not all teachers have the special skills needed for cross cultural effectiveness" (Kleinfeld, 1972, p. 34). Students need Native Indian teachers who display "pride in themselves and their heritage, who know the Indian community and know the course they are teaching" (Sealey & Kirkness, 1972, p. 167). "The art teacher needs a firm understanding of the traditions of her own culture" (Smith, 1980, p. 88) so she can read the codes and signals of other cultures. Furthermore, the art teacher

must believe in the value of minority cultures, before s/he will be able to identify the meaning behind those codes and signals.

American Indian art educator Lloyd New (1972) sees art in the education of Native Indians as a process of self-discovery and self-fulfillment (p. 19). Laura Chapman (1978) calls it "personal fulfillment" (p. 19). Since the arts are multifaceted it is possible for everyone to achieve a feeling of success in at least one area of art. In 1962, Oscar Howe, an American Indian artist, said that the "White culture should be stronger by accepting Indian culture" (Institute of Indian Studies, 1982). For Indian culture and the strengths of Indian children to be understood, the art teacher can use the class as a cultural resource for all children to benefit.

Today, the main thrust is for all Native Indian children to learn about their cultures in school. In many schools, non-Indian children are learning about Indian culture (Norgate Elementary School, North Vancouver) (More, 1983, p. 80), and Sechelt Elementary School, B.C.) (More, 1983, p. 99). However, Alfred Youngman, an American Indian artist and professor of art at the University in Lethbridge, Alberta, has questioned the true extent of progress in education of urban Indians, saying that it is based on "political expediency rather than serious accommodation and acceptance (1982). In competition with other programmes for school board money, Native Indian educators must continue to press for services and resources for Native children in order for the momentum in Indian education to continue.

The published books on Indian art and cultural education

are few. While June King McFee (1977, p. 291) has suggested that art programmes may be a means of inculcating culture, she examines art only in the broadest sense. Native Indian author, Emma LaRoque, says that craft programmes often miss out on the meaning of designs (1975, p. 24). It is essential to expose students to tangible art, but it is equally important to teach what this art reflects. If our goal is to understand the life and spirit of a people, we must probe their art because it is one of the ways through which we express "human perceptions and sensations" (LaRoque, 1975). "Traditional artists created useful objects that conformed to community conventions, so that Indian artists didn't feel the urge to be innovative or experimental" (Dickason, 1973, p. 11). Art also can serve as "a means of discussing culture . . . the inner life and spirit of the people whose art it is" (Dickason, 1973, p. 11).

The role of art in culture has been discussed by Highwater: " . . . among the languages of American Indians there is no word for art. For the Indian everything is art . . . therefore it needs no name" (1981, p. 13). As art for Indian people traditionally was inseparable from the culture, so art programmes for Native children should encompass a greater breadth of material than art programmes for non-Native children. In one community studied, art, regarded in this way, was perceived as a cultural value of greater importance than art is usually perceived in the non-Indian community. Each Indian community, whether urban or rural, has unique human resources for the art teacher to introduce into a programme. The art teacher of Native children faces

a greater task in designating an art programme, but it is one the teacher dare not undertake alone.

Highwater (1978) explains why art flourishes in many minority cultures. "Art puts us in touch with each other . . . without art we are alone" (p. 13). Highwater (1981) says, "Who speaks to me with my own voice? From himself comes a marvellous stranger called Art" (p. 81). Highwater, with his aesthetic, visionary insights, considers art from an Indian philosophical perspective. Art educator McFee (1974) sees it in practical terms for, as she says, "in valuing those intangible aspects of art, art is cultural communication" (p. 96). On a deeper level, cultural values, beliefs, and feelings which are difficult for majority culture teachers to fully comprehend, can be released through the flexibility of art programmes sensitized to the culture of Native children. Art in the classroom can perform many roles for children of minority cultures. McFee sees art as contributing to identification, enabling communication within the same culture (1974, p. 85). Art can become a means for majority culture teachers to gain understanding of the different attitudes and beliefs of their students through discussion about works of art. Programmes which reflect Indian culture are going to be more effective with the children of that culture.

Churchman (1975) cites the importance of links between culture and art: "Curriculum should relate to culture, life-style and symbols of the minority group. It should demonstrate richness and be consistent with traditional patterns of Indian communal interaction" (p. 7). But curriculum directed to the needs of minorities hasn't been readily available. The values that

Native children have are not clear (Haase, 1980). The Indian communities have only recently been involved in developing curriculum (North Vancouver, Sto :lō Sitel) (More, 1983, pp. 80-86; More, 1981, p. 46). It is difficult to organize such a curriculum in an urban setting, since parents come from different Indian cultures. Special schools for Native Indian children are only a recent innovation in the Vancouver school district (Brenner, 1978, p. 1).

The means of achieving effective programmes for Native children in the field of art and culture are just beginning to be understood.

> Despite curriculum changes and teacher aide programmes, what the child perceives or expects to learn and actually does learn, constitutes the components of the more fundamental aspects of education . . . for the Native child to choose the best of both cultures, he needs a sufficient appreciation of his own culture so that the culture of the other may be comprehended or understood. (Friesen, 1977, pp. 53-54)

Thus Wolcott believes that "the non-Indian teacher should seek not to change culture, but seek to implement a mutual exchange of knowledge and cultural uniqueness. The products of a culture will not bring about understanding but a study of the essentials of its value system (1967, p. 130). Wolcott (1967) sees the teacher directing his/her energy toward specific elements in his/her instructional programme rather than making an attempt at culture change (p. 131). "It is better for the teacher to

emphasize individual growth rather than cultural change" (Wolcott, 1967, p. 130). Wolcott saw the teachers' role as concentrating on those skills that can be taught in school which give a child access to the dominant society: literacy, standard English, and job information (1967, p. 130).

Documentation of art programmes which refer to Indian culture are impossible to locate. Two rural schools for Kwakiutl students were described in two books (Rohner, 1970; Wolcott, 1967). Although the two Native Indian communities (and schools) were presented in detail, in neither one was the teaching of art and culture in the classroom discussed. A book more relevant to the urban scene is Floy Pepper's chapter on "Teaching the American Indian in Mainstream Settings." It is an all-inclusive, thorough review of strengths of Indian children, with suggested approaches for teaching them, using Indian culture in creative, relevant, curriculum. She maintains that a child's concept of ability is a better predictor of success than self-concept (1976, p. 142). The route to helping the Native child believe in him/herself is through his or her culture. Art is (appears to be) an effective way to introduce culture since, as Indian artists and art educators have said, it provides many avenues of expression.

Indian cultural material in the curriculum alone will not assist Indian children to retain their Native culture and values (Bayne, 1969). "For the Native Indian child, education consists of complex patterns of interaction with his community and this community contains the source of the child's identity" (Pepper, 1976, p. 156). The Indian culture must become part of

school curriculum to bridge the separation between home and school (More, 1983, pp. 80-86). Some models, such as that of North Vancouver School District, are well planned, thoughtfully executed and thoroughly researched, with organized participation of elders (through an Elders Council), band members, school board representatives, teachers and students. One elementary school in the district, Norgate Elementary, is symbolic of the cooperation between the Indian and non-Indian communities. In 1981, a totem pole raising was held at the school, complete with the appropriate Indian ceremony, witnessed by school children and their parents. One year later, the children vividly remember many details of the event. At the school a Native cultural unit is offered at grade 4/5 as a supplement to Social Studies and at 4/5 Art with a design and drawing component containing basic carving and beading skills (a post-contact craft carried on by contemporary Indians) is taught to all of the students. The grade 6/7 course culminates in an original carving incorporating traditional form and figures from each child. The curriculum model in North Vancouver began with spiritual beliefs, customs, and values, culminating in education and art. The goal was for the Squamish curriculum to be integrated into a wide range of courses. Help for Native children at the elementary level was provided by a parent hired to coordinate parent volunteers in the classroom.

The traditional "Indian culture emphasized cooperation" (Pepper, 1976, p. 135; Sealey & Kirkness, 1973, p. 115). A contemporary educational approach developed by Johnson and Johnson (1975) seems appropriate for Indian education. The Johnsons

advocate small group peer teaching with a common goal and individual accountability. Their theory and research demonstrates that " . . . cooperative learning is more powerful than competition" (1981, p. 3).

Educational processes which use approaches closely following traditional Indian culture, seem to be most effective with Native Indian children. Curriculum developed with participation of Native parents and resource people for schools with numbers of Native Indian students is emerging in the area of art and culture. Often Native communities wishing to participate in developing curriculum are uncertain about how to begin. Two American Indian curriculum developers outlined steps for community development of curriculum (LaFrance & Starkman, 1979). "Curriculum can be thought of as the [route] by which a student gets from one place to another. It is a route for movement" (LaFrance & Starkman, 1979, p. 3). Value judgements are inherent in creating curriculum and the values that are seen to be relevant by the Indian parents and elders must be given importance so that conflicts of values and beliefs are avoided. When conflicts arise, the Native child ends up "resisting both sets of values" (Berger, 1977, p. 92).

A course developed by Cathey, Wallace, and others, Past and Contemporary Navajo Culture Go Hand in Hand, Curriculum Guide (1969) dealt with Navajo history, language structure, cultural art, customs, beliefs, cultural values, presented in a sequential and systematic educational in the classroom. The course for Navajo secondary school students dealt in past, present, and future Navajo culture (Cathey, Wallace, et al., 1969). The work

that has been done in the Southwest United States in Native Indian education can be useful when studying other Indian cultures. In the Cathey course an "appreciation for cultural art as a means of communication" crosses language and cultural boundaries (p. 0013).

A series of art programmes were developed in 1978 for Dakota children by Arthur Amiotte (1978, p. 0408); they combined Lacota traditions with contemporary art. Aesthetics (verbal and visual), creativity, beauty, and the senses were emphasized. Painting styles of traditional and contemporary art and its meaning were combined in the four part programme.

Native Indian students learning about their culture in Edmonton Catholic schools became more "verbal about life on the reserve, brought artifacts into school, spoke Cree, performed dances and songs for classmates, showed more enthusiasm towards school and non-Natives showed a lively interest in everyday life on the reserve" (Maracle, 1973, p. 11).

In B.C. today, most school districts have some programming directed at the culture of Native Indian people. Some of the programmes are noteworthy because of the approaches they have used or the imaginative way in which they have introduced art and culture into the curriculum. Most of the art programmes are for secondary schools, and all of the credit courses are for grades 8-12. The approaches fall into four categories: (a) those using creative ideas in the education of Native children; (b) those using locally developed culture curriculum packages; (c) those teaching Indian culture through crafts; and

(d) those which combine art and crafts, with emphasis sometimes on crafts, sometimes on art.

The programmes developed in British Columbia reflect regional concerns and variability of resources within the Indian communities. Large, cohesive Indian communities exhibited creativity in meeting the educational needs of Native students. Art programmes have begun to use Native Indian artists to teach Northwest Coast design principles, and Native Indian elders and parents are moving into the classrooms as resource people, teaching cultural values, beliefs and crafts. Curriculum kits reflect the Indian culture of the community. For instance, kits about fish have been produced in fishing communities such as: Kitimat Small Fish and Campbell River Indian Fishing.

Native and non-Native Indian educators, concerned about the education of Native Indian children, have cited the importance of learning about culture in the classroom. Art at the elementary school level is usually incidental; it may, for instance, be connected with illustrating a Social Studies project. In B.C., until recently, Native Indians were studied only in a grade 4 Social Studies unit. Today, many school districts are including Indian culture in the curriculum established for Indian children. Some interesting models have emerged.

Two month long innovative programmes were introduced by communities with different objectives. The first, Chehalis (a Fraser Valley community), sought to encourage students in their Native Indian school to read books. A month long reading Marathon had thirty students participating. During the month each student's progress was monitored and at the end of the month two

students had read one hundred books. This approach could be used in art through painting, drawing, carving, beading, weaving, or collecting (materials from nature) marathons. The other, a Cowichan Indian community, sponsored a legend month in elementary school, Koksilah. The whole school enjoys Indian culture being integrated into the school programme; weaving and beading are emphasized. During the legend month, elders told legends to students. During the month students read about legends, they wrote, illustrated them and they dramatized them. At the end of the month, the students shared their work with the elders. The elders played an important role in the introduction to the unit on legends and, at the completion, roles as unofficial evaluators.

The most complete approach to teaching Northwest Coast design principles was developed by a North Vancouver art teacher (Anne Siegal) who taught Northwest Coast art in two elementary and one secondary school in the district. The steps in creating Northwest Coast designs at the elementary and high school level are available in a series of worksheet designs created by the art teacher where there is a progression from simple to more complex designs. The format of the classes involved worksheet illustrations of the design for the day, a blackboard design illustration, illustration in coloured chalk, and step-by-step drawing in unison with the art teacher. Advanced students worked on their own, while less experienced students followed the steps as they required. The flexibility of the options within the classroom encouraged cooperation between students of different ages and ability. The organization of the sequential building of designs broke otherwise complex designs down into understandable

parts. The standard of work was high and Northwest Coast design principles were drawn with precision and accuracy by students who had hitherto shown little interest in drawing. Some of the students attended a school where I taught Art and Social Studies several years ago.

Another approach has been used by an experienced Northwest Coast artist, Bradley Hunt, who is also the Sechelt, B.C. art teacher, counsellor, and curriculum developer. Native Indian children are in the minority at the Sechelt Elementary School in the Indian art class. The format of instruction is similar to the North Vancouver design where students follow the blackboard drawing of the art teacher. The Sechelt teacher has designed some three-dimensional models which the students construct out of Bristol board: patterns of a canoe, longhouse, storage boxes, totem pole, rain hat, Hamatsa mask, are xeroxed onto the Bristol board (a firm paper), the students paint with felt pens, cut out, and construct by gluing sections. The district has two curriculum packages at its disposal: The Sea Resources and Northwest Coast kit.

A Northwest Coast art programme, in Victoria School District, is taught by a Native artist, George Hunt, and a non-Indian art teacher, Jim Gilbert, who is knowledgeable about traditional Northwest design principles, and about the traditional use of materials, particularly wood. Students in the art class produced high quality cedar objects. Wooden plaques, trays and bowls carried finely carved designs. An innovation in the district is the master artist with apprentices approach.

Students are given the opportunity to observe and assist the resident Native artist. The crafts that are introduced, are taught with the significance of ceremonial dress, legends and history through involvement of the local Indian community.

The only art programme to focus solely on the elementary level, is adjacent to an Indian art centre, K'san. The richness of the local art resources resulted in a skilled Indian artist teaching woodcarving in two and three dimensional designs at an elementary school in Hazelton. The majority of the students are Native Indian. Drawings, legends, and tapes of songs were integrated into the art programme. An excellent kit was produced for the district by local artists: Birds of K'san, and another kit, Harvesting, with tapes, legends, and high quality drawings.

A bibliography of the arts and crafts of Northwest Coast Indians (B.C. Studies, 1975) is of particular interest to art teachers of Northwest Coast art and culture: Bella Coola, Coast Salish, Haida, Kwakiutl, Nootka, Tsimshian, Tlingit. The references are categorized under sub-headings of: bibliographies, artists, basketry, blankets, carving, design, masks, totem poles, weaving (general), dance, facial painting, knitting, metal work, pictographs and petroglyphs, sculpture, and music. There are 85 literary references to Kwakiutl arts and crafts, which provide the art teacher with rich sources of background material when preparing lessons on the Kwakiutl culture, for example (Bradley, 1975).

The teaching of Indian culture in the classroom is occurring

in most of the school districts where there are numbers of Native children. The approaches depend upon the involvement of the local Indian community, the sensitivity of the school district, and the money available to pay for resources and materials. Many Native people have volunteered to enrich the education of their children. Some approaches which have been successful could be borrowed by other school districts. For example, the Nanaimo School District Indian community had ideas for involving elders so that they participated together making group journals, shared songs and memories. They were given the opportunity to participate in the local classrooms through sharing their knowledge of songs, food preparation, crafts, dancing, and the Indian language, which they spoke when demonstrating their skills. Band members became apprenticed to elders to share their knowledge and the elder became "teacher" in the community as well as in the classroom. Materials developed through the efforts of the elders became their legacy to pass on as part of the band's resources as a permanent record.

Although other museums in the province have programmes, the most innovative are: the Prince Rupert school district which has museum artifacts and "touchables" for use in the classroom; Alert Bay, Skidegate, and Cape Mudge communities also have local museums as an important resource. Vancouver and Victoria have, until the past decade, been the major sources for art and cultural artifacts of Indian cultures in B.C.

The Vancouver Museum has a school programme series directed at Indian culture: Coast Salish Indians, Northwest Coast

Indians, Musical Instruments of Native Peoples of Canada, and Toys and Games of Native People of Canada.

The Provincial Museum in Victoria has education programmes directed at ethnobotany for grades 5, 6, and 7. Plants played a major role in the lives of B.C.'s Native Peoples. Their economic importance arose from their use as food, raw materials and medicine. Students learned the importance of plants in all aspects of Native culture.

The Ministry of Education, Victoria, has available for loan a West Coast Indian Fine Arts Kit, The Revival, which focuses on the revival of traditional art form and the creation of new forms in the Northwest Coast art.

The Museum of Anthropology, at U.B.C., has an excellent school programme, "Garbanzo," which uses a multi-disciplinary approach (mime, music, and masks) to teach about Northwest Coast art.

Three Vancouver Island Indian communities developed culture programmes for Indian children in the school system; public school and band operated school. Saanich developed a programme, Cultural Revival Project, which covered a broad spectrum: basketry, loom weaving, carving, traditional food presentation and preparation. Sooke, an adjacent community, utilizes the skills of Native women to teach beading, knitting, painting, and traditional designs in the public school. Further north the Kwakiutl, Nimpkish Band at Alert Bay developed a unit on cultural living where each month a unit was set up on shelter, animals, plants, foods, curriculum or law, taking into account the provincial curriculum. The unit draws from several areas: a legend is told

using vocabulary from language, integrating the unit in progress, the Indian dance lesson is added and masks are provided by the band artist. This format more closely follows Indian traditions where all of the arts played important roles in developing the theme of a cultural event. The public school in Alert Bay has developed twelve graded work books dealing with Kwakwala dancing, songs, and games.

Several school districts have developed credit courses for students at the high school level. These courses generally are in the area of art, food and nutrition, and Indian Studies. Kitimat school district has credit courses for a Native Art and Design course, grades 9-12, and Indian Studies for grades 9 and 10. Lytton school district has Indian Studies at the grade 10 level which encompasses Native foods, fishing, gathering, dip net production, carving, dancing, craft material collection, crafts, history, and anthropology. Prince Rupert offers Crafts 11, Northwest Coast Design, Foods and Nutrition (Native foods). The elementary schools in the province focus on grade 4 Social Studies as a place to bring in cultural materials about Native people. Some communities, such as Port Simpson, with a large Indian population, introduces Indian culture in a grade 2 Science and Social Studies unit, Time and Change in Port Simpson (More, 1983, p. 230). They have artifact replicas for students' use: cedar bark baskets, halibut hooks, bentwood boxes, adzes, and soapberry paddles.

At the elementary level, the use of artifacts is an effective way to encourage achievement. Native Indian children are more stimulated by seeing an artifact than by seeing a picture

of one. When they see a fish knife before they are instructed about how to make one, their understanding about the proportions, the weight and shape of the knife all become part of what "fish knife" means and is something that his/her ancestor made before him/her and what he/she is about to make. There is an added dimension to artifact replicas--Native students seem to be more interested in art which has a specific purpose, something useful and, in the process, making something that has meaning in their culture. Artifacts for students to handle and duplicate need to be available and can be an important aid in students understanding about their own culture.

As the results of my study will show, while the impact of my art programme is difficult to measure (self-concept and knowledge of Indian culture were the only tests), it is evident, according to the classroom teacher, that during the 1983 fall term, the students' attitude to work and their level of achievement showed considerable improvement. This may be due, in some respects, to other aspects of the students' experience. However, literature supports the view that achieving success in art and in learning about one's culture can bring about improvement in levels of achievement. Art, in itself, can provide a rich and unique bridge between the two cultures. I believe that in the art programme important connections were made between the inheritance of the present as a reflection of the legacy of the past. Most of the students in the art programme knew more about their own culture than even they realized, and they found it more interesting and challenging than they expected. As the programme concluded, more pieces were being fitted into the bridge between

both cultures.

A Native Indian woman told a Senate Subcommittee on Indian Education, "If my children are proud, if my children have identity, if my children know who they are and if they are proud to be who they are, they'll be able to encounter anything in life, I think this is what education means" (Adams, 1974, p. 22).

CHAPTER III

THE CULTURAL SURVIVAL SCHOOL

Many school districts in B.C. have endeavoured to meet the needs of Native Indian students within their jurisdiction. A number of approaches have emerged. Some of them were referred to in the previous chapter.

The Vancouver Native Indian Cultural Survival School is one of five Native Indian programmes undertaken by the Vancouver School Board. While each has a different focus and way of operating, all share the common goal of easing the adjustment of Native Indian students into the school system by providing an environment that is "culturally relevant and attuned to needs of Native Indian students" (Kettle, March 1983, p. i). The five programmes are as follows: (a) Four Native Indian Home School workers are responsible for handling problems in separate areas of the school district. Their primary role is to assist in the assessment and placement of Indian children in the school district. (b) Native Indian Cultural Enrichment workers serve the needs of students in five schools by providing tutorial and cultural enrichment activities both within and outside the classroom. (c) Outreach Alternative School serves students in grades 8, 9, and 10, who need more support and personal contact than the regular school can offer. Those who lack the academic skills required to function in the regular school system are given needed support. (d) Kumtuks, an alternate school for Indian

students, was established to retain students during the crucial years between grades 6 and 9. It offers a programme which emphasizes the development of skills necessary to function in the regular school setting and enables students to integrate into a full regular secondary school programme. (e) The fifth programme is the one in which my art project was conducted.

The Vancouver Native Indian Cultural Survival School (see Appendix 1) was established in September, 1982 in response to a need expressed by a Native Indian parents' group. The school is located on the site of the Britannia Secondary School and is for students in grades 5-9. The facilities consist of two portable classrooms. The school has access to many of the facilities of the Britannia Complex, such as the pool, ice skating rink, resource centre and a workshop and an activity room at the secondary school.

Once the public announcement of the opening of the school was made, letters were sent by the Board to parents who had expressed interest in sending their children to the school. Two teachers were hired, a Native Indian graduate of the Native Indian Teacher Education Programme (N.I.T.E.P.) at U.B.C., with one year's experience as a teacher at an alternate school for Native Indian children and four years' experience as a counsellor for N.I.T.E.P. For the other classroom, a non-Indian with five years' experience teaching Native Indian students at Mt. Currie band school was hired. A full-time teaching assistant was shared by the two teachers. The programme was flexible and adaptable. The two teachers determined how they were going to

divide up the students, what they were going to teach, and how they were going to teach.

Some of the programme objectives most relevant to my art programme were: (a) that there be a focus on Native culture, history, values, traditions, and spiritualism, both traditional and contemporary; (b) that students be encouraged to develop a sense of confidence and increased self-esteem in their identity as Indian people; (c) that the school be a place where students, parents and the community can plan and implement programmes; (d) that there be cultural events; and (e) that improvement of academic and social skills be stressed to enable Indian children to acquire increased school competencies and success.

Any Native Indian student, resident in Vancouver, in grades 5-9, who would benefit from a programme that emphasized Native Indian culture, with a shown potential for cooperative behaviour and committed to attending and participating, could apply. Yet firmly delineated admissions criteria had not been developed at the beginning of the year (Kettle, June 1983, p. 3). There had been no requirement that parents be contacted as to commitment to the school before admitting their students into the programme. However, future plans include a formal procedure for contacting parents. Two parent nights were held during the year which coincided with the two report cards. This was an opportunity for parents who had not already done so, to come to discuss a child's progress. Five parents were involved in the art programme as resource people, making significant contributions. It appears that a greater involvement of Indian people is desired if one of the goals of the programme is to be

achieved, that is, to "explore Indian community values and needs, and the decision making process involved in political, economic and cultural matters" (Kettle, March 1983, p. 12).

Parents concerned about the loss of Native Indian culture and the difficulties that their children have in the regular classroom enrolled their children in the school. Many of the students at the school read below their grade level, and many were behind in mathematics skills (Kettle, June 1983, p. 7). The principal objective of the teachers at the beginning of the year was to establish where the students were academically. Through encouragement and cooperation from the student, they began to teach the skills that were missing, in order to bring about attitudinal changes in the students about school and about themselves.

The decision to offer grades 5-9 at the Cultural Survival School was made because of statistical evidence that Native Indian students drop behind significantly in those grades (Kettle, March 1983, p. i). The classroom teacher for grades 5, 6, and 7 said that she found the grade mix very difficult to work with, since ages and levels of maturity varied considerably.

Timetable for grades 5, 6, and 7

(8:50-10:10 a.m.)	Roll call, daily newspaper read to the class, mathematics, journal writing and spelling.
Recess	

(10:30-11:00 a.m.) silent reading

(11:00-12:00 a.m.) Indian dancing or art. Those who don't want to dance, go to the library or do thinking skills with the teacher.

Lunch

(1:00- 2:00 p.m.) reading or social studies or health

(2:00- 3:00 p.m.) creative writing

*swimming Mondays 8:45 a.m.

*poetry Wednesdays

*skating Wednesdays 2:00-3:00 p.m.

*one-page essay Friday mornings before recess

*once a week art programme

Students		Linguistic Divisions	Number
Grade 5: 5 students	Northwest Coast	Kwakiutl	13
		Kwakiutl-Tsimshian	2
Grade 6: 11 students		Yukon	1
		Tlingit	1
Grade 7: 7 students		Cree	1
		Ojibway	1
23 students		Interior Salish	1
		Coast Salish	1
		Shuswap	2
			23

(Note: sixteen students were present for both the pre- and post-tests.)

The students obviously liked being in a Native Indian school with a Native Indian teacher. Several of them told me during the Art and Culture post-test that they liked being at the school and students who misbehaved assured the classroom teacher that they would try harder to behave since they didn't want to be asked to transfer out of the school. The mix of students from different parts of the city meant that the first

few weeks of school were spent getting to know each other, making an adjustment to being in an all-Native Indian classroom which, for most of them, was a new experience.

The adjustment of the student body to the new classroom situation took longer than anticipated. During the fall, new students were added to the class before classroom norms could be established with the consequence that the classroom teacher's health began to suffer. In December, when a teacher aide was hired, the classroom situation improved. The classroom teacher and teacher aide tried different approaches to dividing up the class into working groups. For my art programme, I tried the team approach, which was moderately successful. Of the four teams established in the classroom, two of them worked reasonably well, one worked together sometimes, and one team didn't work together at all. The latter were at times highly independent, and at others, distracted; working sporadically, disturbing other students. They were a collection of individuals--this was evident on field trips, when teammates worked individually side by side or solitary, a distance away.

The classroom teacher and teacher aide were pleased with the lessons I gave; the students seemed genuinely interested in what we were doing in the art programme. Thus introductions to the class as a whole, during the programme, had to be short, succinct, interesting, and involve the students in a direct way. For example, team competitions during review questions were much enjoyed since all students participated. The most successful lessons involved little reading or writing, with changes of activities which required little explanation. Lessons also went

smoothly when the whole class worked in teams with each individual working on his/her own at the same project. The students stayed with the same adult supervisor for the whole afternoon during two of the mask making lessons. It seemed to help when the adult worked on his own mask so that the students could observe. The culminating film acted as a uniting and calming agent at the end of the period.

It was difficult to conduct class discussions with the class as a whole, because of the disruptive actions of a few students. Those who were interested in sharing ideas were interrupted by others wishing to bring negative attention to themselves. The classroom had several discouraged, demoralized students because when the school opened, students with problems in their previous schools were encouraged to enroll in the Survival School with the hope that their academic and emotional needs would be quickly and easily satisfied (Kettle, June 1983, p. 4). The academic difficulties were long standing and the students' self-concept had been deflated to the extent that they worked sporadically. The classroom teacher and teacher aide had not been trained to deal with special problems. Some of the students with special needs transferred from the classroom and some passed into the next grade and out of the classroom.

During the evaluation of the first year of the Cultural Survival School, students were interviewed individually to find out how they felt about the school.

> Without exception, all students said they were happy to be enrolled in the programme. Most indicated that their parents and friends were also happy they were

> attending . . . they also frequently mentioned about learning about Native Indian culture, being in a class where all students are Native Indian and taking different subjects. (Kettle, June 1983, p. 9)

It is obvious from the evaluation report that the first school year was seen as successful by students and parents, and that the programme was seen as having a positive effect on the students in terms of both attendance and attitude toward school.

CHAPTER IV

TESTS

Hypotheses

It is the purpose of this study to show, in an urban Native Indian alternate class, whether there is support for the following hypotheses:

1. Learning about culture through art increases self-esteem.

2. Learning about Indian culture is regarded as vital by Indian communities, Indian parents, and educators, Indian and non-Indian.

3. Studies indicate that, although students don't know much about their culture, they badly want to learn more about it.

4. Art in the classroom can serve as a cultural resource, and a means whereby culture is given recognition in the classroom.

5. Art is an effective way to teach not only aspects of culture, but also the beliefs implicit in culture and underlying art.

6. Learning about culture through art can follow Indian styles of learning: visual learning, kinetic learning, and learning through observation.

7. Teaching Indian culture through art can act as a catalyst to increase vocabulary and sharpen interest in other areas of the curriculum.

8. Teaching Indian culture through art can be a means by which Indian students can increase their achievement across the whole curriculum.

Coopersmith Self-Esteem Inventory

"Self-esteem is a personal judgement of worthiness that is expressed in the attitudes the individual holds toward himself" (Coopersmith, 1967, p. 4).

Because one of the hypotheses of my project is that learning about one's culture through art brings about an increase in self-esteem, I sought to measure changes in self-esteem as a result of the art programme. The Coopersmith Self-Esteem Inventory was used to test a class of Native Indian students before the commencement of the programme and after its completion. The Coopersmith Self-Esteem Inventory was chosen because the Vancouver School Board had identified the test for use by the Cultural Survival School.

A review of recent literature showed the Coopersmith Self-Esteem Inventory (Coopersmith, 1965) to be the most commonly used self-esteem test for elementary school children. It has been used with children of different ethnic groups (Kagan & Knight, 1979; LaTorre, 1982; Nelson, Knight, Kagan & Gumbiner, 1980).

The Self-Esteem Inventory consists of 58 items. Fifty of those items are used to assess an individual's self-esteem, and eight items comprise a lie scale useful in determining the validity of an individual's response. Where a student has a lie

score of four or more on the lie scale his/her responses are excluded from statistical analysis (since half of his/her responses on the lie scale suggest an invalid response pattern). I intend to record the responses of all students because I have a small group of students to begin with and I also wish to see if there is a change in responses of students scoring high on the lie scale during the pre-test compared to the scores on the post-test. The questions on the lie scale are numbers 6, 13, 27, 34, 41, 48, and 55.

The Coopersmith Self-Esteem Inventory was designed for 10-12 year olds since this is the earliest age when most children can think abstractly and make general assessment of their own intellectual powers (Coopersmith, 1967, p. 8). "The test was originally designed as part of a focus on pre-adolescents of middle class background who were male, white, and normal. Normal in this case refers to the subjects being free from symptoms of stress or emotional disorders" (Coopersmith, 1967, p. 8).

The Inventory consisted of 50 items concerned with the subject's self-attitudes in four areas: peers, parents, school, and personal interests. The differences in self-attitude between the mean scores of the boys and girls was not significantly different in the test design.

Coopersmith found that "the indications are that more definite structure . . . is associated with higher self-esteem and greater creativity" (1967, p. 263). It appears that neither a regimented classroom nor a completely free one is conducive to the development of high self-esteem in students. "Children

with high self-esteem have come from homes where boundaries are clearly defined and transgressions are dealt with firmly and consistently" (Coopersmith, 1967, p. 236). The children knew what was expected of them, and the consequences if they did not meet those expectations. Thus rules for the classroom should be few but enforceable, and there should be real latitude for students but within the defined limits (Coopersmith, 1967, p. 128).

An important question remains, however, concerning the accuracy of the Coopersmith test with Native Indian students. "If we are to be effective in the acculturation process, we must conduct ourselves as learners or information gatherers first before we can assume effectively the role of 'teachers' for culturally diverse pupils" (Foerster & Little Soldier, 1981, p. 3). We must know the culture of minority culture children before we can accurately assess how they verbalize feelings.

Testing the Art and Culture Pre-test at Kumtuks School

Before introducing the Art and Culture Test to the students at the Cultural Survival School, I obtained permission to administer my Art and Culture Test to students at Kumtuks School in order to evaluate the test in terms of length and content.

> Kumtuks was established to retain students during the crucial years between Grades 6 and 9 when the drop-out rate among Native Indian students is high. It offers a programme which emphasizes the development of skills

> necessary to function in the regular school setting and enables students to integrate gradually into a full regular secondary school programme. (Kettle, March 1983, p. i)

The students, 7 boys and 2 girls between the ages of 13 and 14, were tested November 30, 1982.

The Selection

"Touchable" artifacts and pictures were chosen as representing items used by Native Indian people in general, and the Kwakiutl people in particular. Items selected represented a variety of materials and illustrated the skill and ingenuity of the Native Indian people in using materials found in their environment.

The Kwakiutl were a people with deep mythological beliefs. Their philosophy of life and their religious beliefs were expressed visually in designs painted on their houses, totem poles, their canoes, and even on their bodies. Designs expressed their rank and social position "since it was a sign of privilege to use certain animal figures as paintings or carvings on house fronts, totem poles, on masks, or on everyday utensils" (Boas, 1966, p. 138). With the sea to the west and steep mountains to the east, their life pattern faced out onto the sea and the beach. They travelled by sea in canoes in and out of sheltered bays and inlets. The forest was a resource and at the same time, a force threatening and impenetrable. There were four distinct seasons, each with particular jobs related to it. The culmination of the year was winter, for then ceremonials gave direction

and focus to religious activities. "The theory of the winter ceremonial is based on the belief that in winter certain supernatural beings, who reside in summer in distant countries, come to the village" (Boas, 1966, p. 172). Survival was not always easy and it meant that cooperation and supportive family units were important.

The fresh fish and seafood diet was supplemented with seasonally available foods and dried foods prepared in times of abundance. Clothing was made from materials found plentifully on the coast--cedar bark woven capes, woven wool and cedar bark blankets, and tanned leather clothing traded from the interior Salish. The Southern Kwakiutl also wore sea otter capes.

One student arrived too late to be tested. Testing began at 9:15 a.m. and was completed at noon. It took about twenty minutes to test each student in the Home-School Coordinator's office adjacent to the classroom. When I arrived at the classroom the students were watching the classroom teacher silk screen their designs. The students asked me why I was there. I told them that I had some artifacts from the Museum of Anthropology at U.B.C. and some pictures that I wanted them to identify. I explained that they were helping me because I was going to show the objects and pictures in another school. I wanted to make sure that the pictures were clear and that the objects were things that most Native Indian students would recognize. They were very glad that they didn't have to write anything. The classroom teacher decided who would come in to see me first, and many of them wanted to come immediately. One boy particularly wanted to come in; finally he did, before his turn. It

seemed to them as if something interesting was going to happen.

Students entered and sat beside the desk where I had placed the pictures. I sat beside the shelf where I had placed "the touchables." I began with the "touchables," handling each object, one at a time, to the student and I then asked the questions listed. Several times I had to ask an additional question to clarify the student's answer regarding the size of the object or the material that the object was made from. For example, several students called the buckskin dress a jacket. I noticed that at first the students were uncertain about what they should say; they didn't like to make a guess. They liked having something to hold and touch; when they held the objects they ran their hands over them and looked with interest at them.

The first students to complete the test were the two girls in the class. They began immediately to talk to me about themselves and their families. A boy came in who seemed (and was, according to the teacher) very shy. He didn't make eye contact with me or the teacher, but the teacher said that he often communicated with him by note. Another boy was very knowledgeable about Indian culture. He told me that his mother did weaving, beading, and sewing and that he often went to Indian events with his parents. The student who seemed to be the behaviour problem in the class knew a great deal about fishing; he seemed like a bull in a china shop, needing to keep on the move. I saw him bothering other students, yet on a one-to-one basis he seemed mature, knowledgeable and relaxed.

Touchables. These "touchables" proved the most difficult. (Touchables are copies of artifacts that have been made for

students to examine.)

Students = 9	Touchable
correctly identified	
0	wedge
1	birch bark basket
1	button blanket

Despite the fact that none of the students identified the wedge, I decided to retain it since I planned to introduce the students to it and have them use it in the art programme. The phrasing in the question regarding the halibut hook had to be changed from "What could you catch with this?" to "What is this used for?" Many of the students were completely mystified as to its use--sewing was one guess. Fishing technologies were discussed because they are included in Lesson 3. The birch bark basket was removed from the set because it proved difficult for them to identify and it was not a part of the art programme. The button blanket also proved difficult and, since it was created during the post-contact period, I decided to remove it as well.

Touchable Questions

Since the stone maul was identified by no students, I changed the phrasing of the question from "What is this?" to "This maul is used for _____?" The students could determine what it was made from and they guessed that it was used for hammering.

Question 7 needed focus since "What is this?" seemed lacking in challenge. "What kind of mask is this--bird, animal, or people?" (Hamatsa)

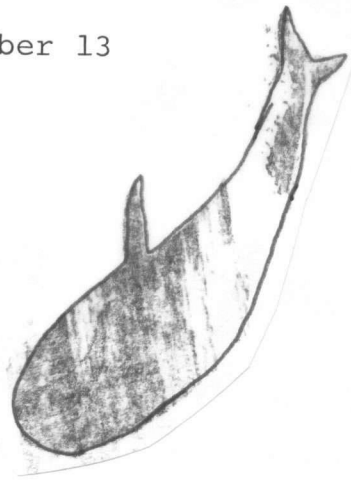
Question 8 was changed to "What is this called?" to make it more challenging than "Where would you put this?" (choker)

Questions 10 and 11 were changed to "The Cree gauntlets are _____" (mitts) from "The Cree gauntlets were made out of _____" (beads, fur, leather).

Pictures

Pictures eliminated from test design:

Number 13

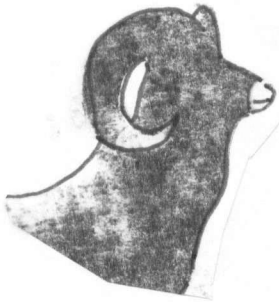


The whale - Only one student correctly stated that harpooning was the way that whales were caught. Most said that spears were used. (The confusion between harpoons and spears is even made by advanced students.) Whales were important to West Coast cultures such as Nuu-chah-nulth culture, but not generally to the Kwakiutl.

Number 30

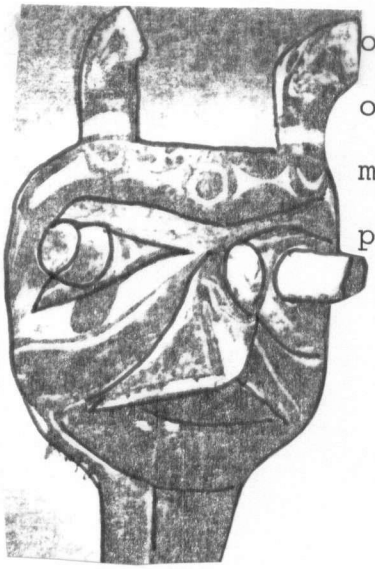
Sea egg, sea anemone - Only one student identified it and, while tidal pools were visited during the field trip to the beach, sea eggs were found further out.

Number 33



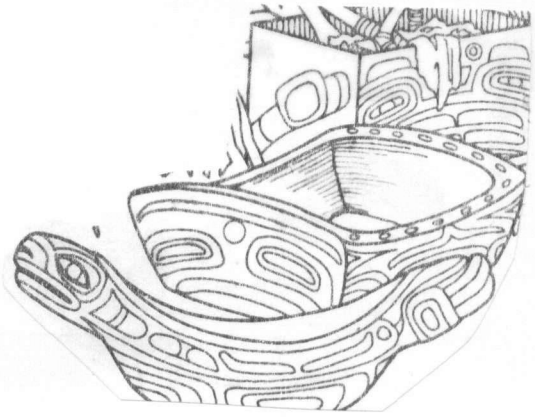
Bighorn sheep - The animal was often confused with the mountain goat. I thought that it made too great an emphasis to have both the goat and sheep on the test since students correctly identified neither of them or both.

Number 36 Sxwaixwe mask - The Coast Salish mask was one that none of the students had ever seen or heard about. It wasn't relevant to the mask that was discussed and made in the art programme.

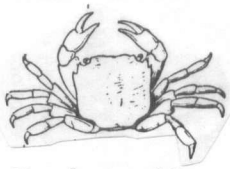


Number 38 Cormorant - No one could identify it and, since it was not important from the Indian spiritual or artistic standpoint, I decided to exclude it.

Number 40 Designs - Was repeated in question 39.



Number 45 Crab - Too easy to identify and minor in the art and myths.



Number 48 Box - Proved surprisingly difficult since in the picture it was difficult to see what it was made of. The rope around the box prompted "packsack" or puzzlement.

Number 49 Cree Indian dancer - it was easy for the students to identify. The classroom teacher was surprised at how well they did on the test. He was also surprised that there wasn't more of a range in the scores.

Results:

Art and Culture Test Results, Dec. 1982, Kumtuks School

Total = 61

12 = "Touchables"

49 = Pictures

Students present = 9

Students	
A = 38	
B = 44	
C = 41	
D = 39	
E = 38	
F = 47	
G = 38	
H = 42	
I = 43	
390 = Total	

All students identified:

mask

around the neck (choker)

All students identified the following pictures:

moccasin
berries
octopus
beading
deer
canoe
totem pole
fish
crab
dancer

None identified the wedge or copper, Sxwaixwe mask or the cormorant.

The class average was 75%

When I asked the students what they thought about the test they said that it was either easy or hard. They either knew the answers or they didn't. If they knew the vocabulary for the objects they could identify them. Otherwise, they found it

difficult to make substitutions. For example, the pictures of the cormorant elicited few guesses, not even "diving bird." Perhaps language arts lessons on adverbs and adjectives are indicated, to make language more expressive.

With these modifications I was now ready to introduce the Art and Culture Test to the students at the Cultural Survival School.

Out of the total of 51 pictures, 14 of those were Kwakiutl. Out of a total of 51 pictures, 3 of those were Tsimshian. By combining the Kwakiutl and Tsimshian pictures, 17 out of the total of 51 are Kwakiutl-Tsimshian related pictures (17/51=33%).

Pictures chosen that were generally well known to Native Indian culture were, out of a total of 51 pictures (19/51=37%). By adding the number of Kwakiutl-Tsimshian pictures to the total of generally well known pictures, the total percent is 70% which relates directly and generally to the percentage of Kwakiutl-Tsimshian students in the classroom. The rest of the pictures contained in the test relate to the following linguistic groups: Cree, Coast and Interior Salish, and Haida.

"Touchables" - 12 objects

1. Halibut hook - Kwakiutl (Museum of Anthropology, University of British Columbia)

2. Bentwood box - Kwakiutl (Museum of Anthropology, University of British Columbia)

3. Stone maul - All (Museum of Anthropology, University of British Columbia)

4. Fish knife - All (Museum of Anthropology, University of

British Columbia)

5. "D" adze - Kwakiutl (or Salish) (Museum of Anthropology, University of British Columbia)

6. Yew wedge - All (Museum of Anthropology, University of British Columbia)

7. Mask - Kwakiutl (Museum of Anthropology, University of British Columbia)

8. Beaded necklace - Contemporary Indian jewellery (B.B.)

9. Woven basket - Coast Salish, Interior Salish (B.B.)

10. Birch bark basket - Cree (B.B.)

11. Button blanket - Kwakiutl (Museum of Anthropology, University of British Columbia)

12. Cree gauntlets - V.K.

K = 5 (42% of the "touchables" are Kwakiutl)

C = 2 (16% of the "touchables" are Cree)

CS = 2 (16% of the "touchables" are Coast Salish)

All = 4 (33% of the "touchables" are general to the coast)

The Cultural Survival School Art and Culture Pre-test December 1982

Before giving the Art and Culture test that I had planned for students in grades 5, 6, and 7 at the Cultural Survival School, I wanted to find out how much they knew about Native Indian culture in general, and Kwakiutl culture in particular. Research indicated that Native Indian students don't do well on

written tests. I planned a test that was completely oral. It was designed to be given individually, in a relaxed, non-threatening setting.

1. The students were told beforehand that, in answering my questions, they would not have to write anything down.

2. They were questioned individually and away from the classroom.

3. Each student arriving for the test was given juice and cookies while I arranged the touchable objects on the desk.

4. The student was asked to identify the ten "touchable" objects, and then asked to identify forty pictures.

5. Questions were asked for a relatively short period--no longer than 20-25 minutes--depending on the length of a student's answers.

6. The tone of the questioning was positive. Each student was encouraged when giving correct answers. Incorrect answers resulted in either of two approaches:

- if the student simply didn't know the object or picture, I went to the next question, telling him that he would be learning about, for example, the spindle whorl, in the art programme;

- if the student attempted an answer, but had difficulty, for instance with scale, and called a Salish blanket a mat, I would say, "bigger than a mat." I offered similar clues in response to similar difficulties with other questions.

Testing at the Cultural Survival School

The students were tested on December 10, a.m.; December 13,

a.m. and p.m.; and December 14, a.m. The classroom teacher arranged for me to use an office in the main school. Twenty-two out of twenty-three students were tested. The one missing student came to school late.

I spoke to the class before the testing began. I asked if they had been to the Museum of Anthropology; several of the students had visited it. They said that they had seen masks and totem poles. I introduced the subject by telling the class that I had some artifacts from the Museum of Anthropology, University of British Columbia, and some pictures for them to look at, and that I would be asking them to tell me what the objects were called or what they were used for. I told them that they would not have to write anything down and, at that news, they brightened perceptibly. I quickly had a volunteer to be the first candidate. I then placed the names of the rest of the class on the blackboard so that they could come, one at a time, later.

Generally, the students came with trepidation, uncertain about what they would be expected to say. One student who had taken the test, speaking to the next student coming to see me, told him that "the contest was fun."

Oral questions. The following questions were asked students at the Cutural Survival School during the Art and Culture pre-test to: find out what the students' expectations were concerning the art programme; learn about resource people for the art classroom; and discover the extent that the students were involved in their own Indian culture.

1. What do you want to learn from an art programme? What do you know about your own Indian culture?

2. Do you know someone that would like to be a resource person for the art programme? Perhaps in the fishing section, for example, a fisherman parent would be willing to come to the classroom?

3. Do you go to potlatches/pow-wows? How often do you go to cultural events?

Most of the students had been to a pow-wow or a potlatch, or both. Most of them knew several people who worked as carvers, jewellers, or fishermen. The families that the students came from seemed to be involved in Indian arts and crafts to a greater extent than the non-Indian community.

Students want to:

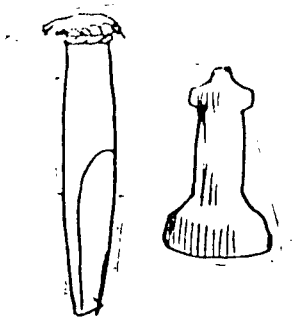
1. Learn to carve = 11 students
2. Draw all sorts of things = 4 students
3. Bead = 3 students
4. Learn about birds = 1 student
5. Do leather work, to make gloves = 1 student
6. Weave = 1 student

Print making was not mentioned. The involvement of Indians in print making is a recent innovation. It has been found that the silk screening process lends itself to Northwest Coast designs.

The number of objects in the test was limited to 50. When I first experimented with the Art and Culture test there was a total of 60 objects and pictures in the test. After students at Kumtuks School participated in the test, I observed that 60 objects were too many for them to answer without the test becoming

a chore towards the end, so I removed some of the objects and used a total of 50. The test in its final form consisted of 10 artifacts and 40 photographs.

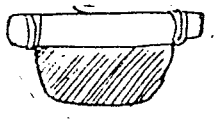
Selection of "touchables." Seventy percent of the students in the class are Kwakiutl. The objects for the touchable section and the pictures for the pictorial section of the test were selected because of their importance in Kwakiutl culture, and for their representation in Native Indian cultures in general. Some of the items were examples of tools that would be used in the art programme.



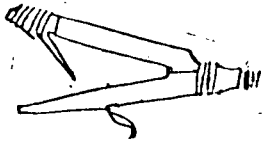
1 & 2. Wedge and stone maul used by students in the lesson focusing on technology related to the use of wood, particularly cedar, on the Northwest Coast (Lesson 5 & 6).

3. "D" adze - also used by students in Lesson 6.

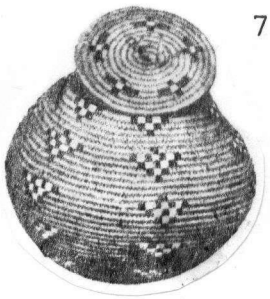
4. Carved bowl - came under the heading of containers in Lesson 6 (an example of wood technology).



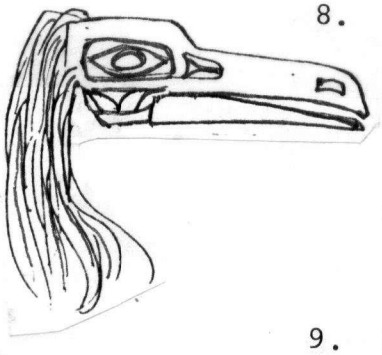
5. Fish knife - each student made a knife using the slate and cedar. This was part of the lesson on fishing (Lesson 4).



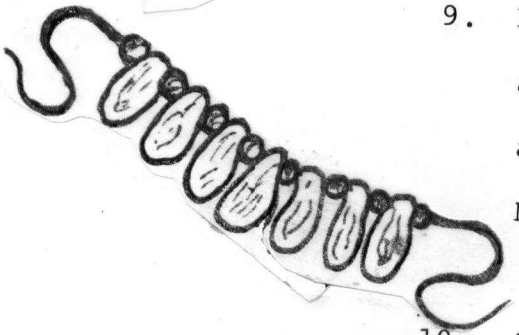
6. Halibut hook - included in the lesson on fishing.



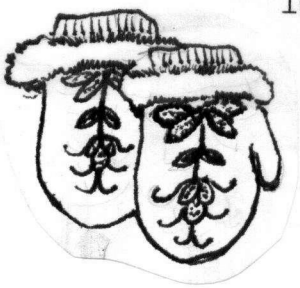
7. Basket - an example of Coast Salish basket making using the twining method, with cherry bark woven in to decorative patterns on the basket and lid. Students collected cherry bark while on the field trip to the forest. Weaving using fibres was part of the lesson on weaving with wool, spinning and dyeing of wool (Lesson 5).



8. Large Hamatas mask - didn't prove difficult for the students to identify as being a bird mask. The students made a mask in Lessons 10, 11, and 12.



9. Bead choker - the necklace was an example of beading on an object that all of the students could identify. Many of the students were beaders.



10. Cree gauntlets - an object with examples of three Indian cultural crafts on one article of clothing. Leather work, beading and fur work were skills used singly or in association in terms of the design.

Ten was an appropriate number of objects to display comfortably on a desk top and for transportation in a case from the Museum. The following scores are for the December 1982 - 22 registered students.

Selection of pictures. The choice of pictures was based on consideration of the cultures of the students and the content of the programme; pictures of people engaged in activities common to most Indian cultures in B.C.

The pictures that students found easiest in the Kumtuks pre-test were placed toward the end of the test for the Cultural Survival School students. The concentration of the Kumtuks students, who were older, had flagged towards the end of the test. Students at the Survival School took approximately twenty-five minutes to complete the test.

I believe that the students enjoyed the test. They were treated in a special way; they had an opportunity to talk to someone who was interested in what they had to say about Indian art and culture. When some of them asked me the next day if they could come again, I knew they would not object to the post-test.

CHAPTER V

THE ART PROGRAMME

Rationale for the Art Programme

It is my belief--and one often documented by Indian educators--that Native Indian parents need to be more involved in the education of their children. During my art programme, five parents participated in important ways as resource people in the classroom. I had presented my suggested art programme to the students before the programme began. But now that I know some of the parents and they know me, I would, in a future art programme, discuss it with parents before presenting it to the students. It would therefore become a blend of parental expectations, student interests, and teacher design. The art programme focused on Kwakiutl culture because 70% of the students were Kwakiutl.

I believe that, in order for Native Indian students to succeed in the contemporary world, they need to believe that they can succeed. According to the literature, "Indian students who see themselves and their abilities in a negative fashion usually fail to achieve good grades. Academic success or failure appears to be as deeply rooted in concepts of the self as it is in measured mental ability, if not deeper" (Pepper, 1976, p. 141). This is true for all children, but even more so for Native Indian children.

I think that Indian traditions are the means for some students to achieve success in contemporary society. In my organized, sequential art programme, students learned about some traditional skills by using tools on materials. They observed their environment in winter and spring, collected flora and fauna, and imagined what it was like living in villages on the beach in winter or spring. They were being sensitized to life before contact. I observed that during the Art and Culture post-test there was greater confidence in answers; the students were beginning to see relationships between what they saw and did and their own cultural heritage. They know that there are still cultural events: potlatches, pow-wows, social gatherings at the Vancouver Indian Centre, and societies such as the Waglisla which villagers from Bella Bella have formed and which meet here in Vancouver. Recently a new local of the Nisgha Tribal Council was formed in Vancouver. A banquet was held honouring Nisgha post secondary graduates, and planned as part of the programme a speech given in Nisgha language. Native Indian students need encouragement and recognition and some are getting it from their people, a community within the city.

An art programme that focuses on Indian culture can act as a catalyst to learning in areas other than art. When a student called a tool "that thing," he knew how it was used and what it was used for, but that extra dimension was missing--the ability to verbalize that which you know and understand. Once the student learned that "that thing" was a "D" adze, he had added a word to his vocabulary that he wouldn't forget. He was also

able to make a connection with the "elbow" adze and from there to other hand held tools. The developing capacity to articulate what is important to a student within the boundaries of his/her culture gives the Native Indian student tools and develops skills to use within the majority culture. Tools and skills which are transferable from an art programme to life within the majority culture should be examined. During an art programme which emphasizes traditional culture, students can learn to improve their ability to follow written instructions through reading the instructions which review steps in making artifacts which interested them. They can learn to work cooperatively and effectively within an art programme team where less pressure to perform can improve general social skills. They learn to change an attitude of defeat into a feeling of building confidence through learning to complete work begun by persevering and asking for help when needed. Within a team students can receive encouragement from adults and peers during the general flexibility of an art programme. The exploration of materials can develop creativity in imaginative use and discovery of properties of synthetic and natural materials. Learning to use tools with control while assisting in eye-hand coordination also becomes a means of exerting one's will and mastering the materials of one's culture. Students learn two quite different processes. They learn the subtractive process which is used when creating a totem pole. Redundant pieces of wood are removed by sawing, adzing, carving, digging, splitting, and gauging. Hammerstones, however, are shaped by pecking, and students examined rocks on

the beach during the programme to find suitable hammerstones. The additive process was used when students made a clay mould for the Tsonokwa mask, and when spinning fleece into wool. Tools and skills involved in contemporary print making can originate in the traditional Coast Salish petroglyphs (I don't know of any Kwakiutl petroglyphs). Petroglyph designs can be used as an introduction to print making. A drawing of an existing petroglyph can be copied onto a piece of paper, placed onto an inked glass and traced. The paper is then peeled off and the resultant print is called a mono print.

The history, languages, and cultures of Native Indian people have been ignored through omission within the majority education system. Art could become a critical factor in cultural maintenance through pride in cultural achievements, and a source of cultural survival for Indian people within contemporary society. Real understanding and acceptance of minorities in our midst can only occur through educational programmes where a minority, such as Native Indian people, are given the opportunity to contribute and share their culture with all of us, and art could serve as an important vehicle for this sharing. "Art is a principal means of communicating ideas and emotional meanings from one person to another, from one group to another, from one generation to another" (McFee & Degge, 1977, p. 272).

During the public opening of the U.B.C. Museum of Anthropology exhibit, The Copper That Came From Heaven, July 1983, Native Indian people of all cultures gained pride in the cultural achievements of the artists' work on display inside the

Museum, and in the performance outside, of Native Indians participating in the ceremony, music and dance. In the outdoor setting at the Museum, the art--masks, rattles, blankets--were seen in a setting which recreated a portion of an original ceremony. Native Indians gain new understanding through the opportunity provided by Museum programmes which invite their participation, and respect through recognition given to one Indian culture. Non-Indians receive a new insight into Indian cultures whose objects had formerly been viewed solely in glass cases.

Art Lesson Structure

The structure of the art lessons was developed bearing in mind several factors: the levels of achievement and strengths and weaknesses of the students, the physical limitations of the classroom, and the resource people available.

There was a total of sixteen lessons. The objectives of fourteen of them was to teach basic skills and traditional life of Kwakiutl people, and the objective of two of the lessons focussed on contemporary art techniques of Kwakiutl artists. The art programme design introduced the past, adding, in sequence, direct experiences with nature and materials. Skills with tools were included and added.

The first lesson introduced the art programme, made reference to ancestors, and established the relationship between

B.C., Canada, and the world. The second lesson dealt with Native Indian life before contact, and the tools that the students' ancestors used were examined in pictures. The third lesson was a field trip to the beach, where the students experienced the beach and forest in winter. The theme of the fourth lesson was fishing, a traditional occupation. Wood was the theme of the three lessons that followed. Students discovered that red cedar made the fishing technology of the Kwakiutl fisherman possible. The student interest in wood carving resulted in a lesson being added to the two originally planned. During the ninth lesson the students used the traditional spindle whorl to spin sheep's fleece (not traditional), dyed it traditionally in horsetail dye bath, and used it for weaving on small cardboard Salish looms. The students made masks using contemporary papier maché.

In Spring, the students returned to the beach and forest to see the changes that had occurred since they had been there in Winter. The students went to the U.B.C. Museum of Anthropology to find those objects that they had learned about during the art programme. The fourteenth lesson introduced the students to contemporary print making techniques. The students experienced mono prints, cardboard prints, and silk screening. The last class gave the students the opportunity to make a group decision about what they wanted to do on the last day of class. The majority of the students wished to have a field trip, and the place they wanted to visit was Stanley Park and the Aquarium.

Introduction to and Overview of the Individual Lessons

The introduction to each lesson increased in length and scope as the behaviour of the class improved. The introduction consisted of a short review of the previous lesson and material bridging earlier lessons and the current lesson.

Each lesson had a theme, which was introduced through pictures, drawings, readings from books, and artifacts borrowed from the U.B.C. Museum of Anthropology and the Vancouver Museum. There was a demonstration to the whole class of the skills to be learned that day. This was followed by demonstrations at three or four stations in the classroom, whenever teaching the skill in question could be carried out in small groups.

The small groups, or teams, worked according to a schedule which was posted for reference. For example:

Team Work:

(1:30 - 1:50 p.m.) 1. B.B. Eagles. The time, the station number and the team that begins at that station are included.

(1:50 - 2:10 p.m.) 2. Parent Resource. Falcons. After the first 20 minutes, the Falcons move up to Station 1.

Station 1 - Spinning a length of wool.

Station 2 - The work for this station is listed.

Following team work at the stations, I showed a film related to the theme of the day. Twice the film was used at the beginning of the lesson as part of the introduction. During one lesson, the class saw "Making A Totem Pole," in which Mungo Martin used the tools that the students had used minutes earlier

during the lesson on wood. They saw Mungo Martin making use of the "D" adze, "elbow" adze, wedge, and stone maul. In the lesson, "Salish Weaving," a film served as an introduction to the next lesson on weaving. The students responded best to films shown at the end of a lesson when they had completed the work, rather than at the beginning when they were anxious to begin work.

Classroom Structure

The classroom was small, with little tack board, display, or storage room. The students sat at tables but there were no extra tables for preparation and no room for book displays.

Teams

During the first lesson I found that it was difficult to speak to the class as a whole and to hold everyone's attention. I therefore organized the class into teams to encourage cooperation and a positive attitude. The teams were adjusted several times since certain students were in conflict with other students. Finally, I suggested that team members could change at the end of the three week sequence since that was when the team points were totalled. The teams were based on groups of students who had worked together in Social Studies in the classroom under the classroom teacher. One team had to be completely changed because the students' behaviour had become uncooperative towards each other. After a few changes, the students settled into the teams; these remained the same

thereafter. Every third week the winning team was taken to a restaurant for pizza or hamburgers.

Discipline

Discipline within the classroom was greatly improved when, in March, the classroom teacher established a firm policy. Students who broke the classroom rules (drawn up by the students) three times were sent home and were permitted to return to the classroom only when accompanied by a parent. Half the members of the class were sent home at one time or other after the system was established. Infrequent attendance in school by three students was a continuing problem and, when these students did attend they had little interest in participating.

Adult Resource Person

An adult was usually present at each station during the art lessons, to supervise and encourage each team of students. The consistent adult resource people were the classroom teacher, the teacher aide, and B.B. A Native Indian student teacher was present for two lessons, and five Native Indian parents acted as adult resource persons (one parent helped four times and one helped twice).

The adult resource person has the role of monitoring inappropriate behaviour. Disruptive students were spoken to privately and isolated before other students were drawn away from their own work. They encouraged students to help one another. For example, two students having difficulty smoothing

their clay mask moulds were encouraged to observe another, more experienced student smooth his clay. They watched him work, spoke to him quietly, and returned to work on their own masks. This would not have happened without the adult resource person. The role involved helping students move from one stage to the next. In making a fish knife, for example, one student, having successfully filed and sanded the blade, didn't want to make a handle for it because, she said, "I'll probably ruin it." Success at one stage can be as difficult to handle as failure. The adult at the student's station sat beside her and made a handle for the knife that the adult had been working on. The student watched with interest as the handle was prepared and finished. It was necessary for her student to understand the whole process in detail before she would even risk starting.

Parents as Resource People

The parents helped as resource persons in lessons relating to their own experience. For instance, one parent came to demonstrate the skinning of a beaver, and twice Kwakiutl carvers came as resource people. The parent fisherman was particularly effective in the use of the blackboard and his fishing gear he demonstrated for the students. One parent resource person was particularly effective as a helper. She worked along with the students and made her own mask as they made theirs. Whenever the students in her station became noisy or stopped working she looked directly at them and spoke firmly to them so they returned to work. For parent resource people to be effective,

they had to be clear about the classroom goals, the lessons' objectives, and prepared to assume responsibility.

The Cultural Survival School was initially set up because a group of Native Indian parents requested the Vancouver School Board to establish a school where Native Indian culture would be taught to Native Indian children. However, only one parent with a child in the school was on the Board of the school.

The nature of the school and the educational and emotional needs of the students made it a priority to interest and involve the parents at the school. The parents want their children to succeed but they don't know how to help them or where to turn for help. However, some progress was made.

The school has sponsored several potluck suppers which some parents have attended. The parents' desire to help was plain enough. For instance, one parent who acted as a resource person brought her brother during one lesson and her sister during another lesson to be parent helpers since they, too, had children in the class.

The Students' Needs

Native Indian students need to see their parents and a greater number of Native Indians as resource persons in school. They need positive Native Indian role models with whom to identify and they need to learn to listen and to treat adults with respect. The classroom teacher and I have noticed that often the students don't listen to what adults say, and if they do, they don't remember what was said.

Stations

The stations were established to correspond to the teams of students. The number of stations changed, depending upon the theme of the art lesson and the number of resource persons available.

The work at the stations was listed on the schedule. Under each station was the adult supervisor's name, the theme for the lesson, the time to be spent and the name of the team which would visit. For example, the following lesson had two themes: carving and weaving.

Team Work	Adult Resource Person	Team
(1:30 - 1:50 p.m.)	1. B.B.	Eagles
(1:30 - 1:50 p.m.)	2. Classroom Teacher	Thunderbirds
(1:30 - 1:50 p.m.)	3. Teacher Aide	Falcons
(1:30 - 1:50 p.m.)	4. Parent Resource	Lions

Team Work:

Station 1. Soapberry Spoons

Station 2. Spinning

Station 3. Warping Looms

Station 4. Weaving on large, small looms

Each station had a poster that listed the criteria for the station, for example:

Spinning - Use the spindle whorl to spin two feet of yarn.

- Tie it in two places, put team name on it.
- Wash in warm water with soap.
- Place in mordant vat (alum).

During the lesson on mask making, each team remained at the same station under the same supervisor for the whole lesson. It was not necessary for the students to change during that lesson because it was easy to duplicate materials at each station, the work that all of the students did on their masks was the same, and the adult supervisor at the station could concentrate on students she was aware needed more help than others. The stations were, at other times, set up for two, three, or four different art activities.

Some art projects took several lessons to complete. Mask making, for instance, took three lessons to complete. The carving of the soapberry spoon required more skill with tools on wood than most of the students possessed. Then, too, some of the students worked more slowly than others and some skills took longer for the students to acquire than I had anticipated; as a result some of the lessons had several projects underway at different stages.

Team Points

Rationale for voting:

1. To assist in encouraging discouraged students (judging by academic achievement, work habits, behaviour, and attitude to work) to become more positive about their capacity to achieve.

2. To develop an atmosphere of cooperation and a sense of working for the success of the team.

3. To give students a sense of power over work and experience deciding on standards instead of external evaluation

from the teacher. Externally imposed standards were easy to reject by students.

Team points were allocated by class vote at the end of some of the lessons; there was an agreed number of points for completion of each activity. In some cases the work was not completed during one period so the assessment was made at the next lesson. The voting usually took the form of discussion about how well a student's work had met the pre-established criteria. Usually a project was scored out of 5 points. For example, to receive full points each member of the team might have had to make a fish knife with a curved, filed blade with a glued wooden handle. In Lesson 11, points were given for six different activities. Each team chose the best example of each piece of art from the team to represent them for each of six categories.

Integration with Other Subjects

During the week the students had some vocabulary from the art class included in their spelling list.

During the art programme the students listened to a song and read the words on a chart. Language arts and Social Studies are the easiest subjects to integrate with art. Math and Science are more difficult. I think that the flora and fauna that were observed during winter and spring could have been categorized and examined in many different ways (microscopes or magnifying glasses) or tested by seeing, for instance, if plants' leaves really breathe, by putting grease on them.

Scientific experiments could have been set up to test the properties of the materials.

Two workbooks which focus on mathematics and are adaptable to a cultural art programme are: The I Hate Mathematics Book (Billings, Campbell, & Schwandt, 1975) and Art 'N' Math (Burns, 1975). The first, The I Hate Mathematics Book, illustrates many problem solving situations. For example, in the workbook, the Popcorn (Bannock) kid asks how many pieces of popcorn (bannock) would fit into a refrigerator (storage box) (Billings, et al., 1975, p. 103). In the second, Art 'N' Math, there is an introduction to graphing, math maps, and folding paper into grids and cones. These can be adapted by comparing a longhouse to a rectangle and a Cree tipi to a cone. Traditional use of the fingers, hand, and arm to estimate length and width could be introduced to the students.

Clean Up

This was most often done by students having to stay in after school for misbehaviour. Team points occasionally were allocated by class vote at the end of the lesson including an agreed number of points for cleaning up the stations and room.

Art Lesson Format

Time Frame: January - May 1983

The art programme was designed so that it corresponded to the winter and spring season in the Kwakiutl tradition. The lessons referred to the earliest objects (3000 B.C.) made by

Plate 1. Worksheet assignment

the Tsimshian, the neighbours of the Kwakiutl. Kwakiutl artifacts have not yet been found dating to 3000 B.C. In the lessons, I sought to bring the history of the Kwakiutl forward to our own time, in an attempt to connect ancient traditions with contemporary life. Kwakiutl art still thrives. For instance, the U.B.C. Museum of Anthropology recently mounted an exhibition of work by a famous family of Kwakiutl artists, the Hunts. The Hunts are descendants of Mungo Martin. Discussion and examination of Kwakiutl are enabled the class to gain insight into the cultural traditions from which it emerged.

Lesson 1. Introduction and Setting

The first lesson established the plan for the programme: locating Canada in the world, Canada's neighbours, and the places where the students' ancestors came from. Students, after a guided imagery exercise, were directed to make drawings of what they imagined of their own ancestors and how they thought that they had lived. Each student completed a booklet that contained a cover picture of a Tsonokwa mask. The booklet included a map of Canada, on which each student placed a star to locate the place of origin of his/her ancestors. It also included a map of B.C., which contained the linguistic divisions of the province in colour code, and on which each student coloured the Kwakiutl linguistic division. Locally, their map booklet contained a map of the Vancouver region with the Native Indian villages marked. During the field trip to the beach, the location of each Indian village in the vicinity

of the beach, was pointed out and named. For instance, Kokopai and Snaq were villages located where Jericho and Kitsilano Beach are today.

Lesson 2. Background on Traditional Kwakiutl Culture

The second lesson dealt with the oldest known artifacts and the materials from which they were made: stone, bone, antler, teeth, wood, and shell. Tools were made from materials that occurred naturally in the environment. For example, a stone maul was made by pecking a stone with another stone. A worksheet given to the students during the second lesson contained a time-line which began at 3,000 B.C. and, in 500 year sequences, came up to the present. Artifacts were placed at intervals. The oldest artifacts were beaver teeth, which were made into tools as long ago as 3,000 B.C. (McDonald, 1982). At the time of Christ, wooden objects were still in their infancy. The objective was to give the students an understanding of the very long time their people had occupied the land here and fished the rivers and the ocean. Emphasis was upon ancestors, the recollections of elders, and the traditions of the Kwakiutl to show that old people are loved and respected by their people because they are the last link with the "old days." In the film, "Augusta," the students met a Chilkotin elder who was typical of many Indian grandmothers throughout B.C.: she was seen visiting friends, speaking an Indian language (Shuswap), preparing fish, going to church, and singing to children.

Lesson 3. The Environment in Winter - Field Trip

Some urban students have forgotten the rugged loneliness of the coastal seashore and the forest. Although the sea itself has changed little, the creatures that live in the sea have diminished in numbers. Some of them, formerly abundant, such as the sea otter, are now endangered species. The beach adjacent to the city has changed a great deal, but some creatures and plants known to traditional Kwakiutl survive there. The forests in the Vancouver area are remnants; Stanley Park is one of only two areas close to the city where some trees remain approximating in size and number those which stood here 150 years ago. Stanley Park and the University Endowment Lands still resemble the forests that the Kwakiutl traditionally knew.

The field trip within this section introduced the students to the seashore, beach, and forest in winter. The aim was that the students should directly experience manifestations of winter: cool temperature, plant and animal life available, the greyness of the beach and emptiness of the beach and forest. Few Kwakiutl people ventured to the seashore during the winter but for the students to understand the traditional life in the villages during the winter and the spiritual beliefs that Indian people had about supernatural spirits that entered their villages in winter it was necessary that they visit the beach to be aware of the wind, the waves pounding on the rocks, and the forest, dark and silent.

At the beach, the students collected hammerstones which they later used during the lesson on wood (Lesson 5). The four teams did some work together and some individual assignments.

Teams were organized to encourage cooperative effort instead of individual competition. Students answered questions orally about a totem pole by Mungo Martin, one of the great Kwakiutl carvers, while others worked together at the beach on villages they made in the sand. A parent who accompanied us on the field trip was a descendant of Mungo Martin. The students compared the Haida beaver and Mungo Martin's Kwakiutl beaver. It was fortunate that the students witnessed a U.B.C. Museum of Anthropology presentation by Garbanzo (a trained anthropologist who combines Northwest Coast Indian art with pantomime, music, and visual aids) which focused on the Kwakiutl artifacts in the Great Hall. At the beach they visualized life as it was before contact. They were introduced to two of the supernatural spirits who were part of the Winter Ceremonials: Warrior-of-the-World, and Cannibal-at-North-End-of-World. The students set to work drawing all of the things that they knew about traditional life: longhouses, fishracks, canoes, smoke houses, storage boxes, lakes, rivers, mountains, trees, and totem poles. The teams collected samples of sea life that Indian people would have used, and from the forest they gathered samples of plant life that Indian people would have used. The students had, for reference, two posters with prepared, mounted samples: one for Winter, one for Spring. The growing patterns of plants was discussed: the best time to gather kelp was in late summer. The students realized that winter was not a good time to gather many foods. For example, the leaves of blackberries, salmonberries, huckleberries, red caps, and salal berries are identified in

spring, but the berries are picked in summer. During the spring field trip to the forest, the berries were identified according to the shape of their leaves. During the field trip to the forest in winter, one of the students read the prayer to the cedar. While at the foot of a red cedar they also examined Museum artifacts that were made out of cedar (canoe bailer, cedar bark strip, cedar plank) or were used on cedar to smooth it (the dogfish skin).

Later in the term, in April, when the students returned to the seashore and the forest, a sense of contrast was observed between the sea life present on the beach and in the forest in winter and spring. When they returned to the Museum they went to the Kwakiutl section in visible storage and identified specific objects that they had learned about during the lessons on salmon, cedar, weaving, and mask making.

Lesson 4. Fishing, A Major Occupation

The major subsistence activity on the coast was harvesting from the sea.

> Eulachon . . . were most valued for the rich oil they contained. . . . The sea provided herring, cod, kelpfish, salmon, red snapper, dogfish, flounder, smelt, devil fish (octopus) and the rivers yielded sturgeon, trout, steelhead . . . the Northwest Coast Indian . . . was so completely in tune with the ways of the sea and river that he was able to devise many methods for reaping its harvest: trolling, gaffing, netting, spearing, or trapping. (Stewart, 1977, p. 21)

The lesson was introduced by a film, "Salmon People," which combined the traditional through the Raven and Salmon myth with contemporary scenes of fishing. During the lesson a parent resource person, a fisherman, demonstrated how to use the netting needle and then taught the students to use it. The students made a traditional fish knife, using the same material that their ancestors would have used. The aim was to give the students a renewed respect for the effort required in making knives using natural materials.

Lesson 5, 6. Wood, A Major Technology: Yellow and red cedar

Extensive fishing was made possible by the use of dugout canoes of red cedar. The size of the trees made it possible to design and make canoes which could be taken across the roughest sea. From cedar came virtually all of the basic material needs of Indian people for shelter, clothing, containers, and tools. Cedar supplied the material in the form of wood, bark, withes, and roots. Cedar was closely allied with the salmon and used for hooks, nets, rope, and spears. Tools were an integral part of preparing wood. The students handled traditional tools in order to discover what the tools were "like" on cedar, and which tools were used for specific purposes. I believed it was important to try to give the students the kind of experience that an artist had in the old days. They used wooden wedges made from yew, a hammerstone found at the beach, an "elbow" adze, "D" adze, and knives. (In the following lesson the students split yellow cedar with the hammerstone and wedge to make

a soapberry spoon.) They compared the properties of red and yellow cedar. The students examined a soapberry spoon borrowed from the Vancouver Museum before making their own spoons. A parent who worked with wood agreed to come to the class to demonstrate the use of carving tools. The reason I arranged to have tools in the classroom is that I was struck by Boas' statement that:

> The artist must have an intimate, personal and kinesthetic knowledge of the craft that is the foundation of the art. He must have hand-eye knowledge of how to hold and apply the various tools--the adze, knives, and mauls . . . he must be familiar with the potentialities of his materials . . . red cedar, yellow cedar . . . he must be familiar with the forms that are to be produced . . . masks. . . . (Hawthorne, 1967, p. 20)

Teams of four students had access to an adult resource person, saw the art project of the lesson demonstrated, had process charts for reference (if steps in lesson were forgotten), had samples of work to examine, pictures of sample work, and produced work by the skill just learned. Films introduced concepts or reviewed information, while design elements were discussed informally with the emphasis on materials, tools, and technique.

Lesson 7. Beaver Skinning, Carving and Booklet

The students had a unique opportunity to participate in skinning a beaver. After a parent skinned the beaver and

supervised students doing it, the skin was stretched on a board and students scraped skin and fat from the hide. The capture and kill was dramatized by the students and a beaver stew was prepared and served by the parent to the students at the end of the lesson.

Lesson 8. Picture Making

The students learned about the Kwakiutl art collections in New York museums. They were introduced to picture method as a means of diffusing fear of a "haunted house."

Lesson 9. Clothing Technology: Weaving-Wool and Soapberry Spoons

> The principal clothing of the Kwakiutl was a blanket made either of tanned skins or woven from mountain goat hair, dog hair, and feathers. The relatively mild winter climate on the coast made heavy clothing unnecessary, but the rainfall required clothing of some sort. Legs and feet were bare, but woven rain-hats and capes from cedar bark gave protection from the rain. (Boas, 1966, p. 10)

Lessons 10, 11, 12. Mask Making

Mask making focussed on Tsonokwa, "an ever-recurring figure among the Kwakiutl. Tsonokwa had two forms: a female giant with huge breasts and hands, and as a male giant of forest and high mountains" (Hawthorne, 1967, p. 28).

Tsonokwa participated in the Winter Ceremonial and students listened to a myth about her, heard descriptions of her appearance, and saw Tsonokwa's actions dramatized, and drawn on a poster. Making the mask was extended over three lessons in order to complete the three-step process.

Lesson 13. The Environment in Spring: Field Trip

A trip to the beach in spring was planned as a contrast to the field trip in winter.

Lessons 14, 15. Masks and Contemporary Print Making

> Much of traditional Northwest Coast art was two-dimensional, with designs either on plain or carved flat surfaces or on three-dimensional shapes such as masks. Thus the transitions to designing on paper would seem to be natural. It was not until 1949 that Mungo Martin created the first important paper designs at U.B.C.. . . . During the past thirty years other Northwest Coast artists have produced designs on various graphics media: block prints, lithographs, and printed drawings and illustrations. By far the most important graphics technique adopted by Northwest Coast Indian artists, in both commercial and artistic terms, has been that of silk screening. (Hall, Blackman, & Rickard, 1981, p. 49).

It was important to introduce the students to silk screening technique since it has become a contemporary media for Indian

artists. The students used small individual cardboard silk screens with a cut paper shape which created the design. They used first one, then two colours. None of the students had done any print making before. They were given the opportunity to experiment with mono-prints and cardboard printing at two other stations in the classroom.

Lesson 16. Final Lesson - Field Trip: The Aquarium

The students requested a field trip for the last lesson. It was the third field trip and the first one to the Aquarium where sea life, mammals, fish, and birds that were important in the lives of Native Indian people traditionally were seen first hand. The final picnic on the grass, feeding the animals and birds created a close, peaceful mood--to such an extent that some students did not want to go home.

Plate 2. Locating an ancestor

Lesson 1. Introduction and Setting

In this lesson I introduced the overall theme of the art programme, by focussing on ancestors as a means of sensitizing the students to their heritage. Learning about one's people and identifying with their skills would, it was hoped, enhance self-concept. The first lesson involved students locating the places in B.C. or elsewhere in Canada where their ancestors lived. Students were encouraged to respond to the planned programme, making suggested additions or deletions. During the first lesson I also introduced the "Special Person of the Week," to improve self-concept.

Objectives

To introduce a proposed four month art programme to the students through a focus on students' ancestors, their origins and their culture.

To encourage the students to contribute to the design and content of the art programme.

Resources

Globe and Mail "Indians of Canada" poster.

Maps: Maps of the world, of Canada, of B.C., of Vancouver and of cover picture of a Tsonokwa mask. A four page booklet for each student with: linguistic map of B.C., a map of Canada, and a map of Indian villages of the lower mainland.

Books: Boas, F. Kwakiutl Ethnology, Chicago: University of Chicago Press, 1966; Mathews, J.S. Conversations with

Khatsahlano, Vancouver: City Archives, 1955.

Materials

B.B. prepared an Art Programme poster; the date and objectives of each lesson were listed on it.

B.B. prepared a "Special Person of the Week" poster.

Method/Organization of the Classroom

1:00-1:15 p.m. Introduction. "Special Person of the Week."

1:15-1:45 p.m. Planned Art Programme and lesson of the day.

The "Special Person of the Week" is an idea that I had used in the past with a class of grade 8 students (at St. Thomas Aquinas School in North Vancouver) who needed encouragement. It was successful there, so I thought that it would help at the Survival School to change the mood of the classroom from negative to positive expectations. At St. Thomas Aquinas, each student had his/her name drawn in turn, and his/her picture was placed on the poster with space below for classmates to write what they liked or admired about that person. If the students didn't follow the instructions to write positive comments, the programme was to be discontinued.

Planned Art Programme. The students took turns reading the plans for the following four months' lessons. A section at the bottom of the poster encouraged suggestions of names of resource people and ideas for the art programme.

"On the map of the world, find Canada on the map. Which countries are our neighbours? (USA, Russia, Japan, Portugal, Denmark, Ireland, Great Britain). Traders came from which countries? (Russia, Spain, England)."

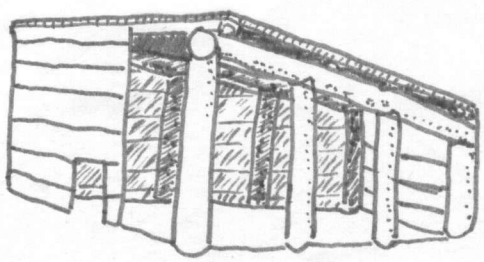
"Find British Columbia on the map of Canada. Whose ancestors came from a province other than B.C.? (An ancestor is the oldest person that you have heard about in your family.) Where did your ancestors come from? Please show us on the map."

"Look at the map of B.C. or Canada to tell us where your ancestors came from? On the map of Canada or B.C. place your red sticker where your ancestors came from."

"Colour the Kwakiutl area on your map of linguistic divisions in B.C. following the colour key. A linguistic map shows the part of B.C. where Kwakiutl people lived at the time of contact with the non-Indian. The other linguistic areas may be coloured during the week in your free time."

Map of Indian villages in Vancouver: Students drew longhouses for each of the villages on the map. (A picture of the Coast Salish shed roofed houses was provided for reference.)

Team Work. (1:45-2:30) Students moved into four teams (already established by the classroom teacher for Social Studies) and each group was assigned a corner of the classroom. Each student followed instructions for completing their four page booklet.



Coast Salish shed roofed house

Picture Making. (2:30-2:50 p.m.) "My Ancestors."

To Native Indian people, their ancestors were the link between sacred rituals of the past with animal, fish, or bird spirits and succeeding generations of Indian people possessing the same crest symbols. "Go back in your memory and think about something that you know or learned from an elder. An ancestor is someone who was related to you who lived a long time ago, that is, older than an elder."

An exercise to use the imagination: "My Ancestors" (Murdock, 1982, p. 103) was read to the students, who closed their eyes as they listened. With eyes closed, their hearing was more acute and they were led by suggestion back in time to their ancestors' world. When it was completed, they opened their eyes, and used the feelings, thoughts, and information to draw a picture about how their ancestor lived, what the environment was like, what they were doing, what they looked like, and the colours, smells, and sounds they were aware of.

Indians of Canada Poster. (2:50-3:00) "During the week, look at the various Indian people and the objects from their cultures represented on this poster."

Review: "What did we learn today? (About where our ancestors live, where we are now, where Canada is in the world). Where do the people who are Kwakiutl live? (Northern end of Vancouver Island to Kitimat on the coast). Where were the Indian villages around here located? (Musqueam, Point Grey, Spanish Banks, Jericho, Kitsilano, False Creek, Stanley Park, West and North Vancouver). Next week we will find out the

answers to some questions. Perhaps you know the answers to some of them already. What kinds of tools, weapons, and utensils were used by ancestors long ago? (hammerstones, arrowheads, spearheads). What materials did they use to make them? (stone, bone, teeth, shell) What kinds of tools did they need? (stone, strong, hard). What did their tools look like? (pointed, carved, rough). You will make an arrowhead next week and you will have an arrowhead from the archaeology section of the Museum of Anthropology at U.B.C. to copy."

Evaluation

When the students entered the classroom after lunch (the art programme commenced in the afternoon), they seemed distracted, some of them were excited. The classroom teacher took the attendance. Then I introduced the proposed outline of the programme. I noticed several of the students acting inappropriately. It appeared that, instead of being curious about what was going to happen, they were more interested in getting the attention of other students. The classroom teacher told me later that, while the class is always difficult to handle, when any change in classroom routine occurs they become even more unsettled. For example, when the teacher aide first started to work in the classroom, a month previously, the students' behaviour became particularly unruly.

When the class was over, the classroom teacher and the teacher aide told me that it is almost impossible to teach or demonstrate to the class as a whole, as I had tried to do.

Their practice was to divide the class into groups. Even within the small groups there were some students who could not concentrate on a single activity. Therefore a new system was instituted by the classroom teacher.

Students who consistently completed their work went to the library for a special project on Coast Salish culture. (It was not, however, until four months into the school year that the librarian at Britannia Secondary was prepared for students from the Cultural Survival School to work on librarian-directed work in the library.)

Students having difficulty with their work received special attention from the teacher aide (in a small group of five students).

Students who were moved from a table to an individual desk and still disrupted the class were sent out of the classroom.

The class was difficult for the classroom teacher to handle. Sometimes almost half the class was late in the morning so she put their names on the blackboard to indicate that they would have to make up the time lost.

During the introduction to the "Special Person of the Week," the students seemed interested in having a person chosen, although a few implied that they were not. The students put their names into a box, the classroom teacher drew a name and a student who had come late (as she usually did) had her name drawn. It seemed that she was being rewarded for being late but, on the other hand, as she came late, I thought it might make her more enthusiastic about school. Several

students wrote on the poster immediately, and at the end of the week the student had encouraging comments, on all of the sheets stapled at the bottom of the poster, to take home.

The Planned Art Programme. It had been my intention to have a student read out what I had planned for each week's lesson for the next four months. I had expected to get some reactions to what I had planned. The students who volunteered to read, read slowly and with difficulty. The rest of the students didn't appear interested in what was going to happen tomorrow, next week, or next month. It seemed to me that they were more interested in what was going to happen now. (This impression was not altogether sound, as I later discovered.) They could not seem to imagine what a plan will be like--or how a plan will work out. For the last lesson of the art programme, the students suggested food, dancing (Indian), and inviting guests. They did not react to the idea that we might, on the last day, put up a display of their work. Apparently those who produced good work often had their work taken or damaged by other students. Others, who usually didn't complete their work, did not want a display. The students did, however, suggest names of resource people to come to the class for the lessons on fish, wood, and other materials, and to accompany us on the field trips.

Maps. The students were interested in the maps of the world, Canada, B.C., and Vancouver Island. They liked locating Canada, B.C., and Vancouver. They listened with interest when I told them about the early traders on the Northwest Coast: Russians, Spanish, and English.

They enjoyed putting stars on the individual maps of Canada and B.C., and marking the places where their ancestors came from. They placed red circles on the large wall map showing where the ancestors of each member of the class came from. Two of the students said that they didn't know of an ancestor of theirs, so I decided to start off the following week's lesson with the film, "Augusta." I thought that those students who were uncertain about who their ancestors were would recollect, after seeing the film, a relative of their own who had died and was remembered fondly.

Student Map Booklet. The students happily coloured the Tsonokwa mask cover and showed real interest in putting stars on the map of Canada and B.C. Some of the students coloured the Kwakiutl area on the linguistic map. A few of the students drew longhouses for the villages around Vancouver. When I asked the class to name a village at the end of the class, many of the students called out "Luck Lucky" (a village that was situated where downtown Vancouver is today) (Matthews, 1955, p. 8c).

Picture Making. The picture making exercise was not successful. It was the wrong plan for the wrong group at the wrong time. The exercise required that the class be instructed as a whole. The students found it difficult to sit still and they did not listen to instructions--particularly from a relative stranger. They would not keep their eyes closed and listen to what I was reading to them. Four of the students completed pictures of their ancestors, but the rest either did

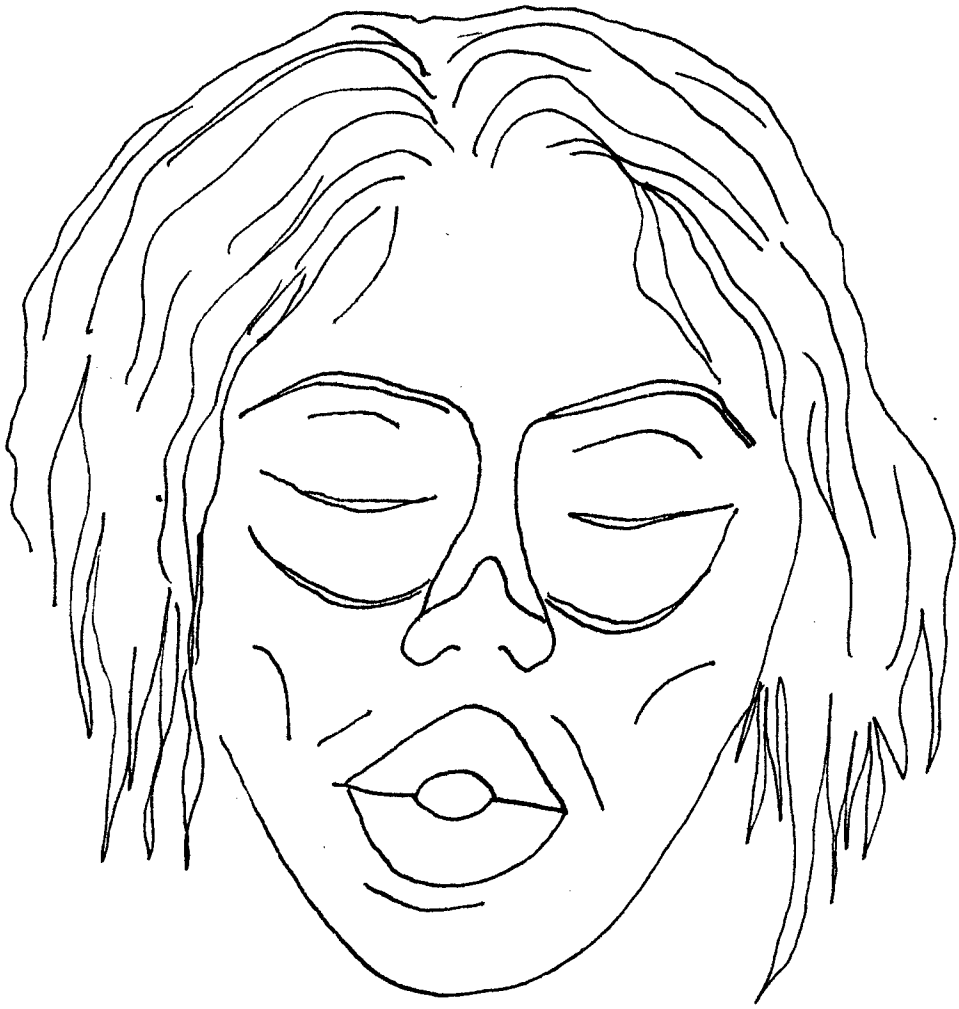
not do it, started one and didn't complete it, or drew something silly.

Review. I drew the lesson to a close by asking the students to tell me something they had learned that day. I felt surprised that they remembered as much as they did. I reminded them about the booklet they were to complete during the week. I ended the lesson by telling them that the next lesson would deal with the tools, weapons, art, and materials that their ancestors used long ago.

The main objectives of this first lesson were achieved in that the students became acquainted with the content of the art programme. The special person programme was begun. Furthermore, the specific objectives for the first lesson were achieved in that most of the students were able to locate an ancestor and most began working on their booklets. However, the picture making was not successful: the students were not able to experience their ancestors' lives vicariously through drawing. My impression was that many of the students had little notion of using their visual imagination. It was too great a leap in consciousness for them; they balked. I think that, after seeing a film, making an artifact, and seeing further visual materials, the picture making might have come easier to them. They also had difficulty listening to verbal instructions.

The seatwork for the class was lacking in challenge because I had wanted them to feel successful after their first art lesson. The age, grade, and range of ability in the classroom meant that I had to aim at the median level, which for some students did not represent a challenge.

MAPS



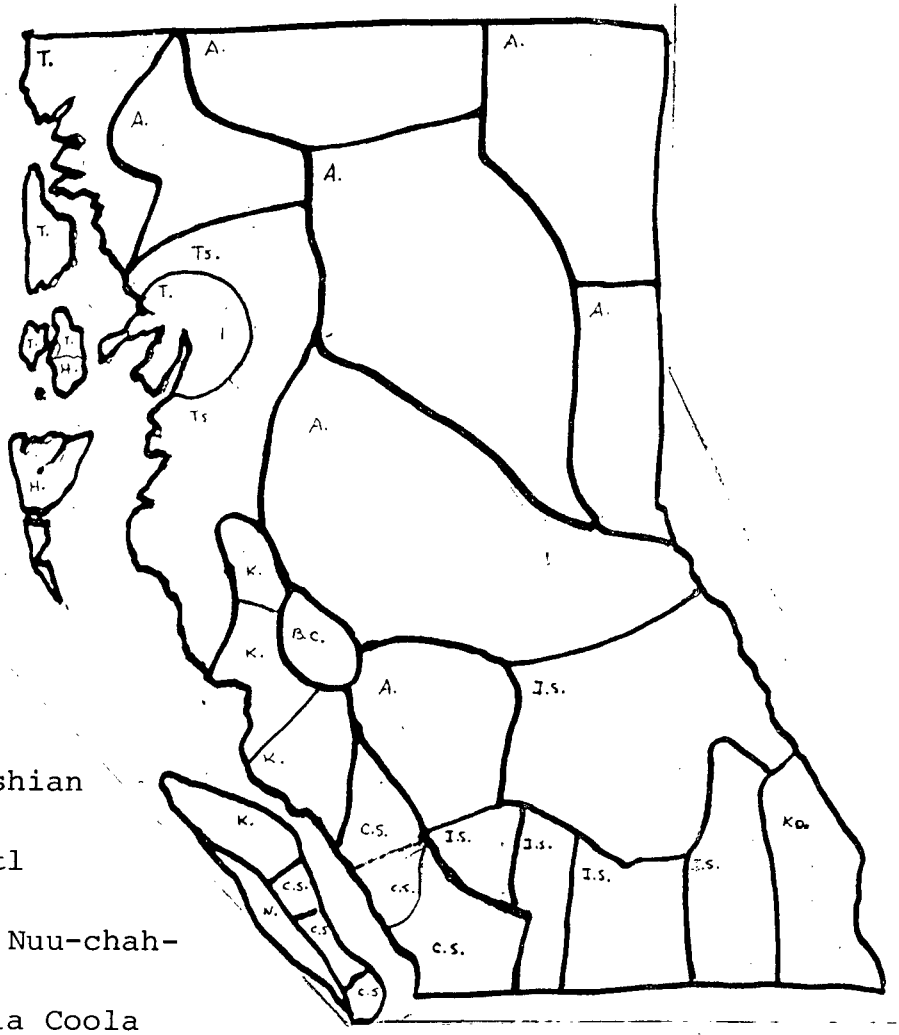
Tsonokwa mask

NAME _____

INDIANS OF BRITISH COLUMBIA: LINGUISTIC SUBDIVISIONS

Find the place on the map that the oldest people in your family come from. Put a star on that place.

Colour the Ethnic Divisions with the colour beside them.



Language

Haida = Haida (yellow) H.

Tsimshian = Tsimshian (blue) Ts.

Kwakiutl = Kwakiutl (red) K.

Nuu-chah-nulths = Nuu-chah-nulth (grey) N.

Bella Coola = Bella Coola (green) B.C.

Coast Salish = Comox, Sechelt, Squamish, Halkomelem, Straits Salish (purple) C.S.

Interior Salish = Thompson, Lillooet, Shuswap, Okanagan (white) I.S.

Kootenay = Kootenay (orange) Ko.

Athapaskan = Chilcotin, Carrier, Sekani, Tahltan, Kaska, Slave, Beaver (brown) A.

Inland Tlingit = Tlingit (pink) T.

NAME _____

1. If your ancestors came from another province than B.C., put a star where they came from.
2. Find and name British Columbia. 3. Can you find and name Saskatchewan?
4. Find and name the Yukon Territory.

Draw a longhouse for each Native Indian village.

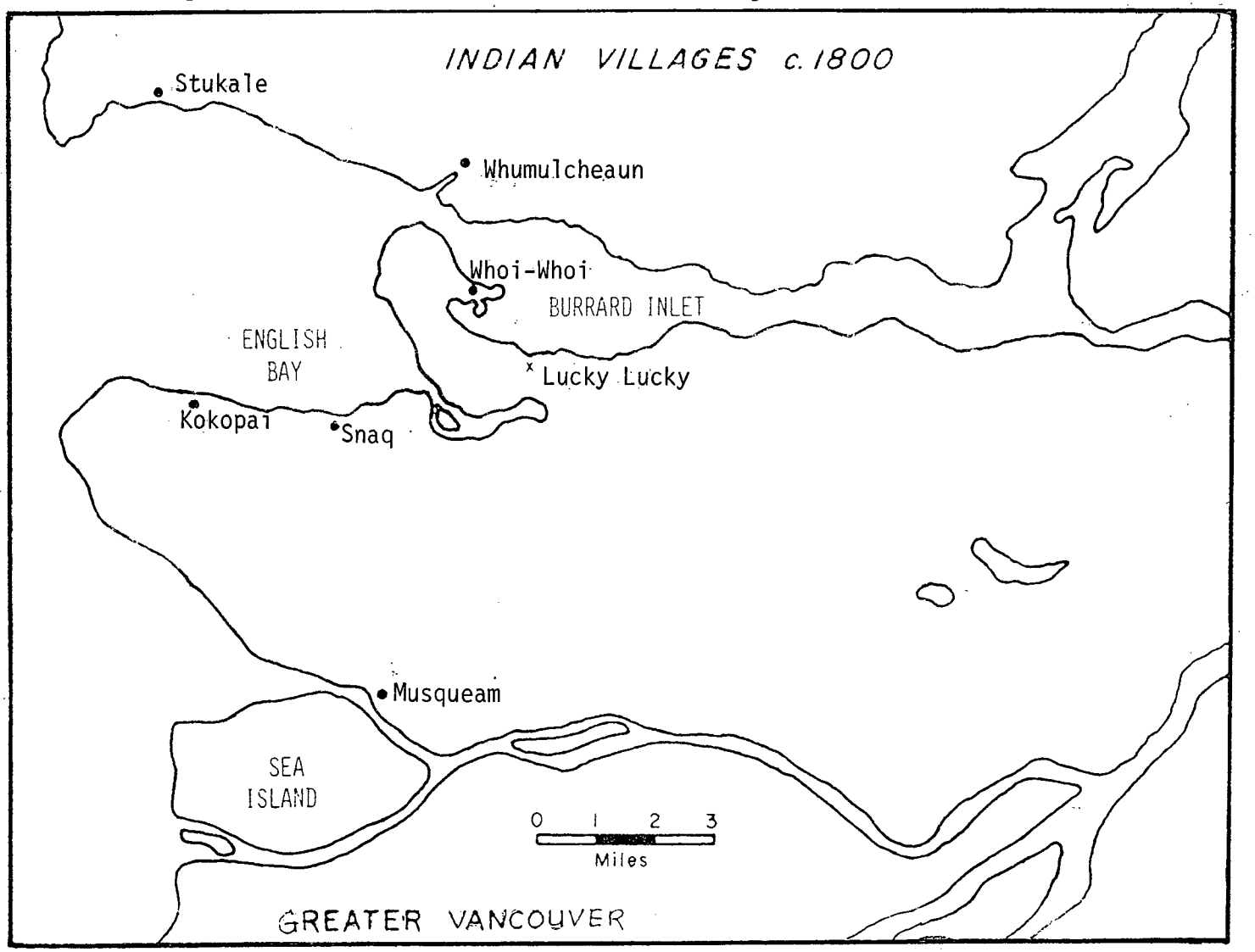


Plate 3. Filing an arrowhead

Plate 4. Gauging an arrowhead

Plate 5. Finishing an arrowhead

Lesson 2. Background on Traditional Kwakiutl Culture

Objectives

To give a classroom of Native Indian students the experience of making a slate arrowhead, a weapon used by their ancestors.

To introduce cooperative learning through teamwork.

Resources

Film: N.F.B., Augusta, #76178.

Record: Pretty Brown. Distributed by Noona Music, Providence Island, Matoulin Island, Ontario, Canada, P0P 1T0

Slate point borrowed from the U.B.C. Museum of Anthropology, Archaeology section.

Materials

B.B. prepared a worksheet on Stone, Bone-Antler, Wood and Shell, Old Combs (Tsimshian), Tsimshian artifacts.

Schedule for Team Work, chart for slate lesson, charts of instruction for three worksheets.

Slate for each student cut at a local stonecutter's, files thick and thin.

Cedar for handles, twine, saw, glue, boards for placing slate while filing.

Xeroxed pictures of arrowhead artifacts.

Feathers, strip of leather, shells, stone beads, wooden beads, wire.

Method/Organization of the Classroom

1:00-1:10 p.m. Last week's "Special Person" received the poster to take home and, on the third art lesson, went to McDonald's with the first winning team from the team competition. "Last week when I suggested the 'Special Person of the Week,' some of you said that you'd done it before and I got the feeling that you weren't feeling excited about doing it. So I am introducing a new idea for team work. I thought that having you in four teams working for points for every lesson, with the totals for each team added up every third week, would be fun. At the end of three weeks, the winning team goes together to McDonald's after school for hamburgers. What do you think about the idea?"

They liked the idea of going together for hamburgers (or pizza). "Now we have to decide on names for the teams. Here is a suggested list of team membership. If you want to trade with a team member on another team, you must do it today, or at the end of the third week. We also have to decide on names for the four teams." (Eagles, Thunderbirds, Falcons, Lions)

1:10-1:30 p.m. Film, Augusta. Augusta Evans, 88 years of age, lives at One Hundred Mile House. She has outlived everyone in her family, including Sammy, her niece's son, whom she had raised until his death by drowning. Augusta is Athapaskan and speaks Shuswap. As she married a non-registered Indian, she lost her status in 1903. She lives close to, but not on the Soda Creek Reserve. A proud, independent, warm human being despite poverty and tragedy, she is without bitterness or self-pity.

"Does anyone know someone like Augusta? If you haven't made your picture of an ancestor, you could make a picture of Augusta."

1:30-1:40 p.m. Record, Pretty Brown, by David Campbell. Class sang along with the tape, words on a poster.

1:40 p.m. "The first team of students sitting quietly will be the first to work with slate.

Team Work: Time at the slate table.

(1:40-2:00 p.m.)	1.	B.B.	Thunderbirds team
(2:00-2:20 p.m.)	2.	classroom teacher	Falcons
(2:20-2:40 p.m.)	3.	teacher aide	Eagles
(2:40-3:00 p.m.)	4.	parent resource person	Lions

Station 1. Slate table

2.
3. } Worksheets
4.

The teams were set up this way:

1. The four teams consisted of groups already set up by the classroom teacher for Social Studies. The teams were uneven in size: the smallest team was made up of students who found it difficult to settle down to work.

2. Each lesson required a specific number of pieces of work to be done. For example, in lesson 2 there were five pieces of work: one drawing to be done, three worksheets to be done, and an arrowhead to be made. Any team completing all five pieces, got five points for the day. Some of the work was a team effort and some of the work was done by individual

members of the team.

3. The students had to complete the number of pieces of work that had been assigned for the day, unless given permission to finish them during the week, in which case they had to have it completed for the following week's lesson.

I believe that the team approach is more consistent than the "Special Person" with my goal of enhancing self-concept. The team approach emphasizes cooperation and learning through group activities rather than individual competition. It encourages teammates to help one another, and places the responsibility for completing the work on the team, rather than on the teacher and the individual student. Classroom learning was assisted through team work during field trips out of the classroom. Teams that worked cooperatively during field trip activities were rewarded by receiving points for their achievement.

Worksheets for students not working on slate:

1. Stone, bone-antler, wood, and shell - artifacts cut out and pasted under one of four headings determined by material they were made from.

2. Combs - copying the old designs of three Tsimshian combs.

3. Tsimshian artifacts - cutting and pasting a time line. Drawing the artifacts indicated in the 11 boxes.

Demonstration of shaping slate for the arrowhead to the whole class. Using the tools for shaping, filing, and sanding.

Slate lesson for teams:

I demonstrated to the first team how to shape and file the slate. "We are learning how to make something that the first

people made in order to live. They made it from slate they found in their environment. They had to make tools to work the slate. When working with slate you must remember that the 'properties' of slate are that it is brittle and easily broken. It is fine grained, bluish-purple metamorphic rock. How do you think your ancestor made an arrowhead? (by chipping with a bone tool). What did they make their tools out of? (stone, bone-antler, shell, teeth). Why did they make arrowheads? (to make weapons for killing game to eat). Here is an arrowhead that I brought from the U.B.C. Museum of Anthropology (at the Museum it is called a slate point). Look at the shape. Here are pictures for you to refer to when making your arrowhead. Northwest Coast people didn't wear arrowheads as jewellery and they didn't wear feathers. Shells were used as jewellery (abalone, dentallium). You may use your imagination to change the traditional arrowhead into a piece of contemporary jewellery by adding stone and wood beads, feathers, and leathers."

Each student received a board, a piece of slate, a file, and lino-cutting tools for cutting and shaping. Once the general shape was achieved, a hole was drilled for the students wishing to make a pendant out of the arrowhead. The teams came to the slate table according to the timetable.

Review: (3:00 p.m.) "What was the most difficult thing about working with slate? What was the easiest? How would you teach a child to make an arrowhead? Name something made out of bone? (pendant). Pre-contact means? (before the non-Indians came). Next week we will go to the U.B.C. Museum of Anthropology, to the forest, and to the beach. We will see Garbanzo

(in the Museum) use his magic mirror on the totem poles, and we will see his unusual television set. Garbanzo is a clown who uses pantomime, music and magic to tell Northwest myths through drama and pictures."

During the week the students worked on the artifact worksheets; they drew "Pretty Brown"; and they handed in completed Map Booklets.

Evaluation

The classroom teacher was absent for the four days preceding the lesson and was absent for the three days following the lesson as well. The students were unsettled when she was absent. The substitute, the teacher aide, and I were in the classroom. Thirteen students out of twenty-two came back to school after lunch for the art programme. When I told the classroom teacher that there were only thirteen students and that the lesson had gone very well, she said, "That's an ideal number." With fewer students it was possible to give more encouragement and supervision.

When I explained the new team system to the students, the makeup of the teams, and how the point system would work, I did not think that the class would fully appreciate what the team system meant until a team had won, and gone for hamburgers. On the first day of the team system, the team that finished first consisted of two students; the girl on the team encouraged the boy to keep working and to do the last drawing so that he, too, would finish. Thus encouraged he worked hard, finishing so that their team received 5 points. The girl said, "I

can hardly wait to tell D. about this." D. was a member of her team who was absent that day. Rewarding the team that worked most effectively at the end of the three week period enabled the class to see that I was serious about the reward for teams that worked together.

When I introduced the film, "Augusta," the students liked the idea of having a film, but didn't at the outset seem particularly taken with the story about an Indian elder. However, while the film was in progress, I could see them becoming absorbed in Augusta's story. Three students were sporadic in their attention to the film. One was especially noticeable because he sat apart, looking only occasionally at the film. Later he walked across the room and sat at his desk sniffing "Scratch and Sniff" stickers on his book. It may have been the first time he had earned one for his class work. He was in a small working group where each student received a sticker at the end of the day if he/she finished his/her work. Another student seemed preoccupied, and she tried to distract the students around her. The third student kept holding up his fingers to observe their reflection on the screen.

"Pretty Brown," a song - Following the film I put on a tape of music by David Campbell, the Indian musician-composer. The students were surprised when the music began and I started singing the words on the poster. They listened to the words to the song but only a few joined in singing. One student who did very little reading came up and showed me where I had made a mistake in spelling one of the words on the poster. I was grateful to him and gave him a hug. Immediately he went over to another

student and hit him. I think that he felt uncomfortable and embarrassed, so he had to counteract how he felt by an action of his own against another student. I left the song for the students to learn.

Making the Arrowhead (or slate point). The slate point, borrowed from the museum, gave the students the opportunity to see the relationship between what they were making and a real artifact. I asked the students why their ancestors made arrowheads and their answers surprised me. They said, "Whale, moose, deer." The small size of the slate point would have been ineffective for killing such large animals, unless many were used. The students gained satisfaction from working with tools on the slate. They were more patient than I had expected, in shaping a filing the arrowhead shape. Two brothers in the class worked with obvious enjoyment on something that they could do with their hands. One of the students kept asking, "Are we going to carve today?" Then he asked me if he could have the shell I was wearing around my neck--attached to the arrowhead I had made. I noticed that when the students felt happy they wanted to be close to me, and wanted to talk to me. One boy kept asking how to use the tools, but he kept working, which was unusual, as he often disappeared from his desk when he was supposed to be doing seatwork. I found that six students was the maximum number that I could supervise and assist while they were shaping, filing, making a hole, and finishing off the arrowhead pendant. No one cut or gouged a finger. When one team came to the station, one of the students said, "I can't do this." But when he saw the slate point, watched me shaping the

arrowhead and saw the other students working, he completed his arrowhead without difficulty. A girl filed patiently and achieved a well shaped arrowhead with a filed shape carved into, and repeating, the exterior shape. Three of the girls worked after school to finish their arrowhead pendants. All of them worked to complete them in order to give them as gifts.

Worksheets. I think they found the worksheets interesting, but challenging. Judging by the students that were working, the amount of work was more than sufficient. One less worksheet would have enabled more of the students to do a drawing of "Pretty Brown," but we ran out of time.

The first team that had worked with slate had trouble settling down to the worksheets after the excitement of working with the slate. One student had to be asked to leave the table to make room for a student in the next team.

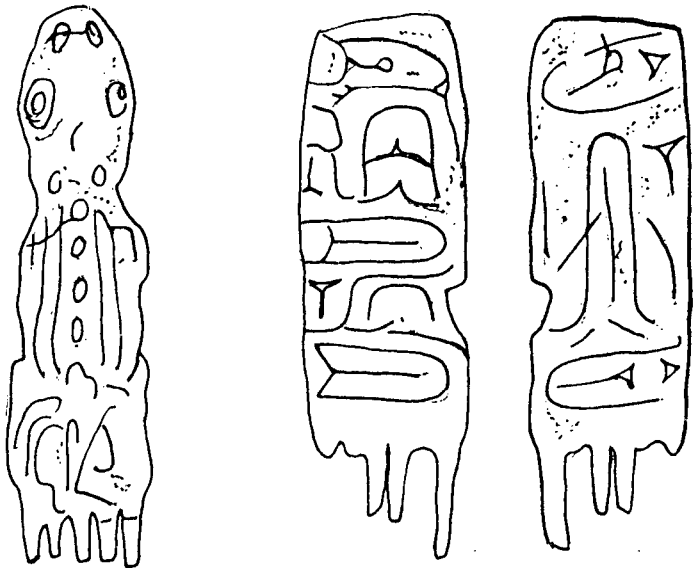
The students needed contact with materials, working with a goal. The problem lies in teaching a skill to a small number of students while the remainder work on seatwork related to the particular skill to be learned. I think that the team system offered incentive to use the time wisely, for those waiting to work with tools and materials. Henceforth, when the classroom teacher, the teacher aide, and I were in the classroom during the lessons, the lesson ran fairly smoothly. The objectives of the lesson were achieved. I considered it a very successful lesson.

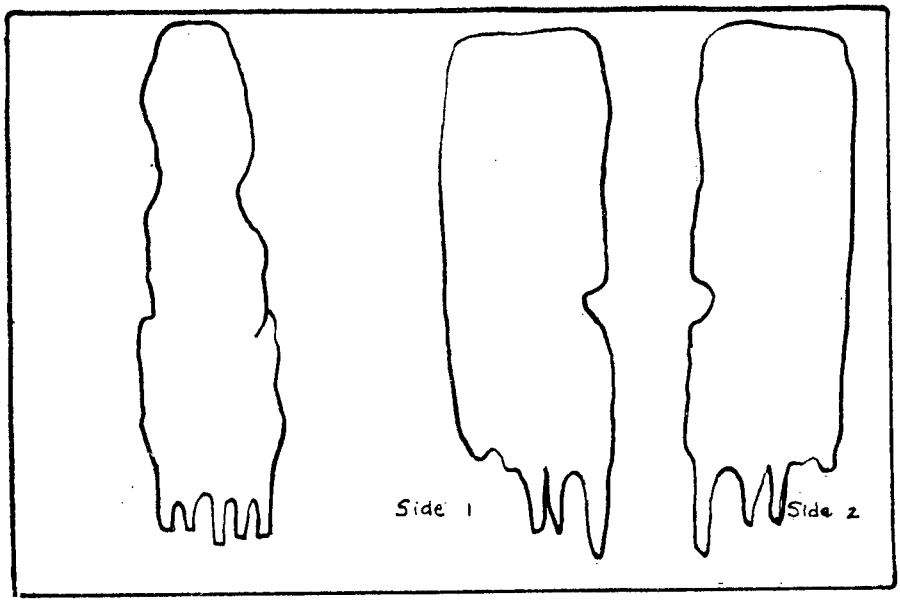
COMBS

WHAT INDIAN DESIGNS CAN YOU SEE ON THE COMBS?

DRAW THE DESIGNS IN THE BOX BELOW.

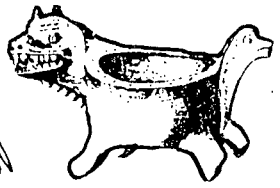
THE COMBS ARE VERY OLD. THEY WERE MADE IN THE YEAR 800.

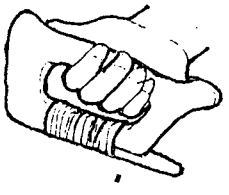


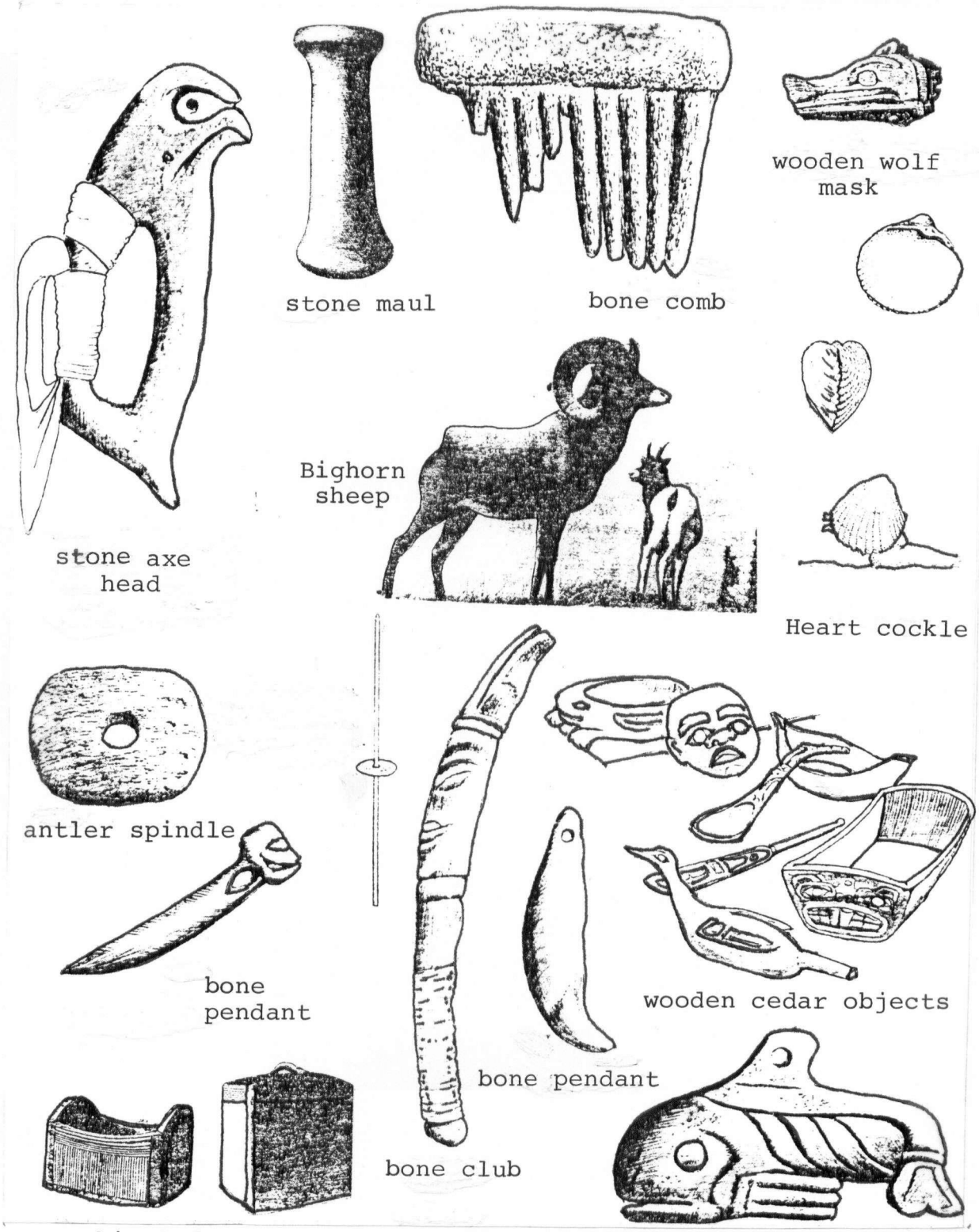


TSIMSHIAN

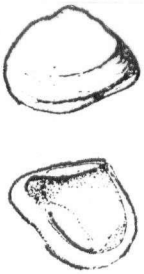
Draw a picture for each word



2000 1993*				
1500	stone bowl	500 BC	bent bone bracelet	2500 BC
1000	stone maul stone adze	1000 BC	bone dagger bone club	beaver teeth 3000 BC
500	stone decorated club	1,500 BC		
0	wooden paddle wooden box	2,000 BC		

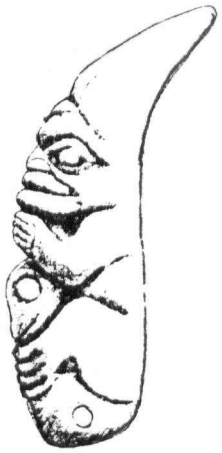

stone maul
bone comb
wooden wolf mask
stone axe head
Bighorn sheep
Heart cockle
antler spindle
bone pendant
bone pendant
wooden cedar objects
bone club
Kwakiutl food tray, bucket
whale of whale bone

bone charm

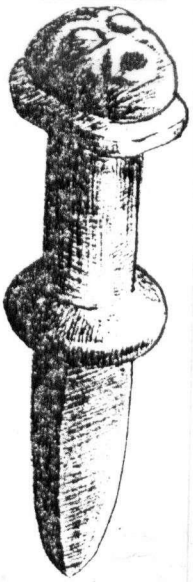


Macoma clam

bone awl

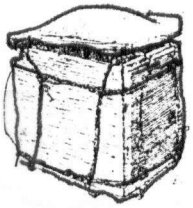


bear's tooth charm



stone slave killer

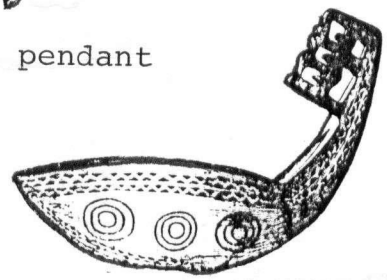
Tsimshian bone bear comb. 800 A.D. oldest decorated artifact.



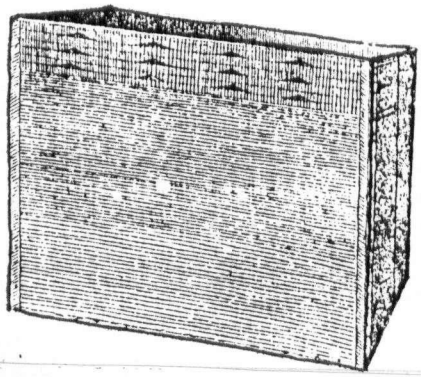
Kwakiutl wooden box

bone pendant

stone beads

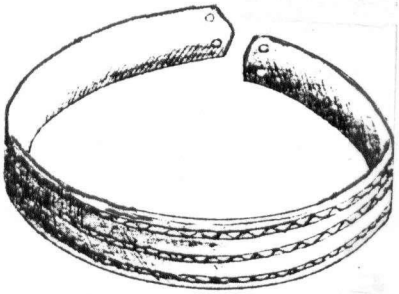


ladle made of Bighorn sheep horn



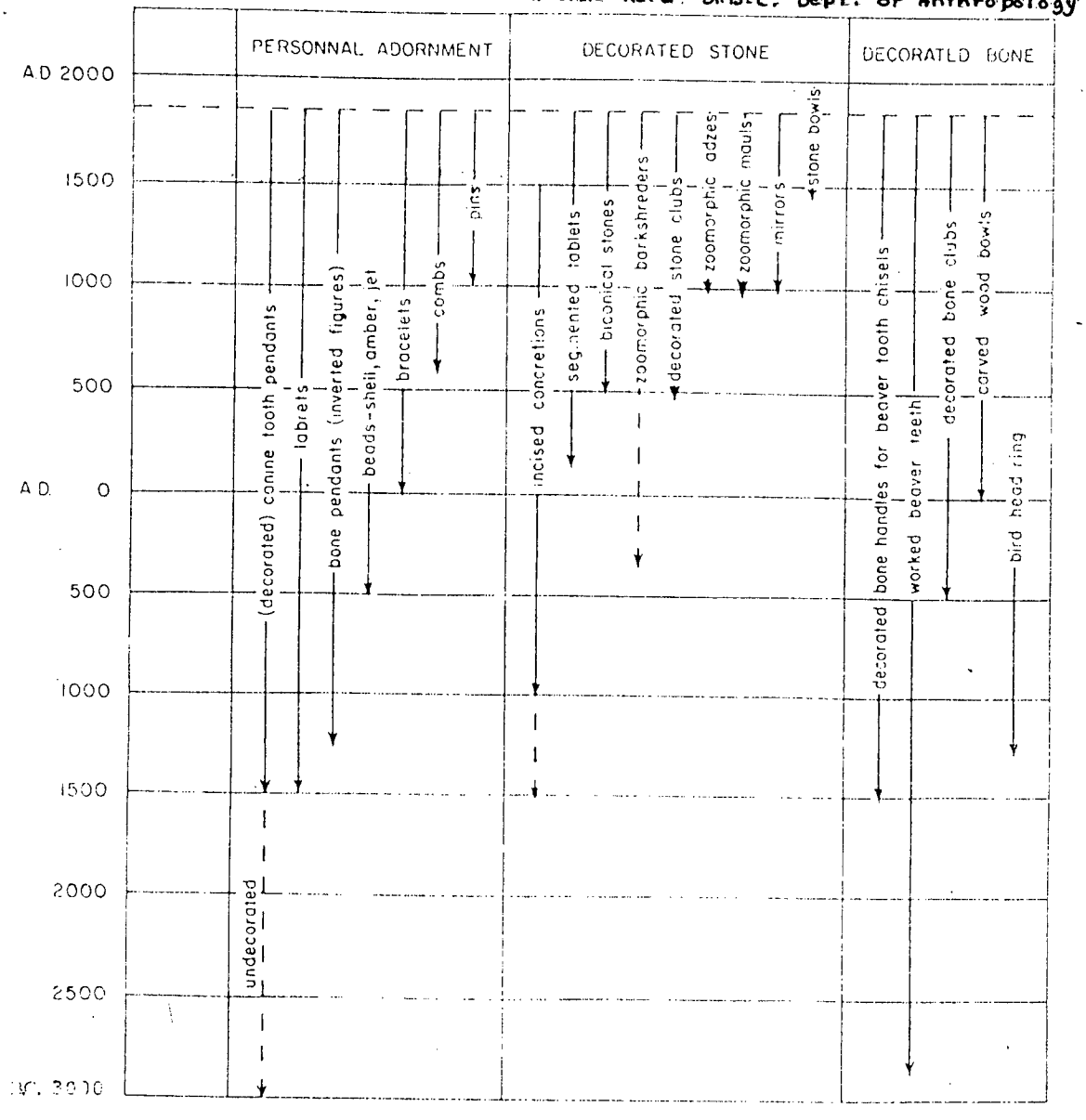
ancient type of box

Haida hawk rattle



bone Tlingit bracelet

Unpublished material presented at Simon Fraser University, Vancouver B.C. by Dr. George McDonald, the Director of the Museum of Man, Ottawa. Source Dr. Martine Reid. U.B.C. Dept. of Anthropology



Temporal occurrence of selected art objects from the Tsimshian area.

Plate 6. Field trip to the U.B.C. Museum of Anthropology

Haida totem pole

Plate 7. Field trip to the U.B.C. Museum of Anthropology

Tsonokwa

Lesson 4. The Environment in Winter - Field Trip: The U.B.C. Museum of Anthropology

Objectives

To introduce the students to the beach, seashore, and forest in winter and to traditional Kwakiutl life and activities in winter.

Resources

Books: Braun, E. Exploring Pacific Coast Tide Pools, Healdsburn, California: Naturegraph Co., 1966; Rowan, M., & Stott, M. Guide to the U.B.C. Museum of Anthropology. Vancouver: Gordon Soules Book Publishers, 1978; Stark, R. Indian Herbs. Vancouver: Hancock House Publishers, 1981.

Museum of Anthropology artifacts: stone maul, cedar bark, cedar plank, dogfish skin, and cedar canoe bailer.

Parent resource person.

Materials

Lunches, juice, donuts, can opener, paper plates, serviettes, plastic bags labelled with numbers for the four teams (8 bags).

Charts: B.B. made two posters with collected examples of sea and forest life in Winter.

Method/Organization of the Classroom

10:30 a.m. Two drivers left the school: one, a parent, took 13 students and the teacher aide in a van; the other, the

classroom teacher, took five students in her car. Instructions for the driver were left at the school the day before the field trip. On the way to the museum the driver was to ask the students: "What is a museum?" (a place where artifacts are kept).

11:20 a.m. Arrived at the Museum, left lunches in classroom, had drinks of water, etc.

11:30-12:20 p.m. Garbanzo performance in Great Hall. Garbanzo combined information about Kwakiutl culture with music, mime, and remarkable masks that he had made from papier maché. During the performance he made references to the Mungo Martin totem poles, a Kwakiutl house post, and the section in the Great Hall that contains many Kwakiutl objects used during Kwakiutl feasting and potlatching ceremonies.

12:25-1:00 p.m. Lunch. Museum Seminar, Room #217. A U.B.C. Native Indian Teacher Education student was our guest. She spoke to the students about the Outreach programme she did in the schools for the Museum. I told the students about the allocation of points for the day. There were 10 points: 1 point each for Mungo Martin's beaver (outside), a Haida or Kwakiutl bear (inside), oral questions to parent resource person, village made in the sand at Spanish Banks, behaviour, participation, and 4 points for mounting collected samples from forest and beach.

Museum Questions:

1. Students examined two Mungo Martin totem poles. The parent resource person told the students about Mungo Martin, an ancestor of his. Students were led to the Kwakiutl section, to the Sisiutl and to the Tsonokwa feast dishes.

2. Students looked for the carved Haida beaver on the pole behind the canoe. They later compared it to Mungo Martin's Kwakiutl beaver outside the Museum.

3. Close to the entrance to the Museum, the students looked at the Haida bear, and the Kwakiutl bear opposite. "How do they differ?" (deeper carving was done on the Kwakiutl posts, the Haida bear is more stylized, and the Kwakiutl dramatic and naturalistic, proportions are different).

4. Students went outside to the two Mungo Martin totem poles. "Look at Mungo Martin's beaver, and compare it to the Haida beaver. How are they different?" (the Haida beaver has large incisors and smooth, almost sculptural quality carving, whereas the Kwakiutl beaver is more lifelike with a more prominent snout: proportions differ).

1:00-1:15 p.m. Great Hall. Each team was assigned to an adult leader who had a copy of the programme and questions. I reminded all of the location of the poles and identifiable differences in the carving style between Haida and Kwakiutl carving as the teams moved down the ramp. Students were directed to the Kwakiutl bear which held a human being under its chin; it was part of a longhouse. The Haida bear had a frog in its mouth. The students continued into the Great Hall and looked at the Haida beaver. The Kwakiutl area in the Great Hall held many artifacts. The two Mungo Martin totem poles in the Great Hall were compared. Outside the students looked at the Mungo Martin totem pole and looked at the beaver and the subtle carving in its tail (with another face carved into it).

1:20-1:25 p.m. Students were driven to Spanish Banks

Beach parking lot adjacent to the university. Since Kwakiutl villages were too far away to visit, we substituted ancient Coast Salish villages in the vicinity. The students were told to gather in one area to sit and hear "what was going to happen." "Picture what it was like here 800 years ago. Along to the right, around the corner, was a Salish Indian village called Kokopi, and beyond it another village, Snaq" (Matthews, 1955, p. 8c). Winter was the time when Warrior-of-the-World came to the Kwakiutl villages; his arrival meant that winter ceremonies were to begin. He was the tallest of men, slim with long arms, and small head, a black body and with small eyes like a bat. He travelled constantly but he never left his canoe, which was long and very narrow. His canoe was invisible but you could hear his paddle hitting the side of the canoe when he was around. "Cannibal at the North-end-of-the-World lived with many helpers in the mountains. He ate men at the mouth of the river" (Boas, 1966, p. 172). Those myths were part of the Kwakiutl culture. Winter was a special time of the year. "What do you picture it was like here, on the beach, in the villages, so long ago?"

1:45-2:10 p.m. Beach. "You will have fifteen minutes for each team to draw or make a traditional Indian village in the sand. Show where the longhouses, canoes, and fires were placed." The parent resource person chose the team with the most detailed, imaginative village; that team (or teams) received a team point.

2:10-2:30 p.m. Seashore. Teams gathered and were shown a hammerstone borrowed from the U.B.C. Museum of Anthropology which served as an example of the shape the students looked for in a hammerstone. (The hammerstone was used by students during

a subsequent lesson.)

"Each team will collect five samples of sea life that your ancestors used every day (clams, mussels, oysters, kelp, seaweed). Use this poster to refer to. Put the examples that you can name into the plastic bag for your team. Each of you will have your own hammerstone, which must be flat, and you must be able to hold it securely. You have 15 minutes to collect your sea life and your hammerstones. The hammerstones go into the cardboard box with your name on it in oil pastel."

2:00-2:30 p.m. The Forest. Drivers took the students to the Dog Trail park. Student teams collected five samples of plants that Indian people used, using the poster of labelled samples for reference (moss, blackberry, fern, cherry bark, oregon grape, salmonberry). Each team had a numbered plastic bag. Students were told to look for a cedar tree.

The teams were called together and one student read the "Prayer to the Young Cedar." (This prayer was used by those who pulled cedar bark off cedar trees.)

2:45-3:00 p.m. Prayer to the Young Cedar.

Look at me, friend! I come to ask for your dress for you have come to take pity on us; for there is nothing for which we can not use you, for you are willing to give us your dress, I come to beg you for this, long life maker, for I am going to make a basket for lily roots out of you. I pray you friend not to feel angry on account of what I am going to do to you; Take care, friend! Keep sickness away from me, so that I may not

be killed by sickness or in war. Oh friend! (Boas, 1930, p. 189)

The students that had gathered at the base of the cedar tree were shown four "touchable" objects from the Museum; a canoe bailer which Indian people made from cedar bark taken off the trees, a dogfish skin which was used for sanding the wood, cedar bark, and a cedar plank which was taken off the cedar tree by using a hammerstone with many yew wedges.

The students experienced the environment of their ancestors in winter on the beach, the seashore and in the forest. There were freighters in the bay, and Stanley Park was the last remaining forest. Sea life had diminished. The trip to the Museum was connected in a general way to the art programme, and the field trip to the beach, sea, and forest was connected, in specific ways, to future lessons. The field trip to the beach related to the following lesson which had fish as the theme. The beach was the point of departure for Native Indian fishermen. When the students stood on the beach we discussed the changes that had occurred in the sea, on the beach, and in the forest. In the forest students saw the cedar tree intact with bark, branches, and withes. The lesson following, that on fish related to cedar, emphasized that cedar and salmon were central to Kwakiutl culture; they provided essential materials for the social and cultural traditions of the people.

3:00 p.m. Departure for home. I sorted out the samples at home.

Evaluation

The detailed programme and schedule for the field trip left with the classroom teacher, teacher aide and parent three days before the field trip was followed by the teacher aide. The classroom teacher and resource parent did not use the questions that I had listed. The teacher aide and I followed the questions and themes suggested. In the Great Hall, at Garbanzo's presentation, the students were capitivated, judging by their expressions. Several of them had been to the Museum but none of them had seen Garbanzo before. When they followed Garbanzo into the auditorium some of the students became restless and disruptive. The auditorium was less intimate and the rapport was lost.

Some of the students had not brought lunch so it was fortunate that the teacher aide had brought extra sandwiches. I had brought juice and donuts to supplement their lunch. By the time the guest had arrived they had eaten and were anxious to get going. When she told the students about the programme she worked on, the students only half listened and did not act at all interested in what she had to say. Just before she came into the room, when I said that we would have a guest, one of the students said, "I hate guests!"

In the Great Hall the students were able to identify the difference in carving style between the bear on the Haida pole and the Kwakiutl totem pole. When we moved down to the Kwakiutl section several of the students went over to the "touchable" Bill Reid bear (a sign indicated students could touch it). We gathered by the Mungo Martin totem pole because I expected

the parent to talk to the students about the carving. He said that he preferred to talk to the students individually.

Outside one student ran over to the barbecue pits and started to jump up and down on the racks. A guard ordered him off. The student did not like that. Inside the Museum another student had been told by a guard not to touch the totem poles. She told me that she didn't think the field trip was fun. I think that those students who were not used to acting with restraint in their private lives found it difficult to control their actions in public. When the group moved over to the Mungo Martin totem poles, two students suddenly started to climb the totem pole. The parent said to them, "Get down and show some respect." They stopped dead in their tracks and sheepishly got down. They stood still for a few minutes and didn't know what to do. It was much more effective for a Native Indian person to tell them how to behave than for a non-Indian in a uniform to do so.

At the beach the logs and sand were wet, so most of the students were reluctant to sit down. I had to do my introduction to the beach in winter with the group of students standing all around me. Therefore the reaction and responses were immediate. One student responded immediately to "What would be different if we were living 800 years ago?" ("The forest would be bigger and most of what we see around us wouldn't be here," he said.)

Teams - Sand villages. The teams were new and membership of some of them didn't mesh, so some students made their own villages instead of cooperating on one village with their team.

They took some time to get started but the winning team became so involved that they continued working well after the competition was over. Another team contained a conscientious student who felt miserable because her team failed to work together.

Before the students were instructed to look for hammerstones, they were shown the shape of the hammerstone and its purpose was explained. Despite instructions, some students brought back stones that weren't flat, and didn't have a part to hold. One student threw his down when I said it had to be flat on one side. He impatiently said, "I don't want to do this!" I told him to keep looking because I knew that he could find one with a flat side. I showed him the hammerstone again. He gave me a hard look. Several students became side-tracked and came back with wood, kelp, and pieces of glass, which they proudly showed off. I brought some booklets along on sea life that I referred to in order to identify what the students brought to show me. The classroom teacher said, "They're having the time of their lives."

Sea life collection. Students put their collections into their labelled bags, which I took home to flatten and sort out. The poster with samples to refer to, had proved invaluable.

Forest collection. I placed the poster for the forest on the hood of my car and gave out the labelled team bags. I should have brought several extra because some team members preferred to work alone. The students were interested in the samples of cedar and dogfish skin which I showed to them at the foot of the cedar tree. I showed them the canoe bailer which was often made by women at the foot of the cedar tree, when the bark

was freshly pulled from the tree. Unfortunately, not all of the students had gathered there; some plunged into the forest ostensibly looking for a cedar tree but I believe that they were savouring the sheer joy and freedom of being in the forest during school time.

The team composition needed improvement, since it was evident from the activities which teams worked in cooperation and which did not. One team member complained to me that his team would never win, although it was obvious to everyone except himself that it was he who prevented it working effectively.

I think that the field trip achieved the objectives of the lesson. Some of my observations related to patterns of behavior which were of long standing, and occurred both in and out of the classroom. The classroom teacher said that she would like to bring the students back to the beach another time so that they could explore to their hearts' delight in an unstructured way. However, I think that the students, if they are to work effectively, require an established framework. A variety of activities around a central theme gave the students a feeling of accomplishment. Many of the students didn't listen to directions, and therefore did not obey them. The same students became frustrated by adult responses to them. "Why did he say to stop that?" or "What did I do?" they said when a guard spoke to them about touching an artifact. Students need to know the consequences of misbehaviour for future field trips. Those students that misbehaved felt that they had been unfairly criticized. Yet, when a student who had sworn in class because she didn't want to do her spelling, observed another student swearing, she

said, "They swear a lot in here, don't they?"

Judging by the villages that the teams made in the sand, the students possess certain knowledge about the traditional life of Native Indian people. They drew canoes beside shores of Spanish Banks, drew smoke houses and fish racks in their villages. They were less certain about the shape of the houses. The plank houses of the Coast Salish people have not been reproduced in local museums and the Kwakiutl longhouse in the B.C. Provincial Museum in Victoria is the closest one to Vancouver.

Review. On Monday, when I returned to the classroom, I reviewed what had been learned on the field trip through an oral quiz to the teams. First of all, I asked all of the teams a question and gave one point for each correct answer. Then I asked a question to two teams; the person answering correctly earned a point for his team. The students found the experience interesting.

1. The total points including January 26 lesson were added and the winning team was announced.

2. Field Trip total points = 10 points. Criteria for booklets established.

Field Trip Questions

1. Inside the Museum we compared the style of the Kwakiutl _____ and the Haida _____ (bear).

2. Outside the Museum, "What were we looking at on Mungo Martin's totem pole?" (beaver).

3. In the Kwakiutl section of the Museum the Wild Woman of the Woods is _____ (Tsonokwa).

4. The double-headed snake is _____ (Sisiutl).

5. Name two spirits that came to the villages in winter: _____ and _____ (Warrior-of-the-World) (Cannibal-at-the-North-End-of-the-World).

6. Museum artifacts that we saw on the field trip were _____ and in the woods _____, _____, _____, and _____ (hammerstone, cedar bark, cedar plank, dogfish skin, canoe bailer).

7. What Indian culture are we learning about, why? (Kwakiutl, because most of us in the class are Kwakiutl).

8. Why do we want to learn about how your ancestors lived and what they did in their lives? (to understand how much has changed and what is the same).

9. What did they make out of stone, bone, shell? (hammerstone, awl, cutting edge).

10. What was an arrowhead used for? (to kill animals such as deer).

11. Did Indian people wear arrowheads? (No) What jewellery did they wear? (shells strung on sinew).

12. What spirit brought winter? (Warrior-of-the-World).

13. What was the film Augusta about? (an ancestor of some Shuswap people).

Plate 8. Parent resource person demonstrating the netting needle.

Plate 9. Parent resource person demonstrating the netting needle.

Plate 10. Making the fish knife by filing.

Plate 11. Making the fish knife by filing.

Lesson 4. Fishing, a Major Occupation

Objectives

To introduce the students to salmon fishing, the major occupation of the Kwakiutl people on the Northwest Coast.

To relate the field trip to the beach and seashore (the previous lesson) to the life of the Kwakiutl fisherman--traditional and contemporary.

Resources

Film: N.F.B., #1438, "The Salmon People."

Parent resource person: Fisherman

U.B.C. Museum of Anthropology: Fish knife, dogfish skin

Materials

Cedar half rounds pre-cut, slate, shuttles (netting needles), twine, net, hooks.

Worksheet - B.C. Teachers' Federation Lesson Aids Service, Fishing Implements of the Northwest Coast. Baked salmon, bannock, serviettes.

Method/Organization of the Classroom

10:00 a.m. Introduction to fishing. Students were given pieces of baked salmon and bannock to eat as part of the introduction to fish. Salmon was the basic food for the Kwakiutl people. Indian legends referred to the salmon not as fish, but as people living in a great wooden house under the sea. Every summer they (the salmon) sent their young men and women to meet

the Kwakiutl people and give of themselves to enable the Kwakiutl to survive. After the salmon was caught and eaten, it made its way back to the house under the sea. The coming of the salmon was one of the most important events in the year. The salmon had to be treated respectfully; each Indian band had its own ceremony for cleaning and cooking the fish, as the salmon people had instructed them to do.

One of the students volunteered to read the prayer to the salmon from a poster:

Prayer to the Sockeye Salmon

> O Swimmers, this is the dream given by you, to be the way of my late grandfathers when they first caught you at your play. I do not club you twice, for I do not wish to club to death your souls, so that you may go home to the place where you came from, Supernatural Ones, you, givers of heavy weight. I mean this, Swimmers, why should I not go to the end of the dream given by you? Now I shall wear you as a neckring going to my house. Supernatural Ones, you, Swimmers. (After catching nine sockeye salmon in the river the fisherman strings them on a string of cedar withes and says the prayer, then he takes the salmon home and continues to pray.) (Stewart, 1982, p. 164)

The five tribes, as they were called (they were treated as guests) of salmon were: (Wilhelmsen, 1980, p. 79)

Species	Kwakiutl name	Run time
1. Chinook (spring)	Sās	June 1 - August 15
2. Sockeye (red)	Metek	July 1 - September 15

3.	Humpback (pink)	Hán̄on	August 15-31
4.	Dog (chum)	Gwaxnis	October 1 - November 25
5.	Coho (silver)	Dzáwun	Late fall, early winter

10:00 a.m. "We are learning about Indian traditions. Why did we go to the beach on our field trip? What usually happened on the beaches of Indian villages? When you drew your villages in the sand at Spanish Banks, several of you drew smoke houses and fish drying racks. How many of you have been fishing? Who is related to a fisherman? Who wants to be a fisherman?"

"Salmon was a basic food and fishing was always a major occupation. What does that mean? There were many traditions and legends connected with the salmon. It was believed that every summer the salmon sent their young men and women to meet the Kwakiutl people and gave of themselves so that the people would have something to eat. When the salmon were caught and eaten, and the bones were returned to the water, they regained form again as a fish and returned to the home at the bottom of the sea (Drucker, 1965, p. 85). Therefore, the salmon had to be respected, and treated in a special way. Salmon had required a special ceremony; each band had a slightly different ceremony. The proper means of cleaning and cooking was revealed to Native Indians by the salmon people themselves."

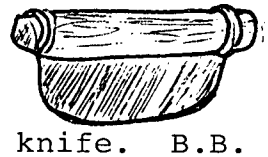
10:10-10:40 a.m. A parent resource person who is a Kwakiutl fisherman agreed to share with the class his experience gained at sea since he was 11 years old. He discussed traditions that he could remember and said that once he saw elderly fishermen saying prayers before going out to sea. He discussed

the various ways of catching salmon, and the required equipment. He spoke of a typical day: starting time, weather, jobs on the boats, what had to be done before setting out to sea, and what happened while out at sea. "I'm still learning about work as a fisherman," he said. He spoke of the varieties of fish, and life at sea.

Team Work: After the first 15 minutes, each team moved up to the next station for the next 15 minutes, and so on.

(10:40-10:55 a.m.)	1.	Parent fisherman	Falcons
(10:55-11:10 a.m.)	2.	B.B.	Lions
(11:10-11:25 a.m.)	3.	Teacher aide	Thunderbirds
(11:25-11:40 a.m.)	4.	Classroom teacher	Eagles

Station 1. Netting. Parent fisherman. Each member of the team used the shuttle (or needle) to mend the net. Lou discussed each item of fishing equipment shown on a chart: halibut hooks, cod hook, gaff hook, leister, cod lure, herring rake, dip net, weight, shuttle, float, pile driver, fish lines, club, knife, and anchor. He demonstrated how to use the shuttle to make netting.



slate knife

Station 2. Slate knife. B.B. Students examined a fish knife from the U.B.C. Museum of Anthropology. The steps in making a slate knife were demonstrated. B.B. began with shaping the slate blade and demonstrated how the handle fitted together on one end. Each student began making a slate (fish) knife: the ends of the slate were rounded by being chiseled, and sanded, the blade end was sanded by files to achieve an edge. Wood for

the handle was cut to fit the blade with a saw. Each cut end was then sanded. The slate was placed, sandwich fashion, between the two halves of cedar and glued together. When sanding the students compared the difference between sanding with dogfish skin and commercial sandpaper.

Station 3. Fishing implements. Teacher aide. The team received three sheets of paper; one worksheet and two blank sheets of paper which were folded into eight squares each. Each square was to be labelled according to the poster sample.

Team Points: There were 4 team points for accomplishing the following:

1. Made netting with the shuttle (each member of the team).

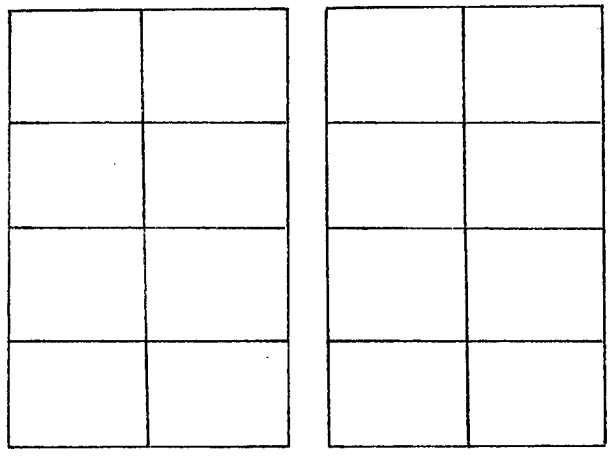
2. The team completed the fishing worksheet.

3. Each member of the team made a fish knife blade (2 points).

Sheet 1	Sheet 2
1. Southern style bent wood halibut hook	1. Small weight or sinker to hold down net
2. Northern style halibut hook	2. Net needle or shuttle for making or mending nets
3. Northern style black cod hook	3. Float used for holding up either a net or hook and line
4. Gaff hook with detachable head	4. Stone pile-driver to drive stakes into river bed
5. Leister spear head	
6. Herring rake	

7. Net used for small fish--oolichan

8. Lure for cod



Sheet 1 Sheet 2

5. Cedar rope was used for fishline

(Dried and twisted kelp used for fishlines)

6. Club used for killing fish

7. Metal knife used for cutting salmon. Ground slate before contact

8. Stone anchor used for a deep set cod line

Station 4. Fishing implements. Classroom teacher. (Same as above.)

11:50-12:20. Film, "The Salmon People." 24 min. colour. Due to the length of the previous lesson, the film was shown during the extended lesson. "This film is beautifully photographed. It tells about the Tsimshian legend of Sauk-Ai and the relationship between Raven, the hunter and Salmon woman, who became his wife. Salmon woman was the spirit of the salmon. 'Treat me with respect,' she said. Salmon gave the Raven strength and he was successful at hunting. You will see Indian fishermen gaffing fish and Indian women preparing fish for smoking, and working in a cannery. You will see a dance ritual performed against the backdrop of carved totem poles, masks, and Indian music. In the old days, the salmon was treated as a 'Holy guest.' One wonders whether, if we treated the salmon with respect today, the salmon would be disappearing the way it seems to be."

Evaluation

The objectives for the lesson were achieved and the lesson proceeded as planned. However, I felt exhausted when it was over. I made the bannock the night before the lesson and early in the morning, the day of the lesson, I baked the salmon. The morning of the lesson, I went to the Museum of Anthropology to pick up the fish knife and to get the piece of dogfish skin. I then went to the N.F.B. to pick up the film, and then to pick up the guest and his equipment.

I think that in the earlier lesson I had tried to introduce too much information in too short a time. In introducing the fish lesson, I served the salmon and bannock. During the introduction, as soon as I saw attention wandering, I moved into the section relating to the parent fisherman who had an abundance of visual aids--nets, rings, weights, needles, twines of different sizes and buoys (floats) and the students were silent as they watched and listened to him. He was nervous at first, but soon with ease he described the life he knew as a fisherman. The students sat without moving or speaking for fifteen minutes. When he discussed the five types of salmon, he referred to a poster that I had made. He did not, however, discuss the mounted fishing worksheet sample as thoroughly as I had hoped he would. He knew contemporary fishing but when he looked at the poster which illustrated traditional fishing equipment, he did not feel competent to discuss traditional fishing which utilized natural materials and basic skills. All of the sixteen objects on the worksheet had contemporary equivalents which were used by present day fishermen. He spoke with authority about the net

and the needle. The film seen at the end of the lesson featured the killing of fish by gaffing. I demonstrated using imaginary objects, how the pile driver, leister, and herring rake were used. The students remembered seeing the halibut hook during the pre-test, so they were able to see similarities between the design of hooks: cod hook, and northern and southern halibut hooks. They found the picture of the fish club difficult to understand since it looked as if the hand had a ball in it. All of the teams did the fishing worksheet and all of them did it correctly. I had a sample poster for them to refer to. Two students on one team continued to work on their team's worksheet during the film.

The guest used the blackboard to draw a diagram of a fishing boat, the net, and the beach so that the students could understand more clearly how the nets were set out. He mentioned the sea anchor, purse lines, headlines, and jobs that men had on the fish boats; skiff men, and tie up men. When some students in the back of the classroom began moving about and bothering other students, I suggested that we break into teams. One team (Falcons), had been listening intently so they were first to go to netting station. The Lions had been quiet and cooperative so they came to the table to work on slate for the fish knives, and the remaining teams worked on their fishing worksheets. One student quickly left the netting group during his team's turn, saying, "If I can't take the net home, I'm not going to do it." He was one of the very few who weren't happy and excited by the day's activities. Another student who had been pinching those around her during the presentation,

immediately settled down when she began working on her slate knife. It was satisfying for the two sons of the resource person to see their father in the classroom, teaching a skill with confidence. They were particularly serious about their work that day.

During the making of the slate knife, it was important for the students, when filing the blades for their knives, to have a fish knife to examine. The students learned by watching how I handled each tool, looking at the finished product, and then working on their own blades. The students worked with determination and, as several achieved an edge, it spurred more on, since they realized that it was possible despite the fact that their slate was thicker than the slate on the sample knife. Those students who had been frustrated and bored in reading and arithmetic worked hard to complete their slate blades for their knives. Making a fish knife that was used traditionally by Indian people gave extra incentive and provided added enjoyment. Several of them said, "Can I take this home?" "Can I keep this?" "I want to take this home to my mom." The students told me what the knife was used for without my asking. I had told them that it was for cutting up fish; they later told me that it was for removing scales too. The making of a fish knife took more than one lesson. Since each team had less than fifteen minutes, I told them that they could complete their knives next week, during the lesson on wood, by adding the wood to the handle.

On the Fishing Worksheet, a number of objects on it were incidental to the lesson. The objects which were directly

related were: the net, the weight, and the needle. While the net in the picture had been made out of nettle, the two contemporary nets in the classroom were made out of sisal (rope) and nylon. The fish knife should have been included on the worksheet along with some of the items that the parent brought to the classroom.

It was difficult to coordinate the time required to complete the work in the three areas. The slate corner took the longest and the worksheet and the netting areas needed to be closely watched since some of the students avoided work involving writing on paper and mastering new skills. I wanted to make sure that everyone had a turn learning how to use the netting needle under supervision. Some of the Thunderbirds were reluctant to move from the slate to netting. Some students avoided what was not important to them, regardless of their team and this became apparent to their team members. Consequently, at the end of the three week period several students wished to be on other teams.

When working with teams and tools, three stations was the maximum that could be handled given the tools available and the supervision required. I indicated that the following week, those that had not worked on their blades should be the first to come to the slate table. The speed that the students worked varied widely in the classroom and some students needed much longer to complete a project than others who worked quickly and, at times, incompletely.

The lesson ended with the film, which the students and the guest enjoyed immensely. The film was altogether suitable for

the class as it combined traditional and contemporary life, and fitted well into the theme of the lesson. The inclusion of a transformation mask tied in with a lesson to follow on mask making.

To Native Indian people, from the time of the ancestors to the present, the relationship with the salmon had been a spiritual as well as a material one.

The students were told that at the end of the lesson the totals for the teams would be added and the winning team, to be announced on Monday, would go that day for hamburgers. The student teams had 4 possible points to earn so since all of the students in all of the teams completed the assigned work, all teams received 4 points. The team points were totalled at the end of the fourth lesson and the winning team was announced the following week.

Fishing Implements of the Northwest Coast

Worksheet

LA 9250A

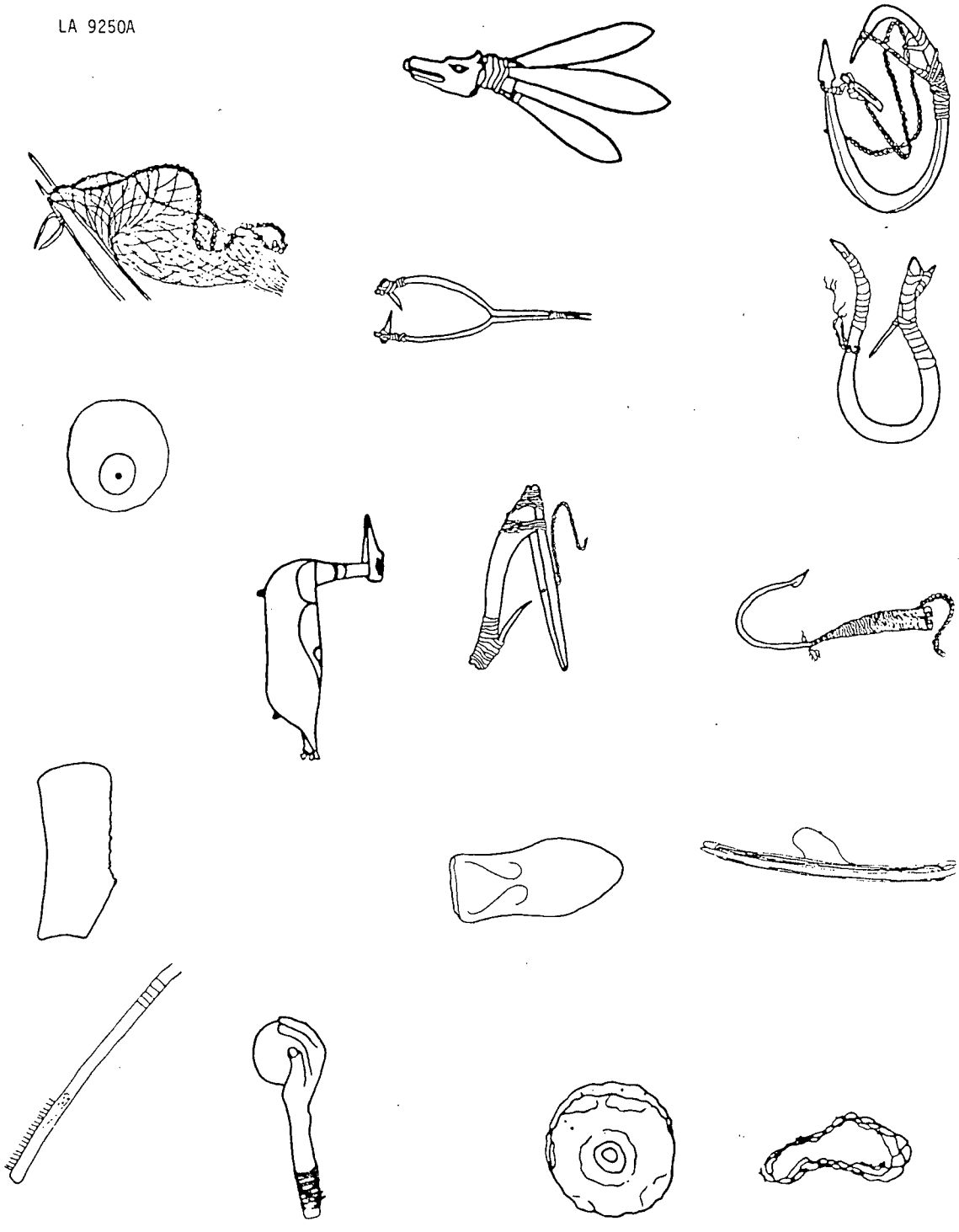


Plate 12. Using a "D" adze on yellow cedar

Lesson 5. The Cedar Tree

Objectives

To introduce the students to red and yellow cedar; to learn about the differences between them, and to learn about the four parts of the cedar tree: withes, bark, roots, and wood.

Resources

Vancouver Museum - soapberry spoon

U.B.C. Museum of Anthropology - "D" adze, "elbow" adze, three carving knives, cedar bark, cedar plank.

Materials

Hilary Stewart's Cedar Tree drawing, xeroxed (with permission) for each student.

Four large sheets of paper, one for each team.

Slate tools, saw, bondfast, sandpapers, files for fish knife.

Yellow cedar, red cedar blocks of wood.

Paint, crayons, pens, felts, glue for booklets.

Method/Organization of the Classroom

1:00 p.m. Introduction. The field trip to the beach and forest was reviewed. The relationship between fish (introduced in the previous lesson) and wood (with emphasis on red and yellow cedar) was discussed.

"During our trip to the beach, one student told us that

one of the changes during the past 800 years was the shrinking of the forests. The great cedar trees that were used for totem poles and dugout canoes have become fewer. Why were the cedar trees so large?" (the rainfall of autumn and winter nourished the forest and the trees were mature trees which had never been cut).

The properties of red cedar:

1. The wood splits straight so it was ideal for house planks.

2. The resin, phenol, acted as a preservative in the wood even after the tree was cut down. "Who can remember, from the time-line sheet studied in Lesson 2, the age of the oldest artifact made out of cedar?" (3,000 B.C.).

3. Red cedar is considered mature at 100 years old.

The properties of yellow cedar:

1. It has a fresh aromatic smell.

2. It doesn't split as easily as red cedar. It is more dense.

3. It doesn't have the preservative, phenol, in it.

4. It takes 200 years to reach maturity.

Demonstration of the hammerstone and wedge. The hammerstone was picked up from the beach during the field trip, and the wedge was borrowed from the Museum. "Now I will show you how to use your hammerstones with the wedge to split off a piece of yellow cedar long and wide enough for a soapberry spoon."

Cedar worksheets. Each student was given a cedar worksheet. Four large blank pieces of paper were taped to the wall.

Each sheet represented one category on the cedar worksheet: withe, wood, root, and bark. On the worksheet there were spaces for each of the four categories, and pictures with labels of each part of the cedar tree. The students were questioned as follows: "Under which category would we put the plank houses?" (wood). "Where would we put the canoe bailer?" (bark). We read aloud together the prayer at the bottom of the worksheet. Each team was given lined paper and blank paper for the prayer and illustration. Each of the teams chose one part of the cedar tree and was given a large piece of paper to draw and label the items made from that part.

Team Work: After the 20 minute introduction, teams went to stations.

(1:30-2:15 p.m.)	1.	B.B.	Lions and Falcons
(2:15-2:50 p.m.)	2.	Classroom teacher and Teacher aide	Eagles and Thunderbirds

Station 1. Slate.

1. Blades to be completed first.
2. Red cedar handles sanded and glued to fit the slate blade.

Station 2. Splitting yellow cedar, worksheets

1. Worked on cedar chart pictures and labels.
2. Prayer to the cedar tree and group illustration.
3. Split yellow cedar for soapberry spoon.
4. Teams worked on Sea, Seashore, and Forest booklets.

Team Points: The students had to decide how to divide up the work in their teams; which students would write the prayer, which students would work on the illustration of the cedar tree,

and which student would work on the one category that they had chosen.

(2:50 p.m.) Voting on work. Allocation of team points.

Did each team member complete:

1. Fish knife
2. Cedar chart pictures, labels
3. Cedar prayer, illustration
4. Booklet
5. Yellow cedar split by each team member
6. Clean-up. Extra points

Clean-up Schedule

1. Thunderbirds - clean slate table.
2. Eagles - clean yellow cedar corner.
3. Falcons - clean booklet table.
4. Lions - clean floor, sink, bathroom of paper.

Evaluation

During the introduction to the lesson, reference was made to the salmon and cedar through review of the field trip. After I demonstrated splitting yellow cedar (which was difficult since the cedar was as hard as stone), I passed the job over to Mr. L.T., the Native Indian student teacher who had been assigned to the classroom for practice teaching three days earlier. He sawed the pieces into manageable sizes for splitting. He supervised all students who split the cedar for their spoons. The slate table was crowded with the Falcons and Lions finishing off their fish knife blades. When students finished the blades

they went over to the wood table to saw off pieces of wood for the handles of their knives. It meant that there was a lot happening; the students were kept busy and the four adult supervisors found themselves doing several things at once. I had to watch closely the students sawing because some, despite being given complete instructions, were reckless with tools. One boy, upon being told to watch his hand, said, "I'm tough, I can take it."

Prayer to a Young Cedar Tree. I read the prayer (from the chart) which the students had first heard during the field trip to the forest. The cedar worksheet included the prayer. Each team was assigned to write the cedar prayer and on a separate piece of paper draw what they thought were the most important uses of red cedar. Two teams wrote out the prayer, but none of them completed the picture due to lack of time.

Sea, Seashore and Forest Booklets. While I had told the teams to complete the booklets, I did not set out the materials for the students soon enough, so the students did not complete their booklets.

Cedar Worksheet categories. I used the cedar worksheet to make a heading on each of four pieces of chart paper. Each team was given one to complete, using the cedar worksheet for reference. Three out of four teams completed one of the categories and illustrated it. The fourth team, the Lions, were uncooperative and did not finish.

I tried to get some suggestions about criteria for points for completed work. The students were good at suggesting reasonable allocation of points for each piece of work but, when it

came to thinking about what a good finished product should look like, they seemed uninterested. I think this is because they haven't had the opportunity to establish standards of this kind.

Surprisingly, more work was actually completed than seemed apparent during the lesson. All of the students present completed their fish knives; most of them cut a piece of yellow cedar to be used to make soapberry spoons for the next lesson.

I spoke to one student about the picture her team would make, showing what they thought was the most important use for cedar. She said, "Where is there something to copy?" I told her to look at the cedar worksheet. Some students found it difficult to draw using their imagination and they felt happier if they could copy something because they aimed for realism.

After the students had been working on their projects for 1¼ hours, I noticed a breakdown in their interest and concentration. They needed to be guided from one activity into the next. Once the Falcons and Lions had completed their knives and split yellow cedar, they were not interested in doing the cedar prayer or the cedar worksheet. The team format, where groups of students worked together at tables or in the corner on a specific project, seemed to encourage those not directly involved to wander aimlessly about despite the fact that their team had work to do.

The junior high school class next door was stretching deer hide outside our classroom and before long some of our students were going outside to watch. My class could not join the class outside because their teacher was busy with his own students.

Perhaps we should have all gone out, had a look, found out what was happening, and returned.

Four students worked busily notwithstanding all of the confusion of the latter part of the lesson. Six worked sporadically and two undertook passive resistance by sitting quietly and doing little. Two of the students were absent and seven refused to do any reading or drawing.

Classroom Behaviour:

1. The students did not read instructions posted for team work.

2. They did not listen to verbal instructions and repeatedly asked for clarification.

3. They became disturbed by change in routine.

4. They became restless after one hour of activity, no matter how interesting. They needed changes in activity every 25 minutes.

5. They did not move easily from one activity to another; they often had difficulty settling down. If the teacher was not present to direct transition, they did not make it on their own.

6. They needed activities that did not require very much reading, or they became discouraged and stopped reading. When working with tools, they needed close supervision. Although they did not injure themselves, they could have damaged the tools.

7. They required activities that were interesting, but did not involve very much explanation: challenging, but not too difficult. Within a three graded classroom, with a range

in academic ability, it is very difficult to prepare work based on individualized programmes.

The difficulties that I had in this lesson were perhaps owing to special circumstances: the team complexion had changed because four students had traded places; the classroom teacher had to leave the classroom for the afternoon with a student; there was a new person in the classroom (Mr. L.T., the student teacher). The class next door was doing something that seemed interesting and, once the students in my class who don't enjoy reading, writing, or drawing had completed what they thought was fun, they mentally packed up. Most of the students who found it difficult to work were on the Lions team. It was obvious that working to earn points for the team was not something that interested them. They don't think in terms of long range objectives, or team work.

Group activities that involved discussion, planning, and agreement between members was difficult for the class. The teams were far from cohesive. Yet, to my surprise, when I read out the clean-up schedule, the students scurried about in a frenzy of activity. Each team earned points for the clean-up. Two students even swept the whole classroom floor. It was perhaps a relief to do a job that they knew was preliminary to leaving for home. Or, it may have been that clean-up was a job that they could do with confidence.

This is the second frustrating lesson that I have had. Whenever this has happened, a student has sensed my disappointment and given me something that he has made. At the first lesson, a student gave me a necklace that she had made. On this

occasion a student gave me a picture that he had worked on in the corner of the classroom. They are frustrating, lovable, infuriating, and saddening. I think that some of them are so tied up in knots inside that they explode at the slightest provocation.

THE CEDAR

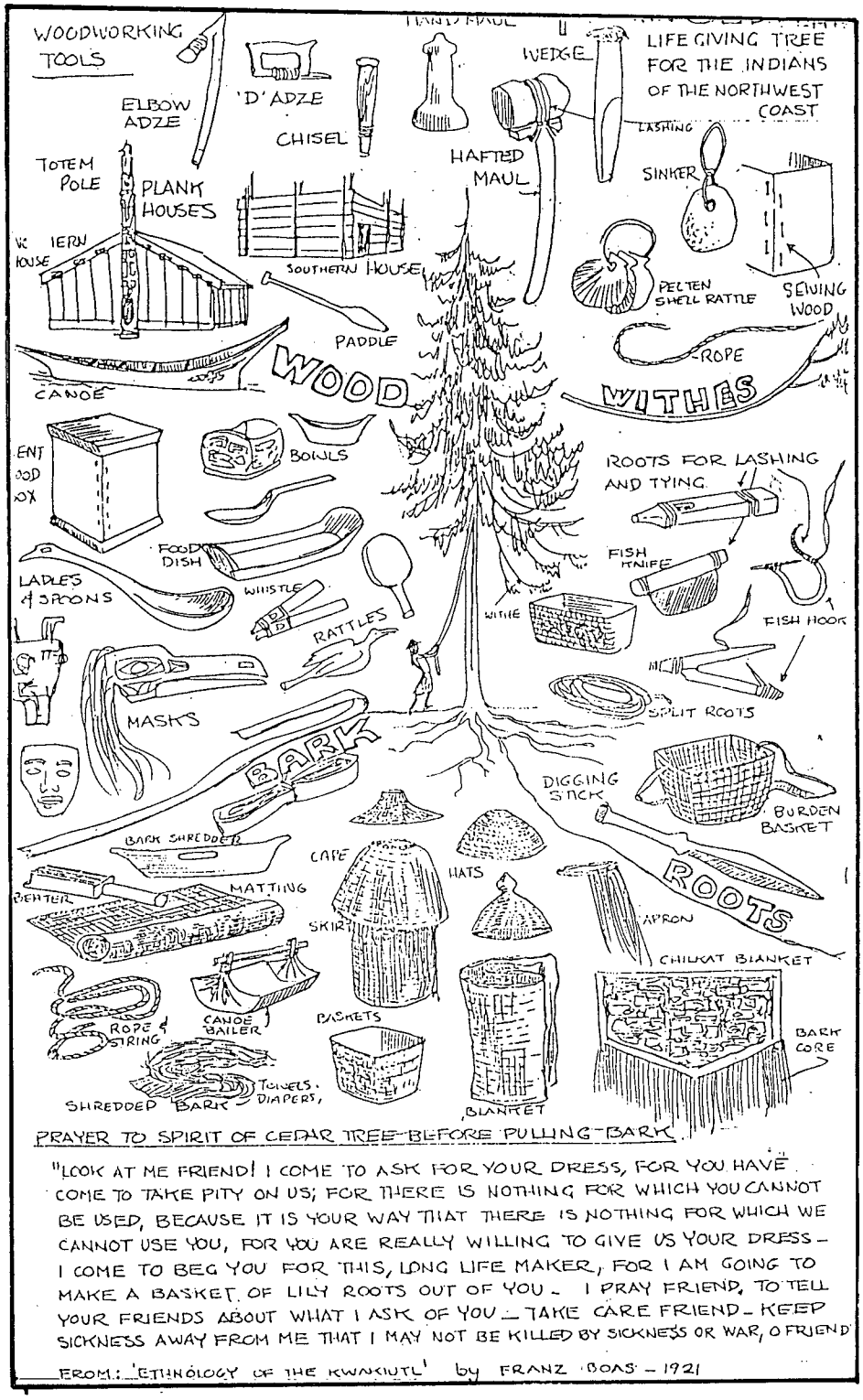


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Plate 13. Carving yellow cedar.

Lesson 6. Wood, a Major Technology: Yellow and Red Cedar

Objectives

To extend the students' knowledge of the use of red and yellow cedar in Kwakiutl Indian material culture. To learn about the differences between red and yellow cedar and the properties of the two woods. To begin to make a soapberry spoon from yellow cedar.

Resources

Parent resource person: A Kwakiutl carver.

Film: Making a Totem Pole, U.B.C. Space & A.V.

Materials

Red and yellow cedar, hammerstones, knives, sandpapers. A painted cedar platter, carved cedar plaque, and two carved cedar plaques brought from home. The following items were borrowed from the U.B.C. Museum of Anthropology: "D" adze, "elbow" adze, stone maul, wedges, and three carving knives.

Posters: B.B. prepared soapberry spoon information--Using Tools, Making Designs, Carving the Soapberry Spoon, Team Schedule, and Time Schedule. Sea, Seashore, and Forest Booklet.

Method/Organization of the Classroom

During the first twenty minutes the class remained together for a short review of questions. Students who answered the questions correctly earned a point for their team. The teams

were organized by placing a representative from each of the four teams side by side, each seated on a chair. Team members stood behind their team representative, prepared to whisper a correct answer if necessary. Only one of the four team representatives could call out an answer. A student was able to correctly answer each question.

Review: "How long ago did Native Indians make tools out of wood?" (3,000 B.C.). "What is the name of the resin that preserves red cedar?" (phenol). "What was the old Indian woman's name in the film that you saw?" (Augusta). "Name something made out of teeth?" (a pendant). "Name three more kinds of material that artifacts were made out of besides wood, shell, and stone" (bone, antler, and teeth). "What kind of fishing did our guest talk about?" (purse seining). "We saw a film about the _____ and the _____ (salmon, raven). What was the message of the film?" (If you don't treat the salmon with respect, it will go away.) "What did we make out of stone?" (fish knife). "What did we make out of yellow cedar?" (soapberry spoon).

The introduction to the lesson of the day followed, and the guest's introduction.

Team Work: Student worked at one station for 15 minutes, then teams moved up to the next station.

(2:00-2:15 p.m.)	1.	Student teacher	Eagles
(2:15-2:30 p.m.)	2.	Parent resource	Thunderbirds
(2:30-2:45 p.m.)	3.	Classroom teacher	Falcons
(2:45-3:00 p.m.)	4.	B.B.	Lions

Station 1. Using tools on red and yellow cedar. To use tools on red and yellow cedar ("D" adze, "elbow" adze, wedges, stone maul, and knives).

Station 2. Watching an experienced Kwakiutl carver. Carving out the shape of a soapberry spoon.

Station 3. Working with colour on paper. Illustrating the cover of the Sea, Seashore, and Forest booklet. Mounting, labelling samples from the field trip. Illustrating what was the most interesting on the field trip.

Station 4. B.B.

Team Points: Teams received points for appropriately using tools and for clean-up. The objective was to make a design for the soapberry spoon. Pictures of soapberry spoons, cardboard templates and sample student-made soapberry spoons (from another art class) were available for reference. When an hour had elapsed, the students came together to view the film which reviewed what they had learned about working with wood during the lesson. The spoons and booklets were not sufficiently complete to allocate points.

Evaluation

Station 1. The student teacher reported that all of the teams that came to his station had used all of the tools and that each student had understood the differences in smell, touch, and texture between red and yellow cedar.

Station 2. The parent resource person had brought two of his own carving knives to add to the tools available for the students' use. A young Native Indian male entered the classroom, a stranger, who stood beside the chair of one of the students and said, "I didn't know how to carve when I was your age; in fact, I've never learned how to carve." While he spoke the students sat carving with satisfaction and didn't say a word.

Station 3. The classroom teacher noted that the students had worked hard on the cover of their booklets and on the picture about a memorable part of the field trip. Owing to lack of time, however, they did not mount their samples.

Station 4. Fifteen out of seventeen students at least partially completed design for their soapberry spoons. I noticed that, notwithstanding the sample designs available and templates, some of the designs by the students contained asymmetrical shapes. Students who prided themselves on their drawing ability tended to draw soapberry spoon designs which were difficult to carve.

I believe that the lesson was successful because there were changes in activities every fifteen minutes, there was less oral instruction, no writing was required, and reading was incidental. Information that the students needed to know was included on a chart at each station where an adult was in charge. The art lesson of the day consisted of working with tools on wood, something that all of the students, at the outset of the programme, said they wished to do. While the students' ancestors used stone and bone knives to shape their spoons, and sanded

them with dogfish skin, the students used contemporary knives. In addition to the specific objectives which were achieved, an underlying goal of the art programme for Native Indian students, to enhance their self-concept, may have been achieved. I heard a normally disruptive student, who never has anything encouraging to say to fellow students, call out, "Way to go, S.!" when a teammate gave a correct answer during the review.

I think that in order to recognize parents' skills, it is important to use parents as resource persons whenever possible. We had, on this occasion, one parent as a resource person and one parent as an unexpected guest. Each adult brought a young child along with them.

The film, "Making a Totem Pole," worked well because it featured Mungo Martin, a Kwakiutl chief from whom several of the students are descended, who represented the traditional Indian culture of the majority of the students. The students had seen two of Mungo Martin's totem poles previously during a field trip to the U.B.C. Museum of Anthropology. In the film, Mungo Martin was at work using the same kind of tools that the students had been using minutes before in the class: "D" adze, "elbow" adze, and curved knives. Despite the length of the film and the detail it contained, the students watched it quietly with expressions of interest because of their great interest in carving, and they realized they were watching a master carver at work. The presence of two parents was an added stabilizing factor in the classroom.

I returned to the school and posted photographs taken

during the previous art lessons. I left the file folder with the soapberry spoon designs so that those students who had not finished could do so during the intervening week.

Plate 14. The Beaver

Plate 15. Skinning the beaver.

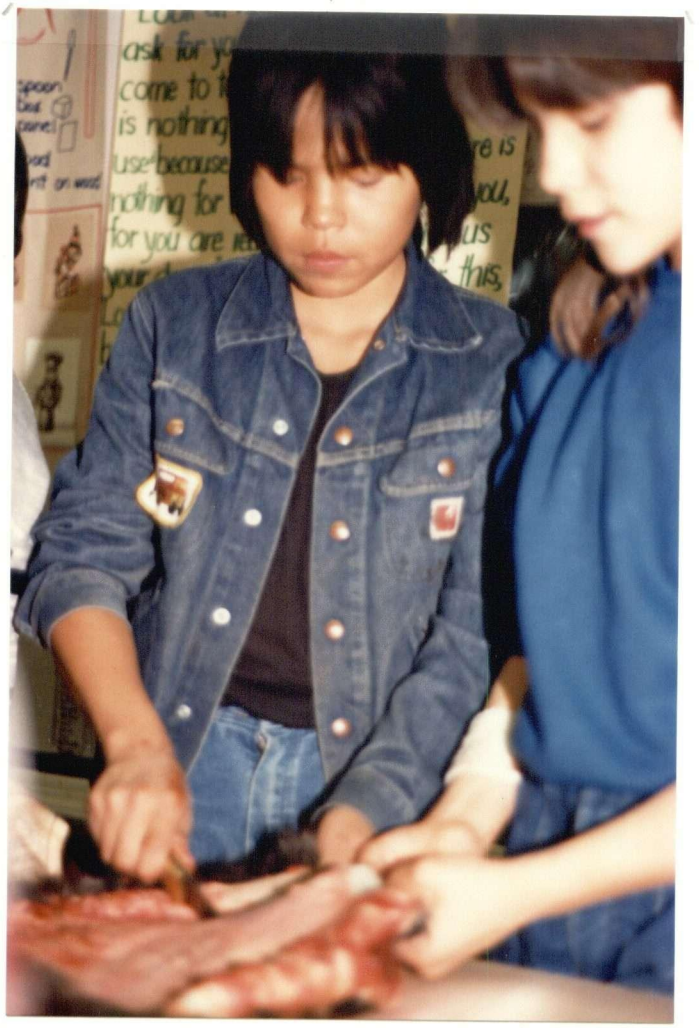


Plate 16. Scraping the skin from the fur.

Lesson 7. Beaver Skinning, Carving, and Booklet

Objective

To participate in skinning a beaver, to carve a soapberry spoon, and to work on booklets.

Resources

Parent resource person, and a Kwakiutl carver.

Film: "Tony Hunt, Kwakiutl Artist," PEMC (#VSO-0344 A2)

Materials

Carving knives, files, sandpapers, lino knives and wood-carving sets. Art materials for booklets: paint, felt pens, crayons, glue, drawing paper, brushes, and drawing pencils.

Teacher made charts: Large soapberry spoon design, soapberry spoon design worksheets.

Method/Organization of the Classroom

During the first five minutes the class remained together for a short review of questions. The team competition system of Lesson 6 was repeated. Students who answered the questions correctly earned a point for their team.

Review. "Name a tool for spearing fish" (leister). "What kind of fishing did Lou talk about?" (seining). "What did Mungo Martin carve onto the beaver tail on his totem pole?" (face). "Why is a soapberry spoon made from yellow cedar?" (yellow cedar does not have the resin phenol, which would give an unpleasant taste if put into the mouth).

The parent resource person was introduced. He had come prepared to give a complete lesson on the beaver. The students learned about the external and internal organs during the skinning and dissection, of a real, previously frozen, beaver.

Next, he led the students in a creative drama recreation of the location and killing of the beaver. He returned to the beaver and stretched the skin on a board where the students, in pairs, scraped the skin and fat from the fur. When the students left for the team work in stations, he chopped up the meat, added vegetables, and cooked stew for the students' lunch.

For half an hour the students worked at one of three stations. It was not possible for them to visit more than one station in the time because the beaver skinning took up time allotted to the art lesson.

Team Work:

(11:00-11:30 a.m.)	1.	Kwakiutl carver	Lions, Falcons
	2.	Teacher aide	Eagles
	3.	Student teacher	Thunderbirds

Station 1. Kwakiutl carver. To carve a soapberry spoon. To begin work on design if time permitted.

Station 2. Teacher aide. To complete team booklets.

Station 3. Student teacher. To carve a soapberry spoon.

Team Points: Team points for the day were for review questions and clean-up. They were added to the points for the previous two lessons.

After the half hour was up, the students came together to view the film, "Tony Hunt - Kwakiutl Artist."

Evaluation

Station 1. The carver tended to watch only those students sitting next to him. Some of the students could not find their spoons or needed another piece of wood, etc. I found that I was kept busy keeping all of the stations supplied with equipment since the storage space was at a premium and the tools and equipment had to be placed in several different locations.

Station 2. The teacher aide said that two students worked hard. Two other members of the team worked primarily on the beaver skin which held a particular fascination for them. The two girls completed their booklet cover, finished their picture, and began sorting through their plants.

Station 3. The student teacher worked with some students who had not begun a spoon, and those who had started began finishing off the carving and sanding.

The objectives of my lesson were not achieved for the whole class because of the parent resource person arriving 45 minutes late. I began my lesson at 11:00 a.m., instead of 10:00 a.m., so my planning had to be adjusted. The beaver lesson was loosely organized and students wandered around between steps in the skinning. After the beaver lesson was over, it took some time for the students to settle down. They were very excited. The older students from the classroom next door came for the beaver lesson too, so some of the students in the art programme acted up for their benefit. I had been told by the parent resource person that there would be two carvers so I planned a station for each carver, but one of the carvers had to leave after the beaver skinning. The classroom teacher was absent so

one of the most difficult students to handle, said, "I only have to do what the teacher says!" There were three guests in the classroom, so while they were viewed as resource people, the students did not view the guests as people who would curtail inappropriate behaviour. The guests did not take the responsibility to monitor the behaviour because two of them did not have children in the school, and the third was preoccupied with preparation of the beaver.

It is difficult to control the arrival of a resource person unless the teacher brings that person to the class herself. I would never again plan an art lesson to follow a lesson by a volunteer. A lesson about a traditional skill such as skinning should follow, not precede an art lesson. Changes in routine excited the students and disturbed their ability to cope. The nature of an art lesson following skinning a beaver should be related directly to the experience.

Film. The film, "Tony Hunt - Kwakiutl Artist," featured Tony Hunt, a descendant of Mungo Martin. The students watched the film since they had heard about Tony Hunt, and they liked films about carvers and carving. Several students, however, had to be spoken to about their talking, moving, turning, and twitching.

The class ended with beaver stew being served for lunch.

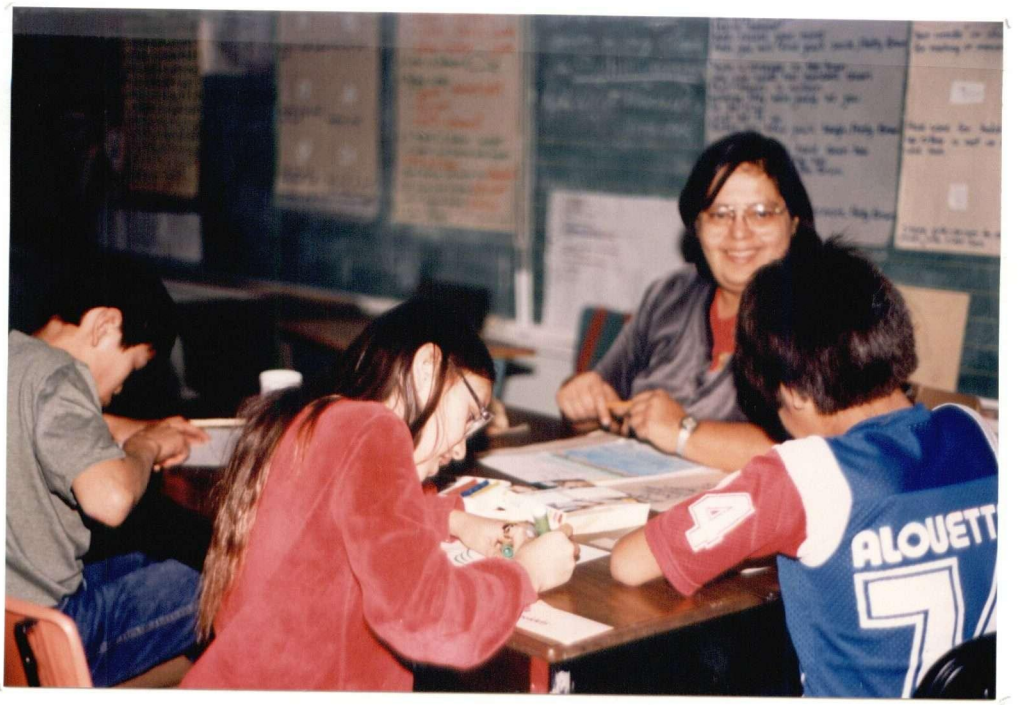


Plate 17. Working at a station with the classroom teacher on booklets.

Lesson 8. Picture Making

The planned art programme consisted of a series of lessons connected with and following one another in a logical order. My plan was to introduce weaving in Lesson 8. However, unforeseen circumstances forced me to choose to either cancel the art lesson until the following week, or to adapt the situation to the class' needs. I chose the latter course.

The class had been swept by a wave of hysteria instigated by one female student, and taken up by four allies, all of them female. I was told about the situation by the classroom teacher the night before I was to teach the art class. Apparently the students said that there was a haunted house not far from the school, and that they had seen a skeleton at the window, heard moans, felt the ground move. The entire class went to the house at recess, at lunch time, and after school, with the result that the hysteria spread throughout the class. During this period the classroom teacher was away from school, sick. The principal of the school was consulted; the police were called in. They went to the house. There mattresses were discovered in the basement, along with evidence that someone, or several persons had been living in the house. The house was then boarded up and was declared out of bounds for the students. When this occurred, I had been in New York visiting the Kwakiutl collections in the Museum of Natural History and the Native American Museum.

Objective

To share my trip to the collections in the New York museums.

To use picture making to diffuse the fear the students had of what they saw or thought they saw at the haunted house.

Resources

Film: "Salish Weaving," from the Provincial Education Media Centre (PEMC).

Materials

Large and small pieces of drawing paper. Felt pens, crayons, paint brushes, paint, drawing pencils.

Method/Organization of the Classroom

The class was together for the first half hour, during which team points for work completed during the previous lesson and during the week were totalled and the winning team was announced. So that the other teams would not feel discouraged, I said that the next time we would look at the team points of the most improved team.

I told the students about my trip to the Kwakiutl sections of the Museum of Natural History and the Native American Museum. I spoke of the artifacts I had seen there, made by their ancestors. I told them that the Education Coordinator of the Native American Museum said that some of the artifacts would be returned to the Kwakiutl museums at Cape Mudge and Alert Bay.

I then turned to the haunted house, with a view to having the students draw pictures of what they had seen by talking to

the students about what I had heard had happened. I said that sometimes we are frightened by something that we think is going to harm us. "Once, long ago, I had fallen asleep on the bed. I was alone, and when I awoke I saw that it was dark and something had awakened me. I heard a door slam with a bang downstairs, and my cat came running into the room and jumped up onto me. It was summer, and there had been no wind so it couldn't have been the wind. My heart pounding, I walked downstairs holding the cat for protection, turning the lights on as I went. When I reached the basement, however, I realized that the cat must have pushed against the door which made it slam, and frightened her. There could be no other reason." I drew my picture on a piece of newsprint with felt pens, discussing the placement of the central character (me), the size, the shapes and colours that I would choose.

I then said I wanted them to draw pictures of what they had seen. The students were given the choice of doing their pictures in teams on a large piece of drawing paper, or on smaller paper with a partner or, if they preferred, alone. They were told to pretend that they had come home after visiting the house with the other students, and that when they opened their mouths to tell their mothers about it, the words wouldn't come out. So, because "you really wanted your mom to know what had happened, you had to draw a picture to tell her about it: what you saw, heard, felt."

During the last half hour of the class the students watched "Salish Weaving," a film about weaving, from shearing the sheep to wall hangings.

Evaluation

As I had expected, the class was distracted. Most of them were interested in seeing which team would win, but the students who had difficulty settling down to work were on the two teams that had not yet won. One student said that his team would "never win." The students were interested in hearing about the trip to the museums and of the artifacts made by their ancestors. When I told them that at the end of the period I would give each of them a pen from the United Nations (I had purchased the pens at the U.N. building), they brightened and a few of the students said that they would remind me so that I wouldn't forget. (They reminded me several times.)

I had thought that if the students faced their fears squarely in a picture making exercise, it would make the experience seem less unsettling. I had misjudged the level of hysteria in the classroom. They seemed uneasy and took a while to begin drawing. One student said, "We've talked about it, isn't that enough?" Two students said that they would rather write about it. The team that won worked on a picture together. Of the 17 students, two students did not complete their pictures and one of them threw the picture that she had done into the waste basket.

I had limited success in dealing with the hysteria through picture making. The class had reached a low point in morale and behaviour. The classroom teacher found it necessary to call in the Native Indian consultant to find a solution to the many problems that had beset the class during the year. At the end

of the class one student left crying, and I later found out that he had been punched by another student and that a felt pen had been jammed up his nose by still another student. He has withdrawn from the class.

The students were generally unsettled during the film. It was, however, probably the only activity they were capable of handling at that time. The film supplied the first step in the preparation of wool for weaving by showing a Native Indian couple, the man engaged in shearing their sheep, the woman collected the fleece, combing it into bats and spinning it. The film was a good introduction to the lesson to follow, in which the students would spin raw fleece using a spindle whorl. The students identified with children shown helping their mother collect flowers and lichen for dyeing. The film was an effective teaching vehicle because it featured a Native Indian weaver who told the story of the preparation of wool in her own words. At the end, one of the boys said that the film was "boring." Another boy, however, told me with excitement that his grandmother had taught him to spin on a spindle whorl, and that she had also taught him to weave. Coast Salish women traditionally spun wool using spindle whorls.

It was a difficult, exhausting class. The only alternative would have been to cancel it altogether. I had thought that it would be tough; it was.

Plate 18. Using the spindle whorl to spin fleece.

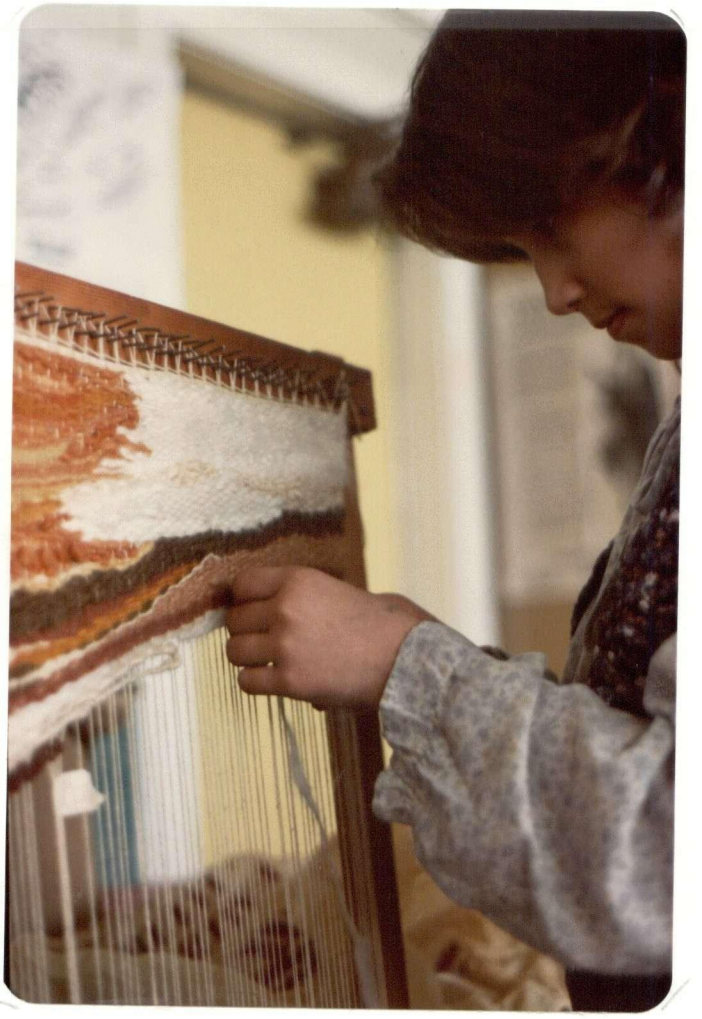


Plate 19. Weaving on the large loom.

Plate 20. Weaving on the large loom at the station with a parent resource person.

Lesson 9. Clothing Technology: Weaving-Wool and Soapberry Spoons

Objectives/Aims

To complete the carving of and the designs on the soapberry spoons.

To introduce weaving.

Resources

Film: "Salish Weaving," from Provincial Education Media Centre (PEMC) (#VSO 280, 1978).

Parent resource person.

Books: Gustafson, P. Salish Weaving. Vancouver: Douglas & McIntyre, 1980; Hawkins, E. Indian Weaving, Knitting, Basketry. Seattle: Hancock House, 1978; Wells, O. Salish Weaving. Sardis: Oliver Wells, 1969.

Materials

For soapberry spoons: carving tools for finishing the spoons, carving designs, sandpaper.

For weaving: large loom, two small looms, wool, fleece, cardboard looms for each student, wool for warping, dyed wool, spindle whorl, and my own weavings: large wall hanging, sculptural weaving, and a small wall hanging.

Charts: B.B. designed. Warping the loom, vocabulary chart, weaving wool, four station charts, Salish weaving instructions, pictures of weavings.

Method/Organization of the Classroom

(1:00-1:30 p.m.) Introduction to the lesson of the day with a review of vocabulary introduced through the film "Salish Weaving," seen at the close of the previous lesson: warp, shearing, combing, teasing, carding, weaving, spinning, dyeing, Chilkat blanket, Salish loom, spindle whorl. The vocabulary was also included on the weekly spelling list of words.

The class remained together for thirty minutes to consider the following questions: the same team competition structure was used.

1. "What were the steps in preparing wool from the sheep to the loom?" (shearing, teasing, combing, spinning, mordanting, and dyeing).

2. "Why did Native Indian people weave their clothing from cedar bark, mountain goat wool, and dog hair?" (cedar bark was plentiful throughout the Coast; mountain goat wool was, however, scarce; hair from white dogs was obtainable only from the Coast Salish people).

3. "What useful objects were made out of cedar bark?" (hats, capes, mats, screens, skirts, baskets).

4. "What special blanket was made by Kwakiutl people for chiefs to wear?" (Chilkat).

Team Work: All of the students were then asked to come to the demonstration table. There they saw three different types of weavings: one large wall hanging, one sculptural weaving, and a small wall hanging. These illustrated for them the variations possible in weaving wool. The students were told to

continue work on their soapberry spoons and their designs if they were not yet complete.

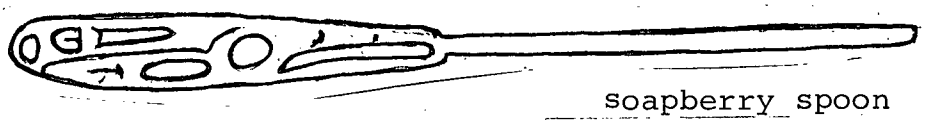
The students were shown the spindle whorl and how it was used to spin carded fleece into yarn. They were also shown the large loom and how to start a row of weaving. They were given a supply of dyed wool.

A small cardboard loom was warped up so that they would know the process. The diagram for the students to follow was put on the wall.

Team Work:

(1:30-1:50 p.m.)	1.	Classroom teacher	Lions
(1:50-2:10 p.m.)	2.	B.B.	Falcons
(2:10-2:30 p.m.)	3.	Parent resource	Eagles
(2:30-2:50 p.m.)	4.	Teacher aide	Thunderbirds

Station 1. Carving soapberry spoons

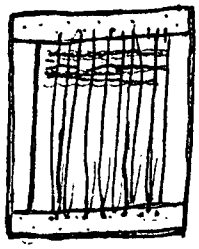


soapberry spoon

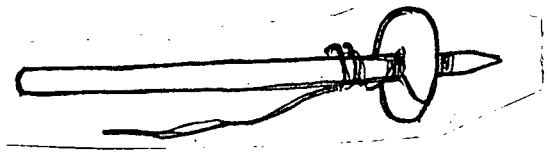
Begin design for paddle.

Station 2. Learning to use the spindle whorl.

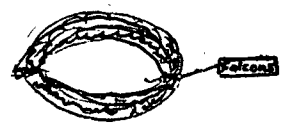
Carded fleece spun, tied into circles for washing.



large loom



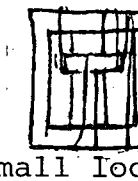
spindle whorl



spun fleece

Station 3. Weaving on the large loom. Each team weaves a band of colour.

Station 4. Warping up a cardboard loom and then weaving on it. Each student follows the example on the diagram, then weaves the first two rows with the same wool as the warp. Weave rows of colour with provided wool.


small loom

Film: (2:50-3:10 p.m.) During the last fifteen minutes of the class, the students watched a film called "Magic Knives." The film was of a Kwakiutl legend illustrated with traditional, carved masks. The masks dominated the myth; they seem to have a life of their own. The fifteen minute film was an introduction to the following lesson on mask making.

Evaluation

The introduction to weaving was one of the most successful lessons thus far. I was able to establish a framework for uninterrupted weaving of wool. The focus was mainly on wool, but reference was made to weaving cedar bark through a poster illustrating a woven cedar cape and hat introduced during the lesson. During the introduction all of the students sat attentively, and answered questions by raising their hands. I felt quite exhilarated by the response, and it gave me an opportunity to provide the students with a good background about weaving.

I demonstrated to the class the four skills that they would be using at each station, and the students were attentive. I showed the students the finished weavings that I had made on a handmade loom using handspun, nature dyed wool. They showed great interest in them, and examined the weavings closely.

The change in the classroom was notable from previous

lessons. The following rules had been established by the classroom teacher with suggestions from the class since the previous art lesson. The behaviour of the students had reached a point where something had to be done.

1. No talking unless about work
2. No fighting
3. No swearing
4. No fooling around
5. No interrupting

Students who break a rule three times despite warnings from the classroom teacher, are sent home with a note of explanation to the parent. The student may only re-enter the classroom when accompanied by his or her parent for a consultation.

Two students who had broken the class rules had been sent home and were absent the day of the lesson.

The carving station that the classroom teacher supervised took much longer than I had intended. Carving is a skill that takes time to acquire. The boys liked to carve and preferred it to any other activity. Several of them wanted to begin on another spoon when something went wrong with the spoon they had been working on; for instance, if they cut the handle too short or split the paddle accidentally they wanted to begin again. Several of the spoons had disappeared and some of the owners decided to begin again. For these reasons, the objectives were only partially met. The spinning station that B.B. supervised was successful for the two teams that persevered. They spun lengths of wool into yarn and worked effectively in pairs. The student who had mastered the technique showed one who had not.

One student was knowledgeable about the process since his grandmother spun, dyed, and weaved. Several of the boys didn't match his enthusiasm and said, "This is for girls!" At the weaving station, the parent resource person did a good job supervising students on the big loom. She had the students each weave a section on the loom at the same time. When the next team arrived they either continued in that area or began another section. While at the warping station, the teacher aide supervised the most difficult process. The students were required to follow a diagram for warping their looms on their own, until the teacher aide could give them individual help. They tended to pull the warp threads too tight so that the heavy cardboard buckled. Each student in the teams that visited began a cardboard loom.

I was asked by the classroom teacher and the teacher aide to leave the weaving materials and carving tools behind so that the students who had not completed their weaving or spoons could do so during the week. This was the first time that they had suggested that I leave materials for the students to work on between classes. They said that, before the changes they had made in the classroom, they did not think that they could trust the students to use the materials in the manner in which they were intended. The teacher and teacher aide previously had felt under seige from the students. With improved behaviour in the classroom they felt a sense of relief and excitement about the future. It has not been an easy transition and a few students may have to leave the classroom permanently before it is possible for the rest of the students to learn

without fear of harassment. Most of the boys were more interested in weaving than carving, although several of the girls had the capacity to transfer their good eye and hand coordination from weaving to carving small objects.

The voting was left to the following lesson since not all of the students had time to complete work at all of the stations. The students would work on their projects during the week.

The film during the last fifteen minutes of the class brought the students together and served as an introduction to masks, the theme of the following lesson. The students were attentive during the short film, which was an ideal end to a full lesson.

Plate 21. Mask pulled from the clay mould.

Plate 22. Tsonokwa masks.

Plate 23. Some class Tsonokwa masks.

Lesson 10. Mask Making

Objectives/Aims

To introduce mask making and to show how it was an essential aspect of the Winter Ceremonials of Kwakiutl culture.

Resources

A Tsonokwa and Raven mask made by Parent Resource person.

Books: Baylor, B. They Put On Masks. New York: Charles Scribner's Sons, 1974; Hawthorn, A. Kwakiutl Art. Vancouver: Douglas & McIntyre, 1967; Machon, M. Masks of the Northwest Coast. Milwaukee: Milwaukee Public Museum, 1966; Malin, E. A World of Faces. Portland: Timber Press, 1978; Mason, P. Indian Tales of the Northwest. Victoria: CommCept, 1976.

Materials

For each station: clay, vaseline, a bowl, a kettle, a fork, and 20 boards. Brown paper bags to provide four layers, for each mask, of thick, coloured, medium and thin paper. Spindle whorl.

Method/Organization of the Classroom

I introduced the lesson during the first half hour of the class, by reading aloud to the class from They Put On Masks. The story is about mask making in North American Indian cultures and features the Kwakiutl Hamatsa on the cover, and contains information on Kwakiutl masks.

I showed a Tsonokwa mask I had made while I gave background information to the students. "Tsonokwa had a two-sided nature. At times she was fearful and awesome, and at other times ridiculous and stupid" (Malin, 1978, p. 66). "She was a much loved and respected, a supernatural being represented in the crests of many tribes, depicted on cedar columns, in potlatch houses, and in graveyards" (Malin, 1978, p. 66). "Tsonokwa's incredible powers, her appetite, her feeding, her feasting, the feasting of the people was representative of a society such as the Kwakiutl whose orientation was to food, the giving of gifts, and the distribution of wealth" (Malin, 1978, p. 67).

Tsonokwa, Giantess of the Woods, was covered from head to toe with a heavy coat of hair so Tsonokwa dancers wore bear suits. She had large breasts and carried a burden basket on her back to put young victims in to eat when she was hungry. On her head she wore a mask which had sleepy, half shut eyes, sunken cheeks, and protruding lips. Hair or fur is on the head and eyebrows. "All Tsonokwas are sleepy dancers and do not keep time to the music, being alternately sleepy and wakeful" (Boas, 1966, p. 182).

The two-sided nature of Tsonokwa was described on a newsprint chart in the form of review of the information that the students had just learned. From descriptions given by the students, we drew Tsonokwa on newsprint.

The modeling of the Tsonokwa mask was demonstrated and a sample mould displayed for the students to refer to.

Team Work: Each station leader gave clay and a board to

each student in the team at her station.

(1:10-3:00 p.m.)	1.	B.B.	Lions
	2.	Parent resource	Falcons
	3.	Classroom teacher	Thunderbirds
	4.	Teacher aide	Eagles

Stations 1, 2, 3, and 4. Each station worked on the same project during the whole class, making a clay base for a Tsonokwa mask.

Evaluation

The students listened with interest to the presentation about masks in general, and the Kwakiutl Tsonokwa mask in particular. They responded well to questions I asked them about vocabulary in the book, They Put On Masks. The story is about Indian masks in North America and contains a section on Northwest Coast Kwakiutl masks. The students' interest began to wane after fifteen minutes into the book, when I noticed some of the students not looking at the illustrations. One student pointed out that the allotted time for the introduction had gone by and I realized that they were eager to begin making their masks. I finished the book by showing them the illustrations and simply telling them the names of the southwest Indian people who made some of the illustrated masks. The same student showed me a picture of southwest Indian Kachina dolls which were illustrated in another book, a week later. I thought he had not been listening and had simply been waiting for a pause in the story so the class could begin their own masks. He not only had listened, but he remembered the name of the doll.

During the mask making, when all of the students were doing the same work, it was not necessary to change stations every twenty minutes. It was less disruptive to leave each team with an adult supervisor for the whole period. When each station is doing a different project or the expertise of a station leader is important to share, then it is necessary to change. Otherwise, it is a good idea to keep teams in one place.

The students' interest in making their own masks was stimulated by seeing a completed Tsonokwa mask, a partially completed raven mask, and the clay mould used to produce the Tsonokwa mask. The raven mask was painted and completed for the following lesson. The students found the mould, the Tsonokwa mask, and the chart useful for reference during the lesson, while they were making their own masks. During the lesson, I had listed qualities of Tsonokwa, drawn her, and dramatized her actions; all of this stimulated the interest of the students.

The class was a success because before it was over all of the students made a mould for their Tsonokwa masks during the class and most of them completed at least one layer of papier-maché on their masks, completing the other three layers on the following day. The students worked cooperatively and with diligence and energy.

The structure of the class added to the likelihood of success. There was an adult available for each team of students to give help and encouragement to those who often felt frustrated. The teacher aide worked with one student from another team who had given up. She had a helper at her station, a Native Indian high school student, who worked on her own mask at the

station. One student temporarily joined another team to help a friend cover her mask with papier-maché. The parent-helper was the only adult who worked on her own mask while supervising her team. This proved particularly effective; I noticed the students examining her efforts with interest. The parent resource person was also effective in quieting her team which contained several restless, noisy students. She said, "Cut it out!" when some of them began playing and giggling. They quickly subsided. She is related to several students in the class.

The structure worked well because students who became discouraged could be helped immediately, before they lost interest in the task at hand, and those with short attention spans could be assisted and encouraged to remain at the task. Students who disrupted other students by their actions could be spoken to privately, or isolated before other students became involved with them. They can work more cooperatively in small groups if they are supervised by an adult while they help one another. I suggested that two students watch another student, who is experienced with working with clay, work on his mask. This format enabled us to help students to make the transition from one stage to another. I have noticed that they often stop work after success at one stage because they are afraid that they will make a mistake or "ruin it" during the next stage. One student was reluctant to papier-maché her mask after doing a good job on the clay base. The transition stage looms as a barrier for many students.

The teacher aide told me that on the next day all of the students finished the next three layers of papier-maché on their masks. Spelling words taken from the vocabulary of weaving, carving, and mask making were left with the classroom teacher.

Plate 24. Cutting into the paddle design of the soapberry spoon.

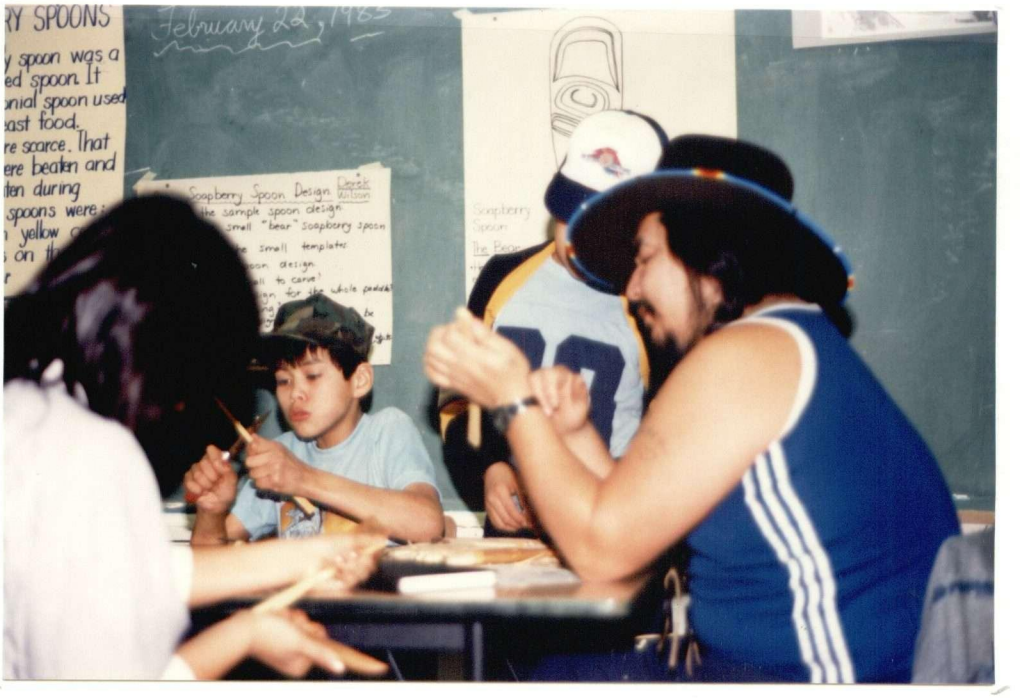


Plate 25. Carving the soapberry spoon.

Lesson 11. Mask Making, Weaving, and Carving

Objectives

To complete stage 2 in mask making.

To complete the process of weaving-spinning, dyeing, and weaving.

To complete the carving section.

Resources

Books: Kwakiutl Art (Hawthorn); Masks of the Northwest Coast (Machon); A World of Faces (Malin); Indian Tales of the Northwest (Mason); previously listed for Lesson 10.

Dye Plants and Dyeing - A Handbook (Vol. 20, No. 3). Baltimore: Brooklyn Botanic Gardens, 1964.

Carved talking stick, Tsonokwa, Raven masks, woven hat, medium Salish loom.

Parent resource people: two parents participated.

Materials

Bondfast, brushes, spinning whorl, spun wool, dyed wool, carded wool, large loom, medium loom, individual cardboard looms, onion skins, horsetails, enamel basins, wooden spoon, kettle, carving tools, alum, yellow cedar soapberry spoons.

Method/Organization of Classroom

During the first half hour the same format for review was used as in the previous lessons. Each team chose a representative (different for each review). I asked oral questions on

previous lessons, and drew pictures on the blackboard which they identified aloud.

Review:

1. "What is the resin called that is in red cedar?" (phenol).

2. "Where did the spoon that we made get its name?" (soapberries).

3. "Name a Kwakiutl chief" (Mungo Martin).

4. "What did you learn that beaver's teeth were used for?" (carving).

5. "What is the word Chilkat associated with?" (blanket).

6. "Name the supernatural spirit that is the symbol for feasting" (Tsonokwa).

7. "Name something made from cedar withe" (sinker, hafted maul).

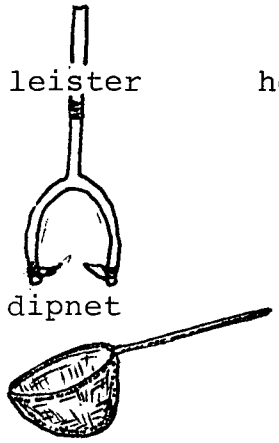
8. "We said a prayer to two important spirits in the lives of Kwakiutl people. What were they?" (Salmon, Cedar).

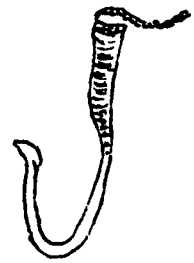
9. "The oldest known artifact, 3,000 B.C., is _____" (beaver teeth).

10. "Name five plants found in the forest in winter" (fern, blackberry, oregon grape, moss, lichen).

11. "Name sea life found at the beach in winter" (kelp, seaweed, oyster, clam, mussel, crab).

12. "What are these?" (Drawn on blackboard by B.B.)





13. "The oldest artifacts were made out of six natural materials. They are?" (wood, bone, horn, stone, antler, teeth, shell).

14. "Name the four parts of the cedar tree that was used" (wood, roots, bark, withes).

I read the Tsonokwa myth and drew the supernatural spirit on the blackboard with suggestions from the students.

<u>Team Work</u>: Students worked in six areas: carving, spinning, weaving on small and large looms, dyeing, and gluing masks.

(1:40-2:00 p.m.)	1.	B.B.	Thunderbirds
(2:00-2:40 p.m.)	2.	Classroom teacher	Eagles
(2:20-2:40 p.m.)	3.	Parent resource	Falcons
(2:40-3:00 p.m.)	4.	Parent resource	Lions

Station 1. Completing soapberry spoons. Carving or painting designs. Spinning.

Station 2. Weaving on small loom. Weaving on large loom.

Station 3. Gluing papier-maché mask inside and out.

Station 4. Spinning, washing, dyeing wool. Washed, spun wool placed in alum mordant (makes wool receptive to dye), then wool placed in dye bath of horsetails.

Team Points: For voting, each team was asked to choose their best samples for each of the six categories (carving, spinning, weaving on the large loom and on the small Salish loom, dyeing glued mask. Five points were allowed for each sample, with a total of thirty points. Team totals were added up at the end of the lesson and the most improved team was to go to McDonald's. The most improved approach was used because one team was strong and there was a risk that they would keep winning. The second most cohesive team won once and I thought that the two teams that hadn't won could be encouraged by the most improved idea. They did not seem to think that it would make any difference.

Evaluation

The review method was successful again: each team chose a new representative. The students found the format fun and listened to the questions and watched the drawings that they were to identify with interest. No one could identify the gaff line or halibut hook. The teams were able to answer three-quarters of the remainder of the thirteen questions.

The students listened carefully as I read them the Tsonokwa myth. Based on the myth, I drew Tsonokwa on the blackboard. It was an effective review because the students were required to use different types of clues to give the correct answer. They had to listen carefully to questions and to the myth. They had to look for visual clues in the pictures, and they were encouraged to think of Tsonokwa in terms of the dramatization which

they saw the previous lesson. Associations between information and how it was learned were given during the questioning. For example, when remembering what plants grew in the forest in winter, I told them to imagine that they were back in the forest, and the students remembered a few more plants.

The objective of the spinning and carving station was successful for three out of four teams. The objective of the carving was more difficult to monitor as some of the students had finished their spoons during previous lessons and had taken them home, some spoons had been "lost," some had been broken, and some were still being carved. At the end of the lesson each team had to choose the spoon that best met the criteria decided on for soapberry spoons. It was an interesting process since some of the team members found it difficult to make a decision between spoons. A Native Indian high school student present in the classroom was appointed to allocate the points for the spoons, which seemed to satisfy all of the students. The weaving station had some success because some of the students liked to weave and continued on their weaving. Some of the boys did the minimum weaving on their small looms. Each team chose a sample of weaving from the small looms but few of the students worked on the large loom in the time available. The students worked hard gluing masks at the gluing station and dyed all available wool at the dyeing station. By the end of the period, all of the students had applied glue both inside and outside their masks. The horsetail dyebath was used by two of the teams. One team spun their wool but could not dye it until it had been washed. Another team did not spin their wool earlier, so they

could not dye it until it had been washed. The fourth team did not spin their wool at all. The horsetail dyebath, a traditional dye used by Native Indian weavers, gave the wool a light greyish green colour.

The students enjoyed change, but within a framework. They could relate to work they did as part of a team evaluation only after several experiences with the process. The team that won the team competition was a team in which four out of five students had behaviour problems in the classroom. When their team won they could not believe it. Their team did well during the oral review questions and, when it appeared as if they had a good chance of winning, I saw team members paying more attention to instructions. They asked me about the next steps and seemed more concerned with the outcome than ever before. For some of them their pattern of behaviour was to pay no attention to what did not seem important. When their team earned some points it began to look as if some effort would pay off. What was required was getting them involved in doing something that they could do, and they didn't mind doing. What was not said to them had a new importance since it related to their decision that they each privately (I suspect) made with themselves. There was not a great risk of no pay-off for the effort, since they had already achieved a higher score than teams that might have gotten even higher scores, and it was worth it since they liked going out together to McDonald's. They knew that the work could be done and they did not have negative feelings about doing it.

During the trip to McDonald's, it was interesting to see the students out of the classroom. The two girls in the team

were noisy and seemed to be lacking self control. They brought attention to themselves in the restaurant by speaking and laughing loudly. They egged each other on and seemed to be competing with each other for being the most outrageous. After eating, I drove each student home and I had the opportunity to meet the mother of two of the boys, who seemed happy about this. I met the younger brother of another student that we picked up from daycare.

The next day was the last day of school before Easter, so I brought chocolate Easter eggs to school for an Easter egg hunt. The older students from grades 8, 9, and 10 had to be restrained from hunting for eggs. I took three students for lunch after class. One of the students from the team trip the day before (she decided not to come that day), and two students from the fourth team that hadn't won at all. They were the only students from the team present that day, and they were the two that had worked hard despite two uncooperative teammates. We all enjoyed the lunch and when I dropped them off at home, I felt glad that I had had a chance to see these three undemanding members of the class who never complained or brought attention to themselves.

When I thought back on the lunches with the teams of students, I realized that they had just begun to see me as a person who was not simply the "art teacher." In the car, one student started each sentence with my name to keep my attention. The students told me the places that they had lived in the city by pointing them out as we drove past. I realized what an adventure life in the city was for them. They wanted me to listen

to what they thought about their world and about the important people in it.

The teams were working more effectively. There was less horse-play and more concentrated work. Some of the students have particular skills in areas which I plan to encourage them to pursue in the future. For example, two of the boys were very interested in art, so I will take them down to Emily Carr School of Art to see what an art school is like, and the kind of things that you learn there. Another student is interested in becoming a veterinarian. I know a veterinarian that she can visit and perhaps spend some time watching.

Plate 26. Tsonokwa masks.

Lesson 12. Mask Making (3)

Objectives

To complete stage 3: painting the base coat on the mask. Gluing the hair or wool to the mask, gluing the cardboard and elastic, and painting the decorative motif.

Resources

Xeroxed pictures of Tsonokwa masks.

Materials

Acrylic paint, brushes, glue, elastic, cardboard, sandpaper, scissors, hair, wool.

Method/Organization of the Classroom

During the first half hour review with the class, I used the format of the two previous lessons. Each team chose a representative, and I asked oral questions related to concepts and vocabulary studied during the two previous lessons. As before, I drew objects which the students were asked to identify. This time, I added pantomime; the students were asked to identify what task was being performed.

Review:

1. "Tsonokwa is the supernatural spirit symbol of _____?" (eating/feasting).

2. "What does this mean--carding into bats?" (straightening out fibres before spinning).

3. "What time of the year did Kwakiutl people wear Tsonokwa masks?"

4. "What gives red cedar its certain smell?" (resin phenol).

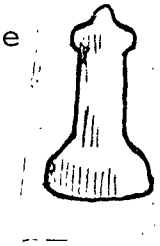
5. "Name a Kwakiutl carver related to Mungo Martin" (Tony Hunt).

6. "What did Indian people use to make planks of wood?" (wedge, maul).

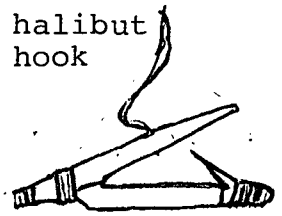
7. "What was dog hair used for?" (weaving).

8. "What are these?"

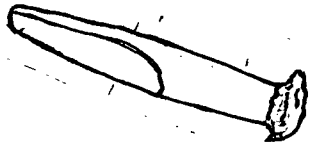
stone maul



halibut hook



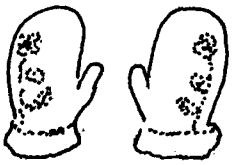
wedge



carved bowl

land otter

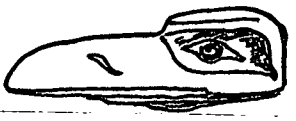
gauntlets



choker

button blanket

raven



9. "What am I doing?

using a herring rake

spearing a fish with a leister

warping a loom

using a bailer

10. Quiz: "What are these words associated with?" (fishing, weaving, carving, tools, transportation).

gaff line	dogfish skin
leister	mountain goat wool
warping	purse seine
withe	bailer
shuttle/needle	beaver teeth
hafted maul	dog hair

The Falcons achieved the most points; each member received a Razzle Dazzle sticker.

Demonstration: Students looked at two masks. One, the Tsonokwa, was finished and painted. The other, the Raven, was unpainted. The first was shown where the eye hole was decided upon and cut out. The mouth may or may not be cut out. Next, the mask was sanded and rough edges cut off. The prepared design was traced onto the mask so that the colour scheme was apparent.

Team Work: Students worked on masks at the same station for the whole period.

(1:40-3:00 p.m.)	1.	B.B.	Eagles
	2.	Classroom teacher	Falcons
	3.	Teacher aide	Thunderbirds
	4.	Parent resource	Lions

Stations 1, 2, 3, 4. All masks were prepared for painting. Eyes and mouth indicated if desired. Rough edges cut, mask sanded. Design prepared from worksheet of Tsonokwa masks, pictures of Tsonokwa masks. Design copied onto mask in pencil. Light colour painted on in acrylic paint (the only paint that sticks to Bondfast covering on mask).

Team Points: During the last ten minutes the masks were displayed and discussed. "Which mask would you like to have? Which mask is finished? What do you think about the masks? When all of the masks have been completed we will look at the similarities and differences between the design, and colour. We will discuss how successful the masks were in capturing the feeling of Tsonokwa, a supernatural creature."

Evaluation

The four stations' representatives sat side by side for the review as usual. It was the first class after the two week Easter vacation. The students seemed to have forgotten much that we had studied in the programme in general, masks in particular. They could not answer the first four questions and, while they found identifying drawings the most interesting and easiest task, they found the pantomime very difficult. The Falcons achieved the most points, and each member received a Razzle Dazzle sticker. They were delighted since the rest of the class liked them too. After a demonstration of painting masks, the students moved sluggishly to the stations.

One student worked at completing a carefully executed drawing of the design that he planned to use for his mask. Another student, who is also talented in art, sat next to him but had to be guided from one stage (painting large areas) to doing small, detailed sections. Another student in the team had missed the two previous lessons, and was unwilling to settle down to do a drawing of a mask. The fourth member of the group had

her five-year-old foster sister with her and, although she watched the other two team members working, she worked only sporadically and without concentration.

The Thunderbirds, which had worked together in the past, have gradually come apart. One member insisted on sitting apart, at another table, to do his work. Another member decided that he didn't like his mask, and rejected it. After the classroom teacher took him out for a discussion, he returned and began a drawing for his mask. A girl on the team hadn't completed her papier-maché and kept wandering aimlessly around the room. She drew several fine drawings on the blackboard and on paper. The other member of the team who in the past has usually quit in frustration, worked, with help. The Falcon team representative for the review worked the hardest in the class and completed his mask during the period. Since he had been instrumental in his team winning the most points during the review, he believed that he would be successful again. Of the five members of the team, only one was not serious about the art project.

At the end of the period, all of the students brought their masks to the table. The results of the afternoon were as follows: One mask was completed and seven masks were partially completed. Two students did detailed, painted drawings of their mask design. The two students who had been absent during the two previous lessons did not want to make designs for their non-existent masks. One student began a drawing for her mask, but seemed more interested in watching the two artists in the team

draw their masks. Two students in the class did not settle down to work on their masks. One said that he didn't like his mask (it had a long chin), and the other student had not completed her mask with papier-maché. These two students have as much need of encouragement as the other, more demanding students. There is a tendency not to notice them because, when they are in difficulty, they withdraw quietly. One of them is a boy who has a brother in the class who is a talented artist. I think he feels frustrated with his own efforts. The other, a girl, feels at home with two-dimensional work: weaving, beading, etc., but she needs a lot of encouragement and assistance to venture into anything new in art. While she was wandering around the room she drew a fine, detailed drawing that she had copied from a picture I had placed at her table. She drew it again on a drawing board. Ten out of fifteen students cooperated by working on the art project. Five out of the fifteen total class did not work on the art project. Two of the five had frequent absences. Two need one-to-one counselling about work, what is bothering them (one of them recently moved). One watched and talked to other members of the team, to the detriment of her own work.

The lesson was successful for two-thirds of the class. I had thought that the students would be excited about painting their masks. Painting was an unfamiliar media since their two dimensional art work has to date involved the use of felt pens. Also:

1. It has been two weeks since the last class, and thus two weeks since they had worked on their masks.

2. It had been two weeks since they had seen me, and they had to adjust to me all over again.

3. They had never done this project before. Each new step fills them with frustration and uncertainty.

4. Sustaining interest is more difficult when projects carry on for several lessons.

The objectives of the lesson were generally, but not completely met.

The following words have been included in the weekly spelling list:

1. leister
2. purse seine
3. Tony Hunt
4. gauntlet
5. land otter
6. headdress
7. button blanket
8. alum
9. supernatural spirit
10. alternately
11. sluggishly
12. Razzle Dazzle
13. gluing

The classroom teacher said that the students had no trouble learning the spelling words. Students who had trouble with spelling in the past, showed improvement with words they learned about in art.

(Hawthorn, 1979, p. 143)

Plate 27. Field trip to the beach.

Plate 28. A team made an Indian village in the sand.

Plate 29. Field trip to the woods, meeting a rabbit.

Lesson 13. The Environment in Spring - Field Trip

Objectives

To return to the beach and forest in Spring.

To identify and locate four categories of artifacts seen in the classroom during the art programme.

Resources

Parent resource person.

Book: Machon, M. Masks of the Northwest Coast. Milwaukee: Milwaukee Public Museum, 1966.

Materials

Plastic bag for each team member, to collect plants and sea life. Clam chowder soup, pot, ladle, stove, cups, spoons, soup bowls, finger foods--sliced meat, bannock, fruit, juice. Prizes: 16 prizes for the forest plants, 16 prizes for the sea life from the beach, and 16 prizes for the museum questions. The prizes were peanuts, oranges, candy whistles, wagon wheels, and balloons.

Charts: B.B. prepared two posters with collected examples of sea and forest life in Spring.

Method/Organization

Timetable:

(9:00-9:30 a.m.) Drive to Spanish Banks Doggy Park.

(9:30-10:45 a.m.) The Forest

(10:45-11:30 a.m.) The Beach

(11:30-12:30 p.m.) Lunch

(12:30-1:30 p.m.) The Museum

The teams were allotted the following adult supervisors:

Thunderbirds - Classroom teacher Falcons - Teacher aide

Lions - Parent resource person Eagles - B.B.

Before we left the school, I gave the students an overview of the field trip. The four adult supervisors travelled from the school to the Doggy Park in three cars. Upon arrival at the Park, the students were shown the "Forest in Spring" chart which contained samples of the plants which they would gather in the forest. The teacher aide gave out a plastic bag to each student and I led all of the students to the cherry tree. There each student took a small sample of the bark and continued on with their leader to gather four more samples of plants that Indian people used traditionally. After 30 minutes the team leaders checked the plants, and the teams where all members had completed their collection, received a prize.

The team leaders had a list of the following plants:

1. Fiddleheads (eaten as a vegetable)
2. Clover (roots eaten as a vegetable)
3. Huckleberry (fruit)
4. Redcap blossom (fruit)
5. Salal (fruit)
6. Cherry bark (used in basket making for contrast in the pattern)

The Beach in Spring. The students were shown a picture of a Kwakiutl village in spring. Each team was told to draw a village in the sand illustrating the activities of the people in the spring. The judge was the parent resource person and the winning team earned a prize. Students were told to use the plastic bags used for the forest collection to collect sea life. The "Beach in Spring" chart was shown to them for reference. The teams were to collect samples of 5 types of sea life illustrated on the chart. A prize was to be given for the team where each member completed the collection. It had not changed from winter: kelp, seaweed, clam, oyster, mussel.

Lunch. Students had clam chowder soup, bannock, meat, juice, and fruit before departure to the Museum.

U.B.C. Museum of Anthropology. Students were driven to the U.B.C. Museum of Anthropology and all teams gathered in the lobby. Each team received instructions from the team leader prior to entry into the Museum. Each team leader had a list of questions for her team to answer. After admission, students gathered in the exhibition, Sensibilities: Unsuspected Multicultural Harmonies, where objects spanning twenty-five centuries were brought together to examine the aesthetic ties linking arts and crafts throughout the ages. One team remained in the exhibit to answer questions and the other three teams proceeded to the Kwakiutl mask, wood, and fishing artifacts in Visible Storage.

Museum Assignment: "Sensibilities Questions" (Lions)

1. Find the Northwest Coast object #A 6059 (bowl)
2. Find the Bella Bella object #A 6273 (frontlet)

3. Find the Northwest Coast object # 80416 (box)
4. Find the object by artist Robert Davidson (Haida), 1979 (spoon)
5. Find the art by Joe David, 1977 (Nuu-chah-nulth) (silkscreen)
6. Find the art by Pat McGuire, 1969 (Haida) (dish)

Organization of artifacts: The Museum of Anthropology at U.B.C. has a visible storage system organized in two ways. There are two intersecting grids. One is a classification of the artifacts by functional categories (#1-14). Masks are #2. The alphabetical letter b is for Northwest Coast. Therefore, a Northwest Coast mask would be 2 b. There is also a catalogue number. For example, A 6185 is a Tsonokwa mask from Kingcome Inlet.

Information for Kwakiutl objects are contained in Data Books. Data Book 48 b has records for case(s) 7-9, 15, 6bc, and for drawer units 48 49

Data Book 50 a has records for case(s) 10-14 24 35

Data Book 50 b has records for case(s) 10-14 34 35 and for drawer units 50.

Information for Kwakiutl material culture is contained in cases with the following categories:

6 b = instruments, representations, containers, masks, furnishings

6 c = dress and adornment, representations, instruments and utensils, masks, containers, music, furnishings

7 = music

8* = representations

9 = instruments and utensils

10 = dress and ornaments

11 = masks, dress and ornaments

12 = masks, representations

13 = masks

14 = masks

34* = masks, models

35* = masks, media of exchange

* = cases examined in the course of answering questions.

It is interesting to note the great number of masks as compared to the other objects in the collection which are not as well represented.

"Wood Questions" (Falcons)

1.	#A 6077.	What is this tool?	Unit 49	("elbow" adze)
2.	#A 2248.	What is this tool?	Unit 49	("D" adze)
3.	#A 1567.	What is this?	Unit 49	(soapberry spoon)
4.	#A 8710.	What is this tool?	Case 8	("elbow" adze)
5.	#A 6480.	What is this tool?	Case 8	(wedge)

"Fishing Questions" (Eagles)

1.	#A 401.	It is a miniature _____.	Case 34	(dugout canoe)
2.	#A 1661.	It is used to make a net.	Unit 48	(needle)
3.	#A 4348.	It is used to catch fish.	Unit 48	(spear)
4.	#A 1099.	It is used for fishing nets.	Unit 48	(sinker)

5.	#A 1481.	It is used to kill fish.	Unit 48	(club)

"Tsonokwa Masks Questions" (Thunderbirds)

1.	How many Tsonokwa masks are in case 35?		(17)
2.	#A 6185.	Where did this mask come from? (See data book)	(Kingcome Inlet)
3.	#A 4034.	What 3 colours are used on this mask?	(black, red, green)
4.	#A 6271.	What colour are the eyes on the mask?	(yellow)
5.	#A 6271.	Who made this mask?	(Willie Seaweed)
6.	#A 6271.	Who did the mask belong to?	(Chief Humchitt)

Evaluation

The return to the forest was successful: each of the students collected five plants and identified them to his team leader. I had to help one student who was reluctant to participate and seemed preoccupied throughout the field trip. The culmination of the visit to the forest was the discovery of a rabbit by a student who had problems working in the classroom. While the rest of the class watched, he stroked the rabbit on the back, as another student fed the rabbit a piece of carrot. The students had their plant collection checked by their team supervisors and each student received a prize. There was more cooperation from the students than during the previous field trip. The students returned to the cars and were driven to the beach at Spanish Banks.

The visit to the beach resulted in the student who had discovered the rabbit, finding a garter snake in the sea and a few minutes later finding a face carved into a rock. It was a day of achievement for him and, judging by his expression and behaviour, he seemed at peace with himself.

The students were shown a picture of a Kwakiutl village in spring and then each team worked on their village. The villages were more elaborate and creative than the villages made in the winter. The teacher aide and parent resource person worked alongside their respective teams; the classroom teacher and I worked indirectly with our teams by asking questions and making suggestions. More of the students worked cooperatively with their teams than during the previous visit. Last time six students worked alone, while this time only two students worked on individual villages. Several of the students built houses from sand, adding cedar chips, branches of trees, seaweed, shells, netting, and driftwood. They borrowed ideas from each other. Since most of the students had collected sea life from the beach for their villages, and it was time for lunch, I decided to omit the collecting of sea life on the beach. The types of plants on the beach had not changed since the winter. During lunch clean-up, some of the students went off to explore caves and to watch two neighbouring smelt fishermen with their catch. Several of the students brought home stones, glass, and interesting or unusual objects that they had found. One student showed me a small piece of shale that had been worn by the sea into a sculpture-like object. Lunch together on the beach

was something that they had not done before; they enjoyed the experience.

During the trip to the Museum, it was difficult to sustain the interest of the students. The four teams had to be collapsed into three teams since the classroom teacher unexpectedly had to leave with a student. The three teams had different assignments in the Kwakiutl section of the Museum. Using the museum artifact index proved difficult for the students since only one or two at a time could use the books. The teams (Thunderbirds and Eagles) joined in the "Sensibilities" display; there they answered questions without difficulty. The questions were easier for them to answer than the questions regarding the cases in the Kwakiutl area of the Museum, because limited numbers of objects were on display in large cases, with clear identification below each one. Each object was distinctive and information was easy to read. The students had freedom of movement but were confined within a specific area, which made it easier for the adult in charge to keep an eye on them. The Falcons were able to match the numbers of five tools used on wood, with the actual objects in the cases and drawers. While the Thunderbirds found the case which held the Tsonokwa masks, they found obtaining specific information too frustrating so they went onto the "Sensibilities" display; there they answered questions without difficulty. The teacher aide said that the students found interesting the experience of looking at pieces of art, and matching the object with its number. She also asked me if we would be returning to the Museum in the future so that the students could answer questions on their own about what they

saw in the Museum. Two students asked me if I would be teaching the programme next year; they said that the afternoon was "fun." The parent resource person said that my art programme had been "good for the school." I felt satisfied that some of my goals had been achieved: the students were enjoying the approaches to learning that I had introduced, and the parent recognized what I had achieved with the programme. The teacher aide responded in a way that indicated that some of the things I had begun could be continued in the future with the class.

At the end, on the grass outside the Museum, all of the students received a prize for completing the Museum assignment. They left, looking forward to the following week when their masks would be completed. Two of the students told me with pride that art work made by their relatives was for sale at the Museum.

The objective of the lesson regarding the Museum had to be adjusted to allow for the one team leader being absent, and for the difficulty that one team had with using the index system.

Lesson 14. Masks and Print Making

Objectives

To complete the Tsonokwa masks.

To introduce print making: making a silk screen.

Resources

U.B.C. Art Education Professor Graeme Chalmers

Book: Kirk, R. David, Young Chief of the Quileutes. New York: Harcourt, Brace & World, Inc., 1967.

Charts: Vocabulary from David, Young Chief of the Quileutes. Making a silk screen. Gluing elastic to mask. Mask criteria. Making a paper stencil. Silk screen samples, mounted silk screen samples of one design repeated.

Materials

Cardboard, elastic, paint brushes, silk, plastic tape, silk screen prepared paint, wool, Bondfast, plastic trays, newsprint.

Method/Organization of Classroom

9:00-9:10 a.m. Opening classroom exercises. (Classroom teacher)

9:10-9:30 a.m. Introduction, demonstration. Gluing elastic to masks.

"I received the letters you sent me when I was ill last week. I felt happy that you'd liked many of the things that we did in the art programme. I found it interesting to read about some of the things you'd mentioned. Thank you for thinking

about me."

"Today we have a guest who is a friend of mine from U.B.C., and he will look after the silk screening station.

"Last week we went back to the forest, the beach, and the Museum of Anthropology at U.B.C. What did we see in the forest in spring that we didn't see in winter? (salmonberry, redcap blossoms, a rabbit). What did we see on the beach in spring that we didn't see in winter? (smelt fishermen, garter snake). Why do you suppose I chose clam chowder, meat, and bannock for the lunch menu? (clams and meat were traditionally eaten, bannock is contemporary Indian bread). What did you see at the Museum that we had talked about? (Tsonokwa mask, soapberry spoon, woven mats, wedge, stone maul, "elbow" adze, "D" adze, bentwood box, jewellery, club).

"We are nearing the end of our programme. There are two more lessons after today! We'll finish off our masks today, make a silk screen, and do some silkscreening and print making next lesson. I would like suggestions for the final class from you. During the week, write your ideas on this sheet for Lesson 16, May 12.

"Today we are going to complete our masks."

Team Work: Students worked in 3 areas - finishing masks, painting them, and making a silkscreen.

(9:30-10:00 a.m.)	1.	B.B.	Lions
(10:00-10:30 a.m.)	2.	Teacher aide	Falcons
(10:30-11:00 a.m.)	3.	Classroom teacher	Eagles
(11:00-11:30 a.m.)	4.	U.B.C. Art professor	Thunderbirds

Station 1. Gluing masks. Measure the distance from one side of

the mask to the other. Then cut two squares of cardboard. Glue the cardboard and elastic to each side of the mask and hold for a few minutes until it does not come unstuck.

Station 2 & 3. Painting masks;

Masks are complete when: eye hole is cut, elastic is glued, mask is painted smoothly all over, hair or wool glued on last.

Painting masks:

1. Using a pencil, copy design from paper onto the mask.

2. Squeeze a small amount of the major colour onto plastic tray. Brush onto mask with even, smooth strokes. Use water to even out the paint.

3. When the paint is dry on large areas, paint small decorative areas of mask.

Station 4. Making silk screen and paper design.

1. One piece of pre-cut cardboard for each student (10" by 8"; opening 5" by 7")

2. One piece of silk for each screen (8" by 6")

3. Tape on to silk, then to cardboard. Tape two opposite sides, pulling the silk taut, then the two opposite sides.

4. Tape along all four sides of the edge of the silk screen on both sides. Add an extra strip along the top where the paint is placed.

Paper stencil. The paper stencil can be cut from a shape that has been copied, traced, or drawn. The shape is cut out, but nothing is discarded; the negative shape as well as the positive shape is retained. Either or both

may be used as a design shape.

When all members of a team have completed their mask each member of the team earns the right to use the Indian design stamp on a piece of card

(11:30-11:45) Read David, Young Chief of the Quileutes. A vocabulary prepared from the story was placed on the wall and, as the words came up in the story, they were drawn through with yellow marking pencil by a student.

Vocabulary:

Hoh-ee-sha-ta

Quileute (Kwil-ee-oot)

"Elderberry Trees Turn White" - March

"First Rains Turn the River Muddy" - fall

smelts, clams, starfish, sea anemones, hermit crabs

Douglas fir, spruce

elk, deer, bear

cormorant, sea gulls

seals, whales

kelp beds

dug-out canoe

elk-antler, adze

cedar bark, bear grass, cattail

berry juice=red

alder bark=yellow

sea urchin=blue

First Salmon Ceremony

"sand bread"

(11:45-12:00) Examination of the masks. "Which team's masks met the criteria? Which masks look the most like Tsonokwa?"

Evaluation

The introduction and demonstration proceeded as planned. There were thirteen students present and three absent, so that the teams were smaller than previously. The wide difference between work begun and completed by individual students was great. Therefore it was difficult for those who had not begun painting their masks to match the effort of students who had already begun to do so during the previous lesson. A member of the Visual and Performing Arts Department of the Faculty of Education came as a guest, and thus the four stations were staffed.

Station 1. Gluing elastic to the masks. The goals were not altogether achieved. At the end of the period, when the masks were mounted for display on the wall, four masks had not been elasticized.

Station 2.
Station 3. } Combining the two stations resulted in some students having a double block of time to paint their masks. Most of the masks had been painted by the end of the class, with the exception of one new student to the class and another student who painted the mask of a student no longer in the class.

Station 4. Silk screen making. Work at this station proceeded more quickly than anticipated and the students made screens and went on to making paper designs to use on them.

They used the paper designs by screening prepared ink across the screens. Most of the students in the class made screens and each student who did, screened one design with it.

The story of David, Young Chief of the Quileutes, was about a boy the same age as some of the boys in the class, but it was too long for a few students; indeed, they find it difficult to sit still at all for stories. Most of the students listened with interest, and a few seemed particularly attentive.

At the end of the lesson, the masks that were made were examined with regard to smoothness of design, colour scheme, and overall appearance. The wall display in the classroom allowed them to see the importance of keeping the surface on papier-maché smooth (the students obviously liked the masks which were smooth). Most of the students worked at achieving the goals of the stations. They worked with a minimum of distracting behaviour. They developed some criteria for judging the merits of the masks they produced.

Those students who had completed a mask, or a drawing of a mask, and made a silkscreen were given permission to make a print on a piece of card, of a Northwest Coast design using a stamp that I brought from home.

Lesson 15. Print Making: Contemporary Art

Objectives/Aims

To introduce the use of two colours in silkscreening.

To produce a mono print.

To produce a cardboard print.

Resources

Books: Hall, E., Blackman, M., & Rickard, V. Northwest Coast Indian Graphics. Vancouver: Douglas & McIntyre, 1981.

Personal collection of books on plants, birds, insects, Indian art, Indian designs, Kwakiutl designs, colouring nature books.

Samples: Samples of mono prints, silkscreen prints, and cardboard prints. Framed cardboard and silkscreen prints.

Materials

Rollers, inks (block printing, silk screen), papers (rice, tissue, newsprint), silkscreens, large wooden spoons, cardboard, ballpoint pens, scissors.

Method/Organization of the Classroom

10:00-10:15 a.m. Introduction, demonstration of two coloured silkscreens, mono prints, cardboard prints.

Team Work: Students worked at three different print making techniques at three stations.

(10:15-10:45 a.m.) 1. Classroom teacher Thunderbirds

(10:45-11:15 a.m.)	2.	Teacher aide	Falcons
(11:15-11:45 a.m.)	3.	B.B.	Eagles & Lions

Station 1. Mono prints

1. Roll ink out on the board.
2. Lay paper over the inked board.
3. Draw, using ballpoint pen.
4. Pull the print. If there is too much ink, take another print immediately. Each student does at least one print and keeps the best one for the display at the end of the class.

The students liked the immediate results of making mono prints. They discovered that a print is a mirror image and that, therefore, printing must be done backwards to come out correctly on a print.

Station 2. Cardboard prints

1. Draw outline of shape, include details and cut out.
2. Roll ink across cardboard shape.
3. Place tissue, rice paper, or newsprint on top of inked cardboard shape.
4. Rub with the back of a wooden spoon.

<u>Ideas of shapes to draw</u>: birds, animals, plants, shells, people, houses, trees, foods, cars, insects, family members, favourite possessions.

Stations 3 and 4. Silk screening: using two colours.

1. Cut out a double of the chosen design.
2. Put the background piece behind the screen. Screen yellow ink across the screen. Make two prints.

3. Remove the paper negative shape, wash screen.

4. Place positive shape of design behind the screen. Screen across silkscreen using red ink.

5. Screen two prints.

6. Take one of the yellow silkscreened print and screen across with red, using one fresh positive shape and one negative shape.

You will have:

1. 1 yellow background
2. 1 yellow fish
3. 1 red background
4. 1 red fish
5. 1 red and yellow fish
6. 1 red and yellow background

11:45-12:00. Display of prints. Sisiutl (Kwakiutl double-headed snake) stamp for teams with three samples of prints from each team member.

Evaluation

The mood of the class was unsettled from the outset. One student, who had been asked to leave the school during the fall, had been allowed to return to the class that very week. During the art class he distracted other students; he was also uncooperative towards the adults in the classroom. The class took time to settle into their stations but when they did, they produced a great many prints.

The students drew onto cardboard, rolled ink onto the cardboard, and rubbed the back of the paper which had been placed on top of the inked shape. Some students used cardboard shapes that I had made in the past. The process was simple enough that all of the students could achieve a print, once the inks and papers had been set up. In two teams all of the students printed at least one cardboard print and several students made six or more.

The silkscreen station proved the most difficult. It took a while to get all of the students under way on their screens and paper designs. The design possibilities of screening with two different colours appealed to some of the students. One student said that it was "boring," he felt that silkscreening involved too much preparation before the print was actually taken. At the end of the class, when all of the prints were placed together on the floor, the students chose their favourites to be fastened to the wall with masking tape. Some students, who had never received recognition for their efforts in other art activities, were pleasantly surprised at the positive comments other students made about their art work. Two students who had made interesting prints chose their own to be placed on the wall.

These first efforts showed a wide range of achievement. Now that the students have seen what is possible in print making, I am sure that future print making classes will show a change in the attitude of many of the students. Most of them had never done print making before. They are uncomfortable with new techniques, since they have little confidence in the

likelihood of their being successful. The number of prints made during the class was, however, testimony to the success they experienced at this new art technique. Once the students had settled into one of the stations, they preferred to stay rather than having to learn another technique of a different print making technique.

Students who had made prints at the three stations: mono prints, cardboard prints, and two-coloured silkscreen prints, used the Sisiutl stamp (double-headed Kwakiutl snake) I brought from home for them to use on pieces of card.

Plate 30. Field trip to Stanley Park. A picnic.

Plate 31. Field trip to Stanley Park.
Feeding a Canada goose.

Lesson 16. Final Lesson - Field Trip: The Aquarium

Objectives/Aims

To identify and recognize some major mammals, birds, and fish living on the Northwest Coast: land and sea otters, Killer and Beluga whales, Canada geese, ducks (Canvasbacks, Mallards, Golendeneye), herring, and salmon.

Resources

Booklet: Guide to the Vancouver Aquarium

Parent Resource person.

Materials

Prepared worksheets for each student.

Teacher prepared charts. I prepared a time schedule with the programme for the day.

Lunch: Fish and chips bought at Stanley Park for each student. Four tins of juice, can opener, cups, raisins and peanuts, lettuce, wild bird seed, small chocolate cookies.

Method/Organization

9:00-9:30 a.m. Introduction (in the classroom). "We are going to the Aquarium and Stanley Park. We will see mammals, birds and fish that your ancestors hunted. What will we see? We are going to see the land otters in their pool, we will do one box of the worksheet, then we are going into the Aquarium to see the Beluga whale show. I know you are going to be on

your best behaviour, but in case students do things that they know they shouldn't do, what should happen to them if they misbehave at the Park?" (they get a mark against their name). (This is the same system in operation in the classroom where three marks means that a student has to go home and can only be re-admitted with a parent.)

The schedule was as follows:

9:30-10:00 a.m. Drive to Aquarium. Meet at land otter pond. Do the first box in worksheet dealing with birds, beaks and eggs.

10:00-10:30 a.m. Worksheets.

10:00 a.m. Meet at entrance to Aquarium. Go to Beluga whale show. After Beluga whale show go to the harbour seal pool, then on to the Exploration pool, then puffin and sea otter pools.

11:00 a.m. Killer whale show. After the Killer whale show go to the B.C. Hall of Fishes inside the Aquarium. Do worksheet box on sea life.

11:30 a.m. Harbour seal feeding. After feeding, visit Graham Amazon wing. Do worksheet box on this section.

12:15 p.m. Leave Aquarium.

12:30 p.m. Lunch on the grass. Students feed squirrels, ducks, geese, birds.

1:15 p.m. Depart for school.

Evaluation

Several students had suggested a field trip to Stanley Park for the concluding class of the art programme. I arranged a

visit to the Aquarium to give the students the opportunity to see animals, birds and sea life that we had discussed during the art programme. In Kwakiutl life the whale, geese, ducks, and sea life were sources of food and the land otter was an important mythological animal (Boas, 1966, p. 164).

Before we left the classroom, I outlined the plans to the class.

During the introduction, one student said, "I've been to the Aquarium every year of school!" I heard another mumble, "This sounds boring." The worksheets elicited dark looks, and one student said, "This was supposed to be a picnic!" "Where's the food?" (We bought fish and chips at the Park for the class.) (Whenever lunches are requested, several students don't bring them so additional food is usually needed.)

The worksheet was in four sections: it consisted of questions and drawings.

We arrived in due course at the Park. After the students were directed to the cases on birds, eggs, and beaks, to do the first box on the worksheet, they found that the worksheet was not as difficult to complete as they had feared. The students who completed the four boxes on the worksheet received a chocolate cookie at lunch. (The team leaders were to tell me how their teams performed.) Two students said that they had finished, received a chocolate cookie, but upon checking it was found they had left half of the worksheet unfinished. Some students seldom complete assignments. It is important that they be helped and encouraged during each assignment, in order to change their patterns of work. One of the students who had not

finished kept asking me how big the chocolate cookie was, as if trying to decide if completing the assignment were worth the effort.

The whale shows captivated the students. They saw animals they had never seen before--"Clam-chops," the new baby sea otter, and the other sea otter pup, as yet unnamed. Seals and puffins shared the outdoor Aquarium with the whales and otters.

The exploratory pools interested the students but some took starfish out of the pool, and had to be told to replace them.

In the B.C. Hall of Fishes, the students were directed to the cases containing the sea life they were to identify on the worksheet, in the second box. One student threw his worksheet down on the floor, and said, "I can't do this!" I went back with him to the case holding the sea anemone and after calming him down and directing him to the next question, he completed the sheet. Most of the students completed the worksheets with help, encouragement, and prodding. Without a worksheet to slow their progress through the Aquarium, they tended to just glance into the display cases. I had noticed during the pre-test that they were unfamiliar with names of plants, animals, and sea life. I suspect that their science experience is weak. One student said, "Why do we have to do work?" They visited the new Graham Amazon wing, commented about how hot it was, and completed the third box on the worksheet related to it. They understood, for the first time, what "tropical climate" meant. Some said, "We can't breathe!"

We left the Aquarium to have lunch. While we waited for the fish and chips to arrive, the students fed peanuts to themselves and to the squirrels. Lettuce and birdseed were fed to the ducks and geese. All of the students enjoyed feeding the birds and animals. One student had to be restrained since he threw peanuts at the Canada goose and tried to frighten it. Another student, who is usually impatient, lay quietly on the ground with a peanut on his forehead waiting for a squirrel to take it. During the lunch time we noticed one student missing and he returned after being called, with the answer, "I was feeding the squirrels." When lunch began and the students gathered around on the bedspread on the ground, to eat and drink juice, I sensed that a calming atmosphere had descended. They seemed relieved that food had actually materialized. A few of the students wanted to sit on the blanket with the adults while others, more energetic, threw a frisbee back and forth. One student said, "Can't we stay longer?" Another student said, "This is the best field trip yet!"

The students, in the end, learned much about the sea and animal life, judging in part by their worksheets and in part by their interest expressed by questions. On the whole, the students enjoyed the field trip immensely.

(1) BIRDS, EGGS AND BEAKS

1. How many eggs are in the swallow nest? _____
2. How many stages in the development of a chicken are shown? _____
3. What is an owl beak used for? _____
4. What is the gull beak used for? _____
5. What is the mallard beak used for? _____
6. Name 5 birds found in Stanley Park (ducks)

   1. _____ 4. _____
   2. _____ 5. _____
   3. _____

Draw a bird you like

Total=12

(2) B.C. HALL OF FISHES

13. What is an anemone? _____
14. What is a sea urchin? _____
15. What do herring eat? _____
16. Find the octopus. How many legs does he have? _____ What is under his arms? _____
17. What does a sea cucumber look like? _____

Draw a fish you like

(3) Graham Amazon Wing:

19. What is a piranha? _____
20. How big is a sea horse? _____
21. Why does a remora ride on the back or under the saw fish? _____
22. How many swimming turtles were there? _____
23. Where are Moray eels found? _____
24. How does a lionfish protect itself? _____

(4) Killer Whale Show:

Beluga Whale Show
Sea Otter
Harbour Seals

Draw the trick you liked the best from one of the shows.

Total=25

Summary

At the outset of the art programme, the students used maps to identify their ancestors' homeland. Cultural tool skills such as splitting yellow cedar with hammerstones, using a yew wedge, were learned. They experienced the difference between natural sandpaper (dogfish skin), and commercial sandpapers. A Coast Salish style spindle whorl was used to spin fleece (non-traditional) into wool. Contemporary tools were used: chisels, files, and gauges, on slate. A parent fisherman demonstrated the contemporary netting needle, and students learned to mend a net. Contemporary and traditional carving tools were used on yellow and red cedar for rough shaping; then a finer carving for a soapberry spoon was done.

Drawing was incidental but a design for the soapberry spoon paddle and the mask were drawn and painted.

Skills with materials were learned: dyeing wool with horsetails, and weaving the wool on a small Salish loom. During mask making, skills in preparing and shaping clay were learned. A smooth, four-layered mask of brown paper was made with the papier-maché method.

Properties of red and yellow cedar were compared: fleece and wool were examined, and slate and stone were used in different ways. Horsetails, a local plant, and clay, found locally, were natural materials used for different purposes.

During the field trips, collecting, identifying, and sorting were introduced. Students collected local plants from the

forest, sea life from the beach, and used worksheets to list characteristics of birds and sea mammals at the Aquarium. Local land mammals were observed at the Park during the field trip. At the U.B.C. Museum of Anthropology the students identified artifacts which were introduced to the programme and they compared the carving styles and crest animals of the Haida and Kwakiutl carvers.

The art programme drew from the past, with reference to ancestors and ancient artifacts, and culminated in students learning contemporary print making techniques.

CHAPTER VI

THE RESULTS OF THE STUDY

I found the development of an art programme for the Native Indian children in Grades 5, 6, and 7 at the Cultural Survival School this spring one of the most challenging teaching experiences that I have ever had. On the whole, I think that it was a success despite factors such as the students' low academic expectations and achievement due to discouragement and past difficulties in school, frequent absences of the classroom teacher (due to illness), and the fluid classroom schedule. My opinion is based on not only the test results but on my own observations, on what the students said to me, to the classroom teacher, the teacher aide, and to each other during the art lessons and afterward. Often students came up close to me; they smiled and talked about what they had done in class or at home. As the art programme progressed the students noticeably relaxed and, according to the classroom teacher, looked forward to each session. They realized that the art programme consisted of activities that they could do. They knew if they had difficulty that help was available because of a ratio of one adult to four students. An expressed comment that a worksheet was "boring" often changed to interest when students actually began work on it. In addition, during the course of the programme students volunteered additional information. For example, one grade 7 student knew a great deal about Tsonokwa and

the students listened to her with interest. The art programme therefore drew upon Kwakiutl culture and stimulated peer teaching, giving recognition to culturally knowledgeable students. Other students saw that their culture had value and was of interest to teacher, classmates and parent resource person. When students told their parents about the objects they brought home, sometimes additional information was gained. For example, after a student took his fish knife home, he came back and said, "It's not only used for cutting fish, but also for scraping the scales off the fish." A parent resource person in the classroom corrected the pronunciation of Tsonokwa. Students felt a pride in their Indian culture seeing a Native Indian parent working alongside them in the classroom. They gained confidence in their achievements during the process of learning about their culture: this was noticeable in the tool and material skills they learned, increased vocabulary, expanded knowledge about aspects of their culture and the opportunity to compare Kwakiutl culture with aspects of Coast Salish and Haida culture.

At the end of the second lesson the substitute teacher said that she couldn't get over the difference in the students' attitude and work between the morning and afternoon sessions. They had been in disarray in the morning at their regular classes; in the afternoon they worked with enjoyment and purpose.

I learned and appreciated more fully than before that where Native students are concerned, the importance of continuous relationship with an energetic, organized, and sensitive

classroom teacher cannot be overestimated. The teacher is a learner, facilitator and planner, as well as a counsellor, resource person, and friend, offering support to the students and, in some cases, to the family. I felt that I had to break through barriers that some of the students had created. When I did, their resistance crumbled, but often it was only for that lesson. If I was away for more than one week due to school breaks or changes in scheduling, they seemed to adopt the attitude, "Where have you been?" Gradually the students discovered that, despite what they might say or do, I still liked them, but there was no way to speed up the process of acceptance. The Kleinfeld study (referred to in Chapter II) found that "the instructional style that elicited a high level of intellectual performance from village Indian and Eskimo students was one that created an extremely warm personal relationship" (Kleinfeld, 1972, p. 34). The results of my study suggest that urban Native Indian students benefit from a similar instructional style.

The range in grades and ability within the class created serious problems. The students seemed to live on the run. Work was done only partially unless the students were watched closely. They seemed only to half listen to important instructions; they had trouble remembering more than one step in many-stepped projects. Thus the mood of the class often seemed to fluctuate regardless of what had been planned or arranged. If the students came flying into the classroom they remained on the wing for the duration. On the other hand, if they came in quietly

and thoughtfully, they were attentive for the whole afternoon. Wolcott, in A Kwakiutl Village and School (1967), and Rohner, in The Kwakiutl Indians of British Columbia (1970), documented the difficulties that conscientious students experience in the classroom from the non-achievers. The few conscientious students largely ceased working for the latter half of the year because they were harassed by the non-working members of the class. The disciplinary system instituted by the classroom teacher half-way through the art programme lessened the classroom tension considerably. For example, the consequence of misdemeanors were reviewed to the student by the classroom teacher and a warning given. A second warning resulted in consultation with the Home School Coordinator, teacher and student in order to find out the cause of the problem. A third warning resulted in the student being sent home with instructions in a letter to the parent to return to the school within three days with the child for a conference with parent, teacher, child, and Home School Coordinator. With the fourth warning, a meeting with parent, student, teacher, Home School Coordinator, and Interview Committee resulted in the student being placed on probation, or transferring from the school. The fifth and final warning meant temporary withdrawal from school, with additional resource people requested for alternative suggested options.

However, the Native Indian students at the Cultural Survival School could become excited about art projects involving the use of tools or materials, and they plunged in energetically. For instance, during the lesson on fishing, once they

knew how to file the slate rectangles into fish knife handles, they set to work with determination and skill. This energy has to be tapped in the learning of academic skills. I found it difficult to arrange work for them to do that was challenging and yet not too difficult, that was interesting but not complicated, that reviewed information in a manner that would not be boring. Their reading was weak; they do not view books as friends.

Given the built-in problems of instructing a class of students with the learning patterns and types of behaviour already mentioned, the art programme did not run as smoothly as I had hoped. However, the students did enjoy the field trips, the lessons on making arrowheads, fish knives, soapberry spoons and print making, mask making, and weaving, as well as the films. They enjoyed the guests, too. The students particularly enjoyed the field trips because it meant that they were outdoors with their classmates, during school hours, doing organized, challenging things which gave them a feeling of satisfaction. The first field trip (to the U.B.C. Museum of Anthropology) was the most difficult, as far as their behaviour was concerned, and, of the field trips, it was the least popular. They found the Museum of Anthropology constraints difficult; they were not supposed to run through the Museum or touch the artifacts. Perhaps this was particularly difficult because the Museum exhibits Native Indian artifacts and they were somewhat bewildered by this particular setting.

The Vancouver Aquarium appeared more suited to their temperament, since the sea life shows in the indoor and outdoor

pools and the cases of moving colourful sea creatures gave those who became restless many sea creatures to observe inside the Aquarium and outside in open pools. The use of worksheets focused their attention on specific elements of the sea life, bird life, and animal life that were part of the Northwest Indian culture. I think that it would have been useful to have visited the Aquarium earlier in the programme so that reference could have been made to the animal life recently observed at the Aquarium. For example, we saw two species of sea otters at the Aquarium. One of them, the land otter, was used symbolically by Native Indian craftsmen in a number of ways, one being the making of halibut hooks for fishermen in order to bring them luck when they went out into the ocean to catch halibut.

They enjoyed all of the films, particularly the ones about Kwakiutl artists: Making a Totem Pole (about Mungo Martin) and Tony Hunt - Kwakiutl Artist, were their favourites; the girls especially liked Salish Weaving.

So far in this chapter I have dealt with impressions gathered as a participant/observer in the art programme. It remains to discuss the results of the post-testing. The Art and Culture Test and the Coopersmith Self-Esteem Inventory were readministered in May 1983. Although neither post-test suggested that the art programme was responsible for a marked increase in either self-esteem (actually a drop of 2%) or cultural knowledge (where a 12% increase was noted), we cannot say that the programme was unsuccessful. For example, students met Native resource people who work at something they value and these people could become future mentors for the students. They learned a skill that they

could teach a younger student. One student told me that she had done everything that we learned in the class at home with the extra materials she had taken home. Students did gain an increased respect for learning through the different skills required to use the different tools: "D" adze, "elbow" adze, carving knives, saw, chisel, sandpapers. They examined museum tools and examples with greater interest since they were making the same object. They learned about traditions by experiencing them. They developed the vocabulary necessary to talk about their culture and its artifacts.

Post-Tests

The Coopersmith Self Esteem Inventory

The maximum score on the Coopersmith Inventory is 50 points.

The average group score in the May 1983 post-test was 31, or 62%. The average score in December 1982 was 32, or 64%, which is a drop of 2%. However, two students who dropped in self-esteem scores between the pre- and post-tests seemed to gain satisfaction from their class work and made important contributions to the class. One of them did outstanding art work and received recognition from the class for it. The other student was bright and capable. As a result of this study I tend to agree with the literature that suggests that self-esteem inventories designed for majority culture children may not be accurate or applicable for minority culture children. Students'

self-esteem is a combination of many variables, the sum of which researchers are only now being able to consider for minority culture children.

In December 1982, ten students scored four or more on the lie scale and in May 1983, six students scored four or more on the scale. This was a drop of four students' scores in May. Three of the students scoring on the lie scale in December transferred from the school and were not present for the May post-test. Two students scored five on the scale before and after the art programme. Both of the students had academic problems in school so it was not surprising that they did not feel confident to express how they really felt.

There are several possible reasons for missing answers. The students did not understand what the question meant; they found the vocabulary difficult to understand. "What does it mean to be called on in class?" a student asked. Two students said that they wished that there was a choice somewhere between the two alternatives "Like Me or Unlike Me." Students were torn between socially acceptable answers and how they really felt. The number of students with high scores on the lie scale indicated pressure for the socially acceptable answer. I sensed a concern that the answers might in some way be used against them. One student said, "Will you tell my mother what I've put down." I believe that in the past they have written many tests, of all kinds, and that they feel ambivalent about the entire process. Thus, for some students, the drop in score was a reflection of personal problems in their lives.

The individual scores on the Coopersmith Self-Esteem Inventory were as follows. The pre-test (December 1982 score) is in brackets to the right of the May 1983 score.

Student	May 1983	December 1982
A	45	(43)
B	14	(30)
C	35	(37)
D	33	(28)
E	41	(25)
F	30	(31)
G	24	(24)
H	35	(40)
I	22	(28)
J	30	(27)
K	25	(40)
L	37	(31)
M	40	(41)
N	27	(33)
O	34	(31)
P	37	(38)

Total = 509

In the future I would consider using the Native American Self-Concept and Attitude Inventory (McCluskey, 1975, p. 2702). I think that measurement of a minority child's feeling about him/herself would be more accurately tabulated on an annual

basis rather than after a four month period. A four month time frame is long enough to teach an art and culture programme, but it is more difficult to reach the inner feelings of the children.

While the self-esteem scores for the class did not show consistent improvement, there was improvement in six out of sixteen scores; considerable improvement in one score and some improvement in five others.

The Art and Culture Test

Fifty was the maximum possible score on the Art and Culture Test. In May 1983 the average score was 39, or 78%. The average mark in December 1982 was 33, or 66%. There was an overall improvement of 12%.

The number of students correctly answering each question was as follows. (The total number of students was 16.)

(i) Touchables	May 1983	Dec. 1982
1. wedge - Made from yew.	11	(0)
2. "D" adze - Could say what it was used for cutting.	12	(12)
3. carved bowl - Could say what it was used for.	5	(7)
4. hammerstone - Could say what it was used for.	11	(11)
5. fish knife - Could say that it was used for cutting.	12	(10)
6. basket - Could say how it was made (weaving or twining).	13	(10)
7. mask - Could say whether it was bird, animal, or people mask.	14	(13)

	May 1983	Dec. 1982
8. halibut hook - Knew what it was used to catch (fish)	14	(16)
9. bead choker - Knew the necklace was called a choker	11	(8)
10. Cree gauntlets - Identified them as mitts	4	(11)
(ii) Pictures		
1. Fish	16	(16)
2. Deer	16	(16)
3. Box	16	(16)
4. Berries	16	(16)
5. Octopus	16	(16)
6. Hat (woven, Kwakiutl)	15	(16)
7. Hide - Scraping fur	15	(14)
8. Totem pole - Picture	13	(14)
9. Food - Carved bowl for oil, food	14	(14)
10. Eagle	16	(15)
11. Mask - What it is.	13	(14)
12. Paddle - Making a paddle.	16	(15)
13. Fishnet - Dipnet.	16	(14)
14. Salmon	16	(15)
15. Dry - Fish preserved by drying.	16	(14)
16. Mountain goat	16	(13)
17. Fishing - What the hook was used for.	13	(15)
18. Clams - Three	15	(13)
19. Painting design - Artist painting.	14	(13)
20. Cedar - Kind of wood used for totem poles.	14	(12)

	May 1983	Dec. 1982
21. Dress - Made out of buckskin.	12	(13)
22. Blanket - Woven, Salish.	14	(12)
23. Beaver - Painted design.	16	(12)
24. Nets - Needle used for making nets.	12	(11)
25. Canoe - Picture	15	(11)
26. Mocassins - What is being made?	13	(11)
27. Spear - What is being made?	10	(11)
28. Beading - Using a loom.	14	(10)
29. Longhouse - Picture	14	(10)
30. Combs - Carved, bone.	14	(9)
31. Land otter - Important mythological animal to fishermen	14	(8)
32. Raven - Important mythological bird.	12	(8)
33. Chiefs - New Aiyansh chiefs.	10	(1)
34. Headdress - Chief's hat	12	(2)
35. Club - Carved, bone	8	(1)
36. Spindle whorl - Carved, wooden	3	(0)
37. Copper	3	(3)
38. Arrowhead	9	(4)
39. Fishing	13	(15)
40. Wolf	10	(9)

There were two touchables the children had trouble with. Most of the students did not name the use for the carved wooden bowl; eleven out of sixteen could not answer. The Cree gauntlets were the most difficult touchable for them. Students called

them gloves. Students also had difficulty naming the spindle whorl, despite having used it in the classroom. Thirteen out of sixteen could not name it. The copper was difficult for them to identify. Thirteen out of sixteen could not name it.

The students had more difficulty with the touchables than with the pictures. The reason could be that the touchables were objects from their culture that they would not necessarily have seen. During the post-test they improved their scores, but they still had difficulty remembering the names for the objects. The overall scores on the Art and Culture Test improved appreciably for each student. There was an average of 5.6% improvement in scores on the Art and Culture Test. The largest improvement was made by one student whose score improved by 20%. This was significant because he was the most academically weak student in the classroom. He was one of the students who, by using materials and tools to make objects from his Indian culture, seemed to gain great satisfaction and knowledge from the programme. During the post-test, the students showed a decided improvement in the ability to identify accurately objects on the test. They felt a sense of satisfaction in being able to answer quickly and correctly. In fact, one student, when asked what he had enjoyed about the Art and Culture programme, answered "the test."

Many of the students learn about their culture at home. During the Art and Culture pre-test some of the students told me about the arts and crafts that their parents and relatives actively engage in. About one-third of the class had already

visited the Museum of Anthropology, University of British Columbia, and two students mentioned programmes at their previous schools (for example, Florence Nightingale School in Vancouver had a programme in beading). Several students had roots in Native Indian communities in other parts of B.C. and mentioned going to potlatches in Alert Bay, Prince Rupert, and Lillooet. A few of the students were extremely knowledgeable about their own culture; a few knew little, and most fell somewhere between; they knew something about their own culture, but not a great deal. For many, what they did know was not perceived within a framework, so that the significance of what they did know was not apparent to them, or (at first) to the adults teaching them. For example, a student who had quickly identified the beaded choker sat holding it for a few minutes, and then quietly said that the necklace could, through a sacred ceremony, be changed into something that could only be worn at times having to do with the spirit. That is what her mother had told her and what she, too, believed.

After each student completed the Art and Culture post-test I asked what they had liked best about the programme itself. Some students named several lessons and some mentioned a few. I gave one point to each project that they named and totalled what was mentioned by the total class. The most popular classes were the field trips to the beach, to the forest, to the Aquarium, to the Museum of Anthropology at the University of British Columbia, and to Stanley Park.

The total number of students was 16. The points were allotted as follows:

Field Trips = 15

Film: "Mungo Martin Making a Totem Pole" = 5

Making a loom, spinning, dyeing = 5

Making an arrowhead = 4

Making a soapberry spoon = 4

Print making: silk screening, mono prints, cardboard prints = 4

Learning about ancestors = 3

Making a Tsonokwa mask = 3

Drawing = 3

Guest: fisherman father = 3

Painting = 2

Making a fish knife, films: "Tony Hunt Kwakiutl Artist," "Augusta," and "Salish Weavers," learning about wood, art work, carving, dancing, collecting cherry bark, doing the test = 1

These observations and the results of the post-tests carry within them a number of implications, both for further study, and for the revision of an art programme for urban Native Indian students. Chapter VII addresses these implications.

CHAPTER VII

INDIAN ART AND CULTURE: A ROUTE TO CONTEMPORARY EDUCATION

If exposing an Indian child to his or her own culture develops a positive self-concept, then it follows that participation in a school where the curriculum is relevant to that culture should improve self-concept.

Although most students at the Cultural Survival School did not show a dramatic increase in scores on the Coopersmith Self-Esteem Inventory, or the Art and Culture test, those students who had the most difficulty academically made dramatic improvement in their scores on the Art and Culture test. Those who started off with more knowledge of their culture made less improvement.

Test Result Implications

While I had not expected a great increase in self-concept scores within the four months of the art programme, I had expected some across-the-class improvement in self-concept scores. This was not the case. In one case a student's score improved greatly and in another, a student's score dropped decidedly. The reasons for this are not self evident. In the Art and Culture test, I expected that all of the students would have improved their scores, which they did. I had not expected that

one student who had the lowest score on the pre-test would have shown the greatest improvement on the post-test. This student generally had a great deal of difficulty with academics in school and I believe that it was with a sense of relief that he found he could succeed in the art programme. I was surprised that only three out of sixteen students in the class could identify the spindle whorl at the end of the programme when they had used it during one of the lessons. Students showed an obvious increase in confidence and knowledge about the names of plants and animals. During the pre-test they were unable to even attempt the name of the land otter since they did not know the vocabulary of aquatic animals. During the second field trip to the woods, most of the students remembered the leaf of a plant previously gathered but, in some cases they had forgotten the name. In other cases they had developed an interest in identifying plants and those students added names to the ones they had already learned by asking me to name others that they saw in the woods. It is obvious from the Art and Culture results that those objects that were (apart from the spindle whorl) peripheral to the art programme, and were mentioned only during the pre- and post-tests, were not remembered. For example, only four out of sixteen students remembered the name for the Cree gauntlets (mitts), and only five out of sixteen students remembered the carved bowl's purpose (food). The bone club was not referred to again in the programme and only eight out of sixteen (half of the class) could identify it.

I believe that the 12% average improvement on the Art and Culture pre- and post-tests could become a catalyst for student

improvement in achievement in other subjects in the future. I predict that, if an art programme based on Indian culture was offered for a second year, with a settled classroom scene, with an established classroom routine and established teachers, that students' self-concept measured by the Native American Self-Concept and Attitude Inventory (or its equivalent) would show substantial improvements in the students' self-esteem.

Self-concept is difficult to measure in the case of children of minority cultures because most of the tests administered are tests prepared for children of the majority culture. There is, however, another element to be considered. Changes in self-concept are the combined result of what happens to a child at school, at home, and within the community. If the home and school establish two-way communication, this will help to integrate the student's life and enable the student to find support within his community (both Indian and non-Indian). "A lot of discussion has gone on about building self-concept among Native students. Very little has been said--and still less has been done--to develop respect for and understanding about Native people among non-Natives" (La Roque, 1975, p. 2).

The impact of the community upon Native Indian students is obvious. "Stephen Bayne declared in the Journal of American Education, that for the Indian child education consists of complex patterns of interaction with his community and that this community contains the source of the child's Indian identity" (Weeks, 1979, p. 9). Expectations of respect and understanding must proceed from parents' action groups, local Indian community

and church groups in consultation with politicians (Indian and non-Indian) who have the power to bring about change.

But the greatest influence of all is the home. The classroom teacher, through encouraging the participation of the parent in the classroom, becomes an agent for social change. Sometimes "the school and teacher are perceived as alien, different, perhaps threatening to the traditional way of life" (Wolcott, 1967, p. 126). To avoid this the teacher, instead of being the location of all knowledge, solicits involvement and information from the home to supplement the curriculum. While contemporary Indian life is a mixture, for the most part of traditional and non-traditional elements, there is concern that those traditional customs and beliefs remaining will someday be lost. The investment that the teacher and parent have in the Native Indian child's education is illustrated forcibly to Native Indian parents by their heightened awareness about what their children are learning in school. The Native Indian child who learns at home and at school about his/her culture and who participates in events such as potlatches and pole raisings, is more likely to appreciate the artistic heritage of other Indian cultures present, for instance, the U.B.C. Museum of Anthropology sponsored Indian cultural events where on one occasion a Haida totem pole was raised and, on another occasion, a family of Kwakiutl artists were honoured.

As far as Native education in general is concerned, the message is clear: Native people want their children to learn about their culture, history, and beliefs in school, and they

also want them to acquire the academic skills that they need to survive in the modern world. But even though this message has been sent many times, the question is still asked by non-Indian educators, "Why isn't Johnny doing better in school? What can be done to help him? His parents don't seem interested." They are now, however, beginning to understand that a better question is, "What should be taught?" An art programme offers an opportunity for Native parents to share with their children some of those elements of their culture that they believe should be passed on. Now we should consider ways in which Native parents can discuss their ideas with non-Indian parents. Thus many parents could become a resource person in the classroom, with skills to share. It is possible, I think, for the one culture to reach out to the other. For example, a language teacher at a Campbell River elementary school (More, 1981, p. 134) undertook to teach Kwakwala, the local Indian language, to Native Indian children. At the request of the principal, she agreed to teach the language to all of the students of the school, Native as well as non-Native.

Increasing numbers of Native Indian families living in the city of Vancouver means that there are increasing numbers of Native Indian children entering city schools. This emphasizes the urgency of adjusting the urban curriculum to meet Indian students' cultural needs. The Cultural Survival School has the youngest all-Indian class of students in the city. This offers an opportunity to undertake cultural programmes with students who still exhibit spontaneity and who are not yet uninterested in school.

Within urban Indian culture traditional values are still observed. The love of children and family ties are obvious. During one art lesson, three parent resource people came, each bringing a pre-schooler. Then, too, there is a feeling that art has value not only because there is a market for Indian arts and crafts, but also because it is vital to the life of the Native Indian community, for example, in potlatches and pole raisings. Most of the students in the classroom could name someone that they knew working in arts and crafts. There was, therefore, a great interest in art amongst the students. Several of the boys saw themselves becoming carvers. The post-test showed noticeable increase in students' vocabulary and an expanded knowledge about Indian culture.

Implications for Repeating the Programme

If I had the art programme to do over, I would make certain changes. In the first lesson, attempting to teach the whole class at once was a mistake because, for some students, the distance from the teacher is in direct ratio to the concentration exerted. Nor should I have introduced picture making on the first day. The students have difficulty with picture making at the best of times; for such an exercise they needed a lot of stimulation, demonstrations, and gradual development. Given how excitable, in an unproductive way, the students were on the first day, I should have shown the film "Augusta" at the end of the lesson simply to calm the students as well as to establish the theme relating to their ancestors' lives.

I would organize the class into partners who could, if they wished, join with other pairs. In that way the transition from individuals to partners, and then into teams, would have been gradually achieved with the opportunity for greater student participation in team formation.

Undertaking a special project in a new school is difficult, and even more difficult in a class comprising three grades. A follow-up art programme would have the benefit of experience with the students, the setting, and the students' patterns of behaviour. I learned that, in teaching Native Indian students in an urban setting, there are no simple solutions. Students uninterested in school can become interested in learning about their culture, but many poor learning and work habits prevent them from working effectively either on their own or in the majority culture. They need organized art programmes which build upon mastered skills yet are sensitive and flexible to Indian cultural needs, enabling Indian children to become personally fulfilled through developing aesthetic perceptions, gaining knowledge and control over media, developing perceptual awareness, and discovering their own expressive power. They discover they have something to express and they have the means to express it. The art programme design had students learn technique, working first with the practical and familiar, with a long term view to developing personal imagery when confidence with the necessary skills had been gained. Experimentation and creative adaption should only occur, I believe, once the basics have been established. For example, students

should have mastered carving a soapberry spoon with traditional proportions before moving on to deliberately changing the shape or type of spoon.

The benefits accruing from such an art programme are many. The Native Indian child learns to understand his/her culture more deeply through experiencing the tools and materials of it. During a Mungo Martin film, the students' attention was held in a compelling way because they watched Mungo handle tools that they had handled minutes before and they knew the smell and the grain of the wood that he worked with. They recognized that Mungo was a carver of their own culture with an esteemed reputation, and they had seen his totem poles during a recent field trip so they understood the significance of what he did, how he did it, and why he was doing it. The students built upon their own artistic skills but, most important, they experienced their increasing vocabulary and knowledge in memorable ways. Learning about traditions by experiencing them is experiential learning which modern educators see as a powerful teaching tool.

Native Indian children can become more receptive to learning in general when their culture is given respect and inclusion in the curriculum for Native Indian children, and when Native Indian history and language is included in curriculum for all children in school.

How were traditional people taught? How, for example, did traditional people remember their oral history? They trained their minds through repetitions and making associations, techniques very useful in the contemporary world. Acquiring the vocabulary and knowledge to articulate knowledge of one's

culture and traditions gives a new significance to a child's sense of identity and make him/her more amenable to knowledge in general. Learning an Indian language, meeting Native resource people, and seeing one's own as well as other parents in the classroom as resource people brings the school into the world of the Native child and enriches his/her education in the process.

> The best teacher in the world cannot teach any child. She can't force anyone to learn anything, but she can present materials so that the child is able to do his learning. No child learns to read until he accepts the responsibility for learning, but he makes it known that it is his investment. (Pepper, 1972, p. 154)

The means of changing the experience of a Native Indian child from one of defeat to one of hope, can be through an art and culture programme.

The Cultural Survival School programmes should be expanded and future programmes built upon skills already mastered from this year. Students could make a spear point, for example, following instructions for making an arrowhead (it is larger), they could make a fish knife taking more care with the handle than in the year previously, and adding cedar withes or roots (traditional lashing materials). Students could spin dog hair (mixed with fleece for handling), dyeing it in salal leaves or blueberries. They could weave the dyed wool on a larger Salish loom and weave cedar bark into simple mats. They could make a bone awl to pierce wood so that two pieces could be sewn together

(root and withe are used for sewing). Cattail rope can be made from cattail leaves gathered in the fall, and a simple comb can be made by carving wood. Contemporary print making could be expanded to include making a design for the class logo to screen onto students' tee-shirts.

When dealing with other classes of Native Indian students, or other Native Indian cultures, the age, grade, and Indian culture most represented in the classroom should be addressed by the classroom teacher. If there is no dominant culture, a cross-cultural programme could be developed with focus on similarities between Indian cultures present in the class. The teacher should present a tentative plan to parents, giving them the opportunity to decide upon the most representative craft of their own culture and how it would fit into an art programme of other Indian cultures and crafts. After the students are introduced to the art programme the teacher looks at the enrichment resources available to her: the school, libraries, museum programmes, films, filmstrips, pictures, hand-made crafts, Indian arts and craft resource people, and sources for art materials. Museums can plan important roles in an art programme. Additional artifacts than those borrowed from the U.B.C. Museum of Anthropology and the Vancouver Centennial Museum could have added enrichment to the art programme. A Salish blanket, woven cedar bark blanket, basketry rain hat, wooden comb, bone club, copper, and dipnet could have given the students a greater understanding of their ancestors' technology. The art programme is looked at from the perspective of all of the classroom subjects. Science, Social Studies, Language Arts, Music, and P.E.

can all be taught in terms of culture. This approach, for example, is used by the Alert Bay band school.

Teaching Indian culture through art can act as a catalyst to increase vocabulary and to sharpen interest in other areas of the curriculum. For example, a week after reading to the students from a book on masks of North American Indians, one student brought me a story about Kachina dolls which were masked. He had discovered the book during language arts and remembered the reference to Kachina dolls from the art class. As the art programme made reference to music, science, language arts, spelling, and social studies, the feeling about school and involvement in what was happening in school created attitudinal shifts and some modification of behaviour. The teacher aide told me that she had noticed a gradual change in the students' work and behaviour toward the end of the school year. Achievement for Native Indian children can improve across the whole curriculum but improvement is not generally dramatic. These are, I believe, important changes which precede measurable achievement in the academic subjects. They are observed by subtle shifts on the part of the students by becoming more cooperative, settled and calm in the classroom.

I believe that cultural objectives should be established that are tangible and measurable. Perhaps the Advisory Committee of the school could participate in setting them up. There are two options: focussing on the majority Indian culture within the classroom, or there could be a cross-cultural approach. When achievable, clear objectives have been established,

with students' participation, there will be a greater sense of accomplishment when they have been achieved.

There are other issues: What academic skills will be introduced? What kind of tutoring programmes will operate? When? Should there be "prescriptive programmes (or) individualized programmes?" (Pepper, 1976, p. 152). If parents do not wish students to stay after school, when should their work be completed? The school could become a focal point for experimental cultural enrichment experiences. For example, several of the parents indicated an interest in seeing a film I showed at school, "Making a Totem Pole," in which Mungo Martin is featured. Film nights and mini-art workshops could provide occasions for students to demonstrate what they have learned to their families.

Native Education is at a new threshold. Over fifty teachers have graduated from the Native Indian Teacher Education Programme at the University of British Columbia since 1978, and are teaching Native Indian children in the schools. Native studies and art and culture programmes are being established in the schools.

Native Indian children are energetic, lively, and have a strong sense of justice for peers, what is "fair" or "not fair." They remember promises made and promises not kept by the teacher. Native Indian children develop independence at an early age. They are genuinely interested in learning about what "being Indian" means to them. Native Indian people feel proud when non-Indians share their interest in Indian culture and they feel

more confident about their childrens' education when their Indian culture is included in the curriculum and they have been consulted. Native Indian people are generous and share their resources with their large networks of family and extended family. This network is also a classroom resource of experienced fishermen, hunters, loggers, carvers, and artists who have skills and are willing to share their knowledge with their child's peers. In order to get messages across in non-threatening ways Native Indians use humour and teasing. This could be from one Native Indian parent to his child: "If you keep running around so much you might miss out when the salmon is ready to eat." (Message = calm down, you may miss out on dinner.) Native Indian children are resilient and undaunted in their zest for life when they are young. Many of them are impulsive and risk-takers.

Native Indian students who continue to learn and work in their cultures and also improve their performance in basic subjects of the majority culture become young people who span both cultures, who can often speak two languages, who draw strengths from both cultures; they become the bridge across which other Native Indian people can pass so that they too can feel adequate and successful in both cultures. An indication of a change in attitude is for some students to begin work instead of only watching others working. For others, it is to complete work begun. Some students stop work midway through and need much encouragement to keep going. In some cases, they lack the concentration span required, and in others they are anxious about not being able to meet the standard. Still others fear making a

mistake and wish to begin projects anew because, they believe, the previous effort was not perfect enough. For many students satisfaction was achieved through control over the process, a control they had not experienced in reading, for example. In art, reading was incidental but necessary in order for students to check on instructions, schedules for teams, descriptive charts, and charts for special purposes such as prayers to the cedar and salmon, and words to a song.

Principles Emerging from this Study

How to Measure Success

It is important for the teacher to know the students in a personal way and to become aware of particular signals that some of them give when they are in need of extra support. Some of them are vocal about their needs, their likes and dislikes. Others express feelings by silence or moving away.

Signs of success observed in this study:

(i) Observational

- distance from teacher, peers--closeness, reaching out to teacher and peers physically
- happy, contented expressions, calm, relaxed body language
- continuous performance, finishing work
- showing pride in work by working to show improvement, wanting to take work home to parents
- student listens to instructions and watches demonstrations by adults or peers.

Students working effectively in teams. The concept of non-competitive classroom with students cooperating in teams requires planning. It was my experience that students who have problems working on their own often have problems working within a team. So I believe that a gradual transition into a team framework can begin by each student finding a partner to work with for two lessons and then finding another pair to make up a team. Another positive feature of teams was apparent during one team competition when members on one team paid more attention to instructions about what was to be done when it appeared as if they had a good chance of winning. One member of the team asked me to review the steps because he was afraid that he might have overlooked something. He was referred to the prepared poster for the information. The voting aspect of the team development was an important aspect of the students feeling more in control and capable of making decisions based upon criteria that they had talked about at the outset.

(ii) Verbal

- the messages that are given to teacher, aide, in the classroom by the tone of voice, vocabulary, and the interaction with peers
- the teacher has to learn to read between the lines because sometimes a Native Indian student will use humour to send the teacher an important message: "This is easy!" (means I can do this!). "This is boring!" (means I can't do it, will you help?).

Parental Involvement

Family networks of parents are an important group to begin inviting into the classroom since they are a cohesive group already, know one another, and are related to several of the students. During pot-luck dinners, film nights (showing requested cultural films from a list sent home by the teacher), and art work workshops organized by the art teacher gives parents the opportunity to learn new skills or improve previously learned ones. The art teacher during these periods can work on his own work, giving parents the opportunity to observe and work unobserved (unless requesting help).

Effective Techniques Used Here in Teaching Native Indian Culture Which can be Used to Teach the Standard Curriculum

Using teams in the classroom and during field trips, to encourage cooperative rather than individual effort. Individual worksheets, however, were better on field trips and team worksheets were effective in the classroom. Achievement charts tend to discourage rather than encourage Native Indian students and tests should be used sparingly for specific purposes. Native parents can be assisted to participate in the classroom by being encouraged to bring younger children with them and by receiving rides to school if they are in need of transportation. Students in the classroom suggested parents with specific skills to contribute and parents who were interested in participating. The curriculum was organized within a framework but flexible enough

to include the ongoing contributions of both students and parents. The field trips were enjoyed by the students because they gained "on-site learning" in a relaxed, non-threatening atmosphere. In the classroom the students learned by watching someone (teacher and adult supervisor) demonstrate the skill for the day then they re-did the skill by producing a traditional, practical artifact. The films used in the programme were usually used as a culminating, review activity, or in some cases, as an introduction to the following lesson. They served as an additional review of particular skills.

Teaching Techniques

Techniques used in teaching about Indian culture can be used in teaching basic subjects in the classroom. Reading about Indian legends in Social Studies or Language Arts, and adding to the spoken and written vocabulary learned during an art class enriches the child as a whole and increases his/her capacity to learn about his/her own culture and to judge what he/she needs from the majority culture. The vocabulary of his/her own culture becomes his/hers to use in new and productive ways. Learning about traditions by experiencing them in the manipulation of materials can increase interest in reading and writing. They read and write about what they experienced in the art programme.

I think that Native Indian students need to be challenged and supported when they meet the challenge. They need much encouragement in working towards a particular goal, and all this must come from teacher as well as parent. Native Indian students,

like all minority children, need to know that they are accepted and loved by the teacher. They need to feel that he or she believes in them and that, despite setbacks and failures, they can count on him/her to be their mentor. Effective teachers of Native students set realistic goals and assist success by encouragement and emotional support. J.S. Kleinfeld (1972), in her paper on "Effective Teachers of Indian and Eskimo High School Students," found that effective teachers of Indian students respected their students, were fair, were strict disciplinarians, and placed heavy emphasis on scholastic work. Native students need to be made aware of their strengths, helped to choose life goals; and they need role models. They must also be supportive of one another, and encouraged in the classroom to work together. Working in pairs, peer tutoring, and parent tutoring are means of developing achievement.

Art Programme

What does an art programme offer that makes it special? Art offers something of lasting value to the students. The art media that they were introduced to may be used throughout their adult lives. The projects they learned were within specific rules with few variables. The students felt secure within boundaries. They felt happier with rules that were imposed after consultation with them. There is no right or wrong in art, there is the opportunity for everyone to achieve a result and the variety of materials makes it possible for students who believe themselves incapable, to achieve satisfactory results. If a child has made an effort and followed directions for his

and others' safety, he can feel a sense of accomplishment, receiving encouragement for making a most basic spoon shape. In academic subjects, however, there is a right or wrong: a child either knows the sum of 4 plus 6 or he doesn't. He either knows the names of sea mammals, or he does not.

If I Were Starting a School for Urban Native Indian Students, I Would:

First of all, hire an experienced Native Indian teacher and then invite interested parents to apply to send their students to the school. An interview screening committee could then be formed consisting of the classroom teacher, a parent representative, and a Native Indian elder. Once the student body had been formed, parents of those students would be invited to a coffee party, in order to get to know the teacher and each other. Part of the criteria for coming into the school would be interest in Indian culture and a commitment to contribute to or be involved in the school in some way. With a general common goal, suggestions for a successful school could be elicited from the parents, and added to the list from the classroom teacher, students, and elders on the screening committee. Suggested criteria could be sent home, or another social gathering called at the home of a parent or teacher so that any positive or negative comments could be shared before the criteria were in place. The list should be short and manageable. It could cover the area of regular attendance, punctuality, completion of school

work, politeness, and respect for the property of others. In the future, schools for Native Indian students should be established with consensus by teachers, parents, school administration, on criteria for the classroom achievement and behaviour. Measurable, tangible goals and objectives, both group and individual, are important for the effective functioning of the classroom. For example, an effective individualized reading and mathematics programme enables students to set a comfortable pace, but with help available in the form of peers, parent tutors, and Home School Coordinators. Parents can also play an advisory role.

Parent Advisory Committee

The role can evolve as the year passes. The Committee should nominate a representative for the interview committee. Curriculum enrichment, sharing ideas, and participating in the classroom are positive experiences for parents. The Parent Advisory Committee can become a support group, not only for students, but for other parents. Identifying city resources for new parents to the city in the areas of shelter, daycare, emergency resources, and food bank locations assist families to adjust to the seeming anonymity of city life. Native Indian resource people are available to consult about family needs and, in the process, build a network of support. The common question that all parents in the Parent Committee address is "What kind of school do we want?" Involvement and personal contact with the school brings the educational needs of Native

students forward. For example, do frequent absences from school interfere with a child's progress in school? Communication with the home in a positive way is needed to be developed between teachers, school counsellors, home school coordinators, and school administrators. It has been my observation that school administrators and parent brought together, in a social setting, often do not know how to communicate with one another. More frequent opportunities are needed for the school administrators to communicate with the urban Native Indian community when planning for the needs of Native children.

The urban Native Indian community has an Indian Centre which offers evening classes in such cultural activities as drumming and Indian dancing. Native parents can upgrade their high school through the Urban Indian Education Centre. At U.B.C., the Native Indian Teacher Education Programme is a resource for school-related job opportunities. Jobs such as teacher aides, home school coordinators, tutors, and teaching jobs are placed on a bulletin board at the campus centre. Parents interested in becoming teachers can visit the on-campus counsellors to determine the requirements for studying at the University of B.C.

Implications Concerning Indian Education in General

There is still much more to be done.

1. There is a need for research into the development of tests that are free of cultural bias.

2. Although more Native Indian teachers are needed, particularly at the high school level, non-Indian teachers need to become sensitized to the cultural traits of Native children through in-service training about Native learning styles, body language, strengths, and about how to effectively help the Native child.

3. More resources are needed for Native children on a one-to-one basis; for instance, individualized programmes, screening for hearing loss, eyesight problems.

4. Participation by Native parents of all Native children in the system is needed. Educators who meet with parents should listen first, then each should be frank about the other's expectations.

Implications Concerning Art Education in Particular

There is a need for Northwest Coast Art and Culture Centres where Native people could go to teach and share art skills. Classes such as Anne Siegal's in North Vancouver, in which students and their older brothers or sisters drop into the class, should be encouraged.

Art education in relation to Indian culture is in its infancy. Jamake Highwater is a Native Indian art philosopher who addresses himself to the cultures of the world in examining specific aspects of Indian culture. The majority culture has typically been that of the western world. We have proceeded on the assumption that ". . . all peoples outside the west are

living fossils" (Highwater, 1981, p. 25). Most peoples of the world are not represented by the sign posts that we regard as providing the definition of art, that is, art which can be hung, framed and matted, in a gallery or placed within a sculpture garden. Now, however, minorities are beginning to assert their own perspectives on art and on themselves, and persisting in doing so even if they are not what the majority culture wants to hear and see.

Native peoples are speaking out on their own behalf as never before. As they assert their claim to self-determination, they insist upon their right to have their children learn in school about their own cultures and their own people. It has, rightly, been said that,

> . . . any real hope for Indian peoples must take their cultural history and values into consideration. Educational programmes set up to help Indian people must fit into their cultural framework. Indians should be able to live effectively without being forced to abandon their own cultural identity. (Pepper, 1976, p. 150)

The role of the art educator is to help the student to comprehend the significance of culture in art. For example, a student must learn about the role of masks in the Kwakiutl culture, their identity, and the time of the year when masks were worn before he or she can fully appreciate the surface qualities of line, texture, or shape. I believe that the art teacher needs to be a cultural educator who assists minorities to maintain their culture and educates the majority to a recognition

of the value of indigenous peoples' culture so that those very differences between the cultures can be celebrated. ". . . for Indian images are a way of celebrating mystery and not a way of explaining it . . ." (Highwater, 1981, p. 114).

Conclusion

During this study, some answers to questions were found. As yet, we can not be certain that we are asking all of the right questions, and we can not be altogether certain of the significance of the answers. We can be certain, however, of the importance of the task undertaken. The most powerful educational system would combine locally developed curriculum materials, experienced Native Indian teachers (or sensitized non-Indian teachers), with Native Indian parents as resource persons, tangible support from the school and community; with curriculum which has evolved through consultation with all of the participants. Greater cooperation and recognition is needed from the non-Indian community for the implementation of programmes for Native and non-Native children. Indian parents are present in schools in B.C. as teacher aides, language teachers and tutors to a much greater extent than ever before. They are there to ensure that their children are learning about their culture. In some cases, they teach non-Indian children as well as Indian children. The achievement in Native Indian education will be considered successful when all children in B.C. schools learn more about the contributions on both art and culture, of Indian people,

> . . . because Canada's Native peoples have played an important role in this country's past, and they remain an important part of its social and cultural fabric. All students, Native and non-Native, need an opportunity to become aware of . . . the issues that concern Native people . . . so that as the mature citizens of the future, they can make intelligent decisions. (Ministry of Education Ont., 1981, p. 4)

But one must not omit the spiritual, mystical, and creative needs of Native Indian and non-Indian people.

> . . . you must learn to look at the world twice . . . first you must bring your eyes together in front so you can see each droplet of rain on the grass, so you can see the smoke rising from an anthill in the sunshine. Nothing should escape your notice. But you must learn to look again, with your eyes at the edge of what is visible. Now you must see dimly if you wish to see things that are dim--visions, mist, cloud-people. You must learn to look at the world twice if you wish to see all there is to see. (Highwater, 1981, p. 65)

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APPENDIX 1

EVALUATION OF THE FIRST YEAR OF THE VANCOUVER NATIVE INDIAN CULTURAL SURVIVAL ALTERNATIVE PROGRAM

83-06

Helen Kettle

1983 June 20

Evaluation and Research Services
Program Resources
Board of School Trustees
1595 West 10th Avenue
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"Unless a child learns about the forces which shaped him, the history of his people, their values and customs, their language, he will really never know himself or his potential as a human being. Indian culture and values have a unique place in the history of mankind. The Indian child who learns about his heritage will be proud of it. The lessons he learns in school, his whole school experience, should reinforce and contribute to the image he has of himself as an Indian."

from the National Indian Brotherhood's "Indian Control of Indian Education", quoted from the proposal entitled "B.C. Indian Cultural Survival School" submitted to the Vancouver School Board by the Cultural Survival School Society.

INTRODUCTION

Background to the Establishment of the Cultural Survival Program

The Vancouver Native Indian Cultural Survival Alternative Program (V.N.I.C.S.A.P.) was established in 1982 September by the Vancouver School Board in recognition of the special needs of Indian children in the school system and in response to the expressed desire of many Native Indian parents to have an accredited school in which Native Indian history, culture, traditions, lifestyle and philosophy would be the rationale and basis of the program.

In 1981 March, the Native Indian Cultural Survival Society presented a brief to the Vancouver School Board entitled "B.C. Indian Cultural Survival School". This brief outlined a proposal for the establishment of the school detailing the philosophy, objectives and desired curriculum of the school. In subsequent discussions, the Board approved the recommendations contained in the brief and agreed to establish the school.

Objectives of the Program

The objectives of the school as outlined in the brief call for a program which reflects the experiences and cultures of Indian people both historically and contemporarily, and in which Indian students can learn skills that are of value to their people as well as skills that are relevant to modern urban life in Canada.

Specifically, the objectives are:

1. To focus on the culture, history, values, traditions, lifestyles and spiritualism, both historical, and contemporary, of Indian people.
2. To encourage and develop in students a sense of worthwhileness, increased self-esteem and confidence in their identity as Indian people.
3. To explore Indian community values and needs and the decision-making process involved in political, social, economic and cultural matters.
4. To develop and encourage personal decision making, life skills and efficacy which will enable Indian students to gain greater control over their lives in the community.
5. To assist the personal development of students through individual and/or group counselling conducted by Indian Elders and other knowledgeable Indian people.
6. To examine the values, traditions, history and contemporary events of non-Indian people in Canada and the world.

7. To explore the local non-Indian community as it relates politically, economically, culturally, and socially to Indian people.

8. To improve the academic and social skills of students enabling them to acquire increased school competency and success.

9. To provide a school in which students will develop educational skills and credentials, enabling them to continue in a post-secondary school or leading them to better post-secondary career opportunities.

10. To provide a school in which students, parents, and community people will plan, develop and implement programs, cultural events and forums of interest of importance to Indian people and their development.

PURPOSE OF THE EVALUATION

The purpose of this evaluation was to collect information relating to the implementation of the V.N.I.C.S.A.P. during its first year of operation. The main objective was to collect and share with advisors, administrators and staff information that will be useful in the development of the program.

The evaluation consists of two parts:

I. a description of the operation of the V.N.I.C.S.A.P. during its first year and

II. a description of students and an assessment of student attendance, student achievement and student, parent, teacher and administrator opinions of the program.

The data were gathered by the researcher during frequent visits to the school, through conversations with the teachers, by checking records, by interviewing students, and through questionnaires distributed to parents, staff and administrators.

RESULTS

I. Operation of the V.N.I.C.S.A.P. during Its First Year

Facilities and Staffing

The program operates in two portable classrooms at the Britannia school complex. One classroom houses students in Grades 5 to 9 while the other houses Grades 8 and 9 students. One teacher is assigned to each classroom and there is a full-time teaching assistant shared by the two teachers.

Role of Parents

There has been no requirement that parents be contacted before admitting students into the program, however, future plans include a formal procedure for contacting parents. Two parent nights were held during the year to give parents an opportunity to discuss their child's progress with the teachers. Several social activities held during the year gave parents and teachers an opportunity to meet on a less formal basis.

Parents have been involved in the program as resource people. Demonstrations have been given in techniques involved in fishing with nets, beaver skinning and carving.

Administrative/Advisory Structures

There is a formal advisory committee, the Cultural Survival School Society, comprised of parents and individuals interested in Indian education. The society is in the process of determining its role in the operation of the school.

The teachers frequently consult with the Principal and Vice-Principal of Britannia Secondary School, whom they keep informed regarding all activities of the school. This close working relationship has enabled the teachers to work out a program whereby their students can take electives at Britannia and to make arrangements regarding the use of facilities such as a woodworking shop for carving and a space for dancing.

The staff also have access to consultative, Audio Visual and other services offered by the Vancouver School Board.

Sources of Funding

The program is funded by the Vancouver School Board. Some additional funds for cultural activities, art and the use of resource people have been provided by the Vancouver Foundation.

II. Description of Students and Assessment of Student Attendance, Student Progress and Opinions of Students, Parents, Teachers and Administrators

Description of Students

Sixty students attended the program during the first nine months (1982 September to 1983 May). Many of the students entered the program either because they themselves wanted to be involved in a Native Indian program or because their parents wanted it. Some of the students, however, were referred to the program by school counsellors, principals or social workers as an alternative to a situation that was not working out well for the student. The teachers noted that ten of the students who entered the program had behavioural problems and 13 were academically retarded (four of the 13 had been in a Special Class or Learning Assistance Centre). The grade levels completed by students at the time of entry into the program are noted in Table 1.

TABLE I

GRADE COMPLETED AT TIME OF ENTRY INTO PROGRAM

	No. of Students	% of Total (n=60)
Grade 4	5	8
Grade 5	12	20
Grade 6	9	15
Grade 7	17	28
Grade 8	11	18
Senior Learning Assistance Class	1	2
Unknown	5	8

Students entered and left the program throughout the year so that the total enrollment at any one time was about 40 students. During the year a total of 24 students left the program. The length of stay in the program varied from one day to six and a half months with the median stay being about five months. Ten of the students who left had displayed poor attendance and/or performance or behavioural problems; five moved, two were referred to special programs where they could receive special help with academic problems, two students left due to personal home-related problems (instability, health problem) and five decided to leave either to go back into a regular school program or to be with friends at the previous school.

Student Attendance

Student attendance rates for each month until the end of May were calculated and are shown in Table II. The average attendance rate for the period was 80%. This rate may be somewhat lower than the actual attendance as some students were carried in the records for some time after they stopped attending, until teachers could determine whether they had actually quit the program.

A comparison was made of the attendance patterns of students prior to and after entering the Cultural Survival Program. An examination of the records of 16 students for whom data were available for two years prior to entrance into the program showed that six students (38%) improved their attendance after entering the program, six (38%) showed about the same pattern before and after entering the program, and the attendance of four students (25%) worsened.

TABLE II

MONTHLY ATTENDANCE

	Sept.	*Oct.*	*Nov.*	*Dec.*	*Jan.*	*Feb.*	*Mar.*	*Apr.*	*May*	*Average*
No. of Students	42	47	46	39	41	47	40	39	37	-
No. of School Days	18	20	19	12	20	20	19	15	20	-
% Actual Days Attended*	93	79	79	83	82	78	80	68	74	80

*Actual days attended expressed as a percentage of the total days of attendance possible.

Student Progress

Students were tested in November and again in June using the Canadian Tests of Basic Skills (Form 3M). The results for all students who received both pre and posttests are shown in Tables III and IV.

An analysis of the test results for the elementary students (Table III) indicates that while only four students showed an increase in Vocabulary scores, all students showed gains in Reading Comprehension and all but three

TABLE III

PRE AND POSTTEST GRADE EQUIVALENTS ON THE CANADIAN TESTS OF BASIC SKILLS - ELEMENTARY STUDENTS#

		Vocabulary			*Reading Comprehension*			*Mathematics Skills*		
Student	Grade	Pre	Post	Change	Pre	Post	Change	Pre	Post	Change
1	5	2.5	2.9	+0.4	1.3	4.4	+3.1	2.8	3.8	+1.0
2	5	4.1	3.6	-0.5	-	4.4	-	3.1	3.8	+0.7
3*	5	-	6.3	-	4.8	5.9	+1.1	-	4.4	-
4	6	-	5.2	-	5.4	6.6	+1.2	-	6.0	-
5*	6	5.1	3.4	-1.7	5.3	5.8	+0.5	4.2	6.2	+2.0
6	6	5.2	5.2	-	5.3	5.3	-	4.2	5.0	+0.8
7	6	5.1	4.2	-0.9	3.9	4.5	+0.6	4.2	5.3	+1.1
8	6	5.2	4.2	-1.0	4.9	5.3	+0.4	5.5	5.4	-0.1
9	6	4.1	4.2	+0.1	5.2	5.3	+0.1	5.2	5.0	-0.2
10	6	5.9	6.2	+0.3	5.6	6.2	+0.6	5.2	6.2	+1.0
11	7	4.9	6.0	+1.1	2.7	6.4	+3.7	4.6	6.4	+1.8
12	7	5.2	6.7	+1.5	4.7	5.2	+0.5	5.0	5.4	+0.4
13	7	-	5.7	-	5.8	6.7	+0.9	-	6.2	-
14	7	6.4	5.4	-1.0	5.1	7.0	+1.9	5.3	6.2	+0.9

#With the exception of two students (indicated by asterisks), students were pretested with a level of the test designed for one grade below their enrolled grade and posttested at the enrolled grade level. The students indicated by * were tested each time at their enrolled grade level.

TABLE IV

PRE AND POSTTEST GRADE EQUIVALENTS ON

THE CANADIAN TESTS OF BASIC SKILLS - SECONDARY STUDENTS#

		Vocabulary			*Reading Comprehension*			*Language Skills*			*Work-Study Skills*			*Mathematics Skills*		
Student	Grade	Pre	Post	Change	Pre	Post	Change	Pre	Post	Change	Pre	Post	Change	Pre	Post	Change
1	8	7.7	8.3	+0.6	8.5	8.8	+0.3	8.4	9.2	+0.8	8.8	9.2	+0.4	8.4	8.8	+0.4
2	8	5.5	5.1	-0.4	6.4	7.0	+0.6	5.0	5.7	+0.7	6.4	6.4	-	5.2	5.5	+0.3
3	8	7.9	7.7	-0.2	6.9	8.5	+1.6	6.9	7.5	+0.6	6.2	8.0	+1.8	7.4	7.4	-
4	8	7.3	8.2	+0.9	7.3	8.0	+0.7	8.3	8.1	-0.2	8.3	8.7	+0.4	8.2	8.3	+0.1
5	8	8.6	8.5	-0.1	6.2	7.3	+1.1	7.5	7.4	-0.1	7.1	7.9	+0.8	7.0	7.5	+0.5
6	8	6.9	8.6	+1.7	5.9	8.9	+3.0	6.5	7.8	+1.3	7.5	8.9	+1.4	5.2	5.4	+0.2
7	8	8.6	8.5	-0.1	8.2	9.0	+0.8	7.3	7.2	-0.1	8.0	8.6	+0.6	6.3	8.6	+2.3
8	8	7.9	6.9	-1.0	5.8	6.0	+0.2	4.7	5.4	+0.7	5.3	6.4	+1.1	7.5	7.2	-0.3
9	8	10.1	10.7	+0.6	10.7	10.1	-0.6	9.6	9.6	-	10.4	10.7	+0.3	11.0	11.4	+0.4
10	8	5.1	7.1	+2.0	6.0	6.6	+0.6	5.2	4.8	-0.4	5.6	6.1	+0.5	4.6	6.4	+1.8
11	8	7.1	5.9	-1.2	4.7	6.9	+2.2	5.0	4.7	-0.3	6.3	6.1	-0.2	5.2	6.2	+1.0
12	9	8.8	8.8	-	9.4	9.9	+0.5	8.9	8.6	-0.3	10.3	10.4	+0.1	10.2	10.2	-
13	9	7.3	6.9	-0.4	7.0	6.7	-0.3	6.4	7.0	+0.6	7.2	7.6	+0.4	8.4	8.8	+0.4

#All students were pre and posttested at their enrolled grade level.

showed gains in Mathematics Skills. Two students on the Vocabulary test, six students on the Reading Comprehension test and eight students on the Mathematics Skills test showed a gain equal to or greater than the expected gain (+7) over the period of time tested. Considering that most of the elementary students were tested at a lower grade level at the beginning than at the end of the year, these results indicate that the students are progressing well.

An analysis of the test results for the secondary students (Table IV) indicates that just under half of the students showed gains in Vocabulary and Language Skills while almost all of the students showed gains in Reading Comprehension, Work-Study Skills and Mathematics Skills. The gains of three students in Vocabulary and four students in Language Skills were equal to or greater than would be expected while the gains of six students in Reading Comprehension, four students in Work-Study Skills and three students in Mathematics Skills were equal to or greater than expected.

These results indicate that at both the elementary and secondary levels, students showed more improvement in reading comprehension and mathematics than in language skills. Overall the results show a good improvement in academic skills at both grade levels.

The teachers rated the progress of students in three areas: academic, social and general behaviour and attitude. The ratings are shown in Table V. As indicated, the teachers felt that close to 60% of the students made "good" or "very good" academic progress and 40% showed "good" or "very good" progress in socialization and general behaviour and attitude.

TABLE V

TEACHER RATINGS OF STUDENT PROGRESS

	Very Good	*Good*	*Fair*	*Poor*	*Very Poor*	*Total N*
Academic	7 (12%)	27 (47%)	10 (17%)	7 (12%)	7 (12%)	58
Social	3 (5%)	21 (36%)	15 (26%)	10 (17%)	9 (16%)	58
General Behaviour and Attitude	5 (9%)	18 (31%)	14 (24%)	10 (17%)	11 (19%)	58

Opinions of Students

The students were interviewed individually to find out how they felt about the Cultural Survival Program. Without exception, all students said they were happy to be enrolled in the program. Most indicated that their parents and friends were also happy they were attending the program. When asked what they found different in the program from previous schools they had attended, students most frequently mentioned that they found the teachers "easier to get along with", "more understanding", "kinder", and "friendlier", that teachers took more time to explain things and that they found the schoolwork easier to understand. They also frequently mentioned learning about Native Indian culture, being in a class where all students are Native Indian and taking different subjects. A few students mentioned that they found it easier to get along with other students.

Students were asked about the subjects they were studying. Most students indicated that they were happy with all the subjects they were taking. A few of the secondary level students mentioned that they did not like social studies and when probed for a reason said they couldn't understand it, were not interested or did not like so much reading and writing.

Students were also asked about the effect the Cultural Survival Program had on their attendance, feelings about school, amount they were learning and feelings about themselves. A majority of the students indicated that the program had had a positive influence on all four aspects.

In order to learn something about students' motivation, students were asked how far they hoped to go in school and what job they hoped to get when finished. Half the elementary level students said they wanted to complete Grade 12 and about one third did not know. All but one of the secondary level students said they wanted to complete Grade 12. Three quarters of the elementary level students and over half at the secondary level mentioned a specific job that they would like to get when finished school.

When asked how they would change the program to make it better, the students came up with a number of individual suggestions. Five of the 30 said they would like the program expanded to Grade 12 or to include more students at higher and lower grades. Four students said they were happy with the program the way it was and ten had no suggestions to make.

An attempt was made during the year to integrate secondary level students into optional classes at Britannia. The students were enthusiastic at the beginning, but, without exception, all dropped out within a few months. In order to gain some insights into why this program failed, the students were asked about the classes they had taken at Britannia. The two most popular choices were woodworking and science. Students also enrolled in fine arts, music, English, math and home economics. Most students indicated that they were not happy taking classes at Britannia: they found it too hard, they couldn't understand the work, couldn't hear the teacher or couldn't build what they wanted to build.

When asked what could be done to make taking classes at Britannia easier for Cultural Survival Program students, four students said that they would have liked to take courses other than what they had taken. Other students said they needed more explanation, smaller classes and that it would be better if there were more Native Indian students in a class.

Opinions of Britannia Teachers Regarding the Integration Program

Two Britannia teachers, each of whom had four students from the Cultural Survival Program in their classes were asked to comment regarding the integration. Both identified poor attendance and tardiness as being the major problem encountered with the students. One teacher felt he had received adequate information about the students from the Cultural Survival Program teacher while one felt he had not and would have found a school profile on each student useful. Both felt they had received adequate information about the Cultural Survival Program and sufficient opportunity to communicate with Cultural Survival School staff.

Opinions of Parents

A questionnaire was completed by 14 parents at a parents' meeting and at an end of the year dinner. The parents were very positive about the program: most felt that the program had had a positive effect on their children in terms of attendance and attitude toward school. Five parents noted that their children were happier and easier to get along with since they had been in the program. All but one of the parents had visited V.N.I.C.S.A.P. and all felt welcome when they visited. When asked what they liked about the program, six parents mentioned the teachers and five mentioned the fact that their children were learning about Native Indian culture. Also mentioned were the small size of classes and good communication with the home. Complaints included concerns expressed by three parents about the behaviour of some of the students and the comments of two parents that there was not enough homework. One parent was unhappy that notices were not sent out about sports activities and one felt there was not enough rapport between teacher and parent. Suggestions for improvement included the comment by six parents that there should be more teachers and/or workers and by four parents that the classroom needed improvements (a new place, a bigger place, a nicer place). One parent wanted to see Grade 10 added, one wanted smaller classes, one felt there should be more discipline and one would like to see more Native social activities and the study of Native languages added to the curriculum. Ten parents indicated that they felt they should have more contact with the program and felt they could involve themselves more by participating in parent meetings and social activities, visiting the school and contributing from their own culture, past experiences or knowledge of Indian languages. Twelve parents said they were happy with their child taking classes at Britannia while two indicated that this aspect of the program was not satisfactory.

Opinions of Staff and Administrators

Staff members and administrators were asked to comment regarding various aspects of the Cultural Survival Program. Their comments are detailed below.

Philosophy (role) of the Cultural Survival Program

- more work needs to be done in translating the goal statements into specific objectives statements and determining how objectives will be met.
- Goal 10 (*To provide a school in which students, parents, and community people will plan, develop and implement programs, cultural events and forums of importance to Indian people and their development.*) needs a great deal of attention.
- most students are academically behind and behaviourally maladjusted and this is not reflected in the philosophy.
- the philosophy is good but much of it couldn't be implemented due to a lack of cultural resource people and lack of funding.

Referral Process:

- referring agencies did not have a good understanding of what the school was all about.
- no clearly practised process of referral exists.
- there is no adequate screening and placement process involved (an advisory committee is very much needed).
- criteria of acceptance needs clarification.
- a trial period in which to assess suitability of the placement needs to be established.

Type of Student Referred:

- type of student referred was not the type of student expected, was difficult for teachers to handle these kinds of students particularly in the grades and numbers involved.
- a very wide range of abilities and social needs.
- students present unique needs (gaps in learning, need for social support and positive role models, high absenteeism, lack of motivation).
- difficulties have occurred due to referral criterion not being clearly stated.
- initially everyone was accepted so that the program would get off the ground.

Initial Diagnostic Testing of Students/End of Year Testing:

- testing program has worked out well.
- essential to do diagnostic testing so as to design suitable program and teaching units.

APPENDIX 2

Vancouver School Board - Program Resources 1982 October 12

COOPERSMITH SELF-ESTEEM INVENTORY

DATE: _____ GRADE: _____

NAME: _____ SCHOOL: _____

Please mark each statement in the following way:

If the statement describes how you usually feel, put a check (✓) in the column, "*Like me*".

If the statement does not describe how you usually feel, put a check (✓) in the column, "*Unlike me*".

Please respond to each item as honestly as you can. There are no right or wrong answers. Just answer as you usually feel.

+ Questions circled are on the Lie Scale.

		Like Me	Unlike Me
1.	I spend a lot of time daydreaming.		
2.	I'm pretty sure of myself.		
3.	I often wish I were someone else.		
4.	I'm easy to like.		
5.	My parents and I have a lot of fun together.		
(6.)	I never worry about anything.		
7.	I find it very hard to talk in front of the class.		
8.	I wish I were younger.		
9.	There are lots of things about myself I'd change if I could.		
10.	I can make up my mind without too much trouble.		
11.	I'm a lot of fun to be with.		
12.	I get upset easily at home.		
(13.)	I always do the right thing.		
14.	I'm proud of my school work.		

		Like Me	Unlike Me
15.	Someone always has to tell me what to do.		
16.	It takes me a long time to get used to anything new.		
17.	I'm often sorry for the things I do.		
18.	I'm popular with kids my own age.		
19.	My parents usually consider my feelings.		
20.	I'm very unhappy.		
21.	I'm doing the best work that I can.		
22.	I give in very easily.		
23.	I can usually take care of myself.		
24.	I'm pretty happy.		
25.	I would rather be with people younger than I am.		
26.	My parents expect too much of me.		
27.	I like everyone I know.		
28.	I like to be called on in class.		
29.	I understand myself.		
30.	It's pretty tough to be me.		
31.	Things are all mixed up in my life.		
32.	Kids usually follow my ideas.		
33.	No one pays much attention to me at home.		
34.	I never get scolded.		
35.	I'm not doing as well in school as I'd like to.		
36.	I can make up my mind and stick to it.		
37.	I really don't like being a boy - girl.		
38.	I have a low opinion of myself.		
39.	I don't like to be with other people.		

		Like me	Unlike me
40.	There are many times when I'd like to leave home.		
41.	I'm never shy.		
42.	I often feel upset in school.		
43.	I often feel ashamed of myself.		
44.	I'm not as nice looking as most people.		
45.	If I have something to say, I usually say it.		
46.	Kids pick on me very often.		
47.	My parents understand me.		
48.	I always tell the truth.		
49.	My teacher makes me feel I'm not good enough.		
50.	I don't care what happens to me.		
51.	I'm a failure.		
52.	I get upset easily when I'm scolded.		
53.	Most people are better liked than I am.		
54.	I usually feel as if my parents are pushing me.		
55.	I always know what to say to people.		
56.	I often get discouraged in school.		
57.	Things usually don't bother me.		
58.	I can't be depended on.		

APPENDIX 3

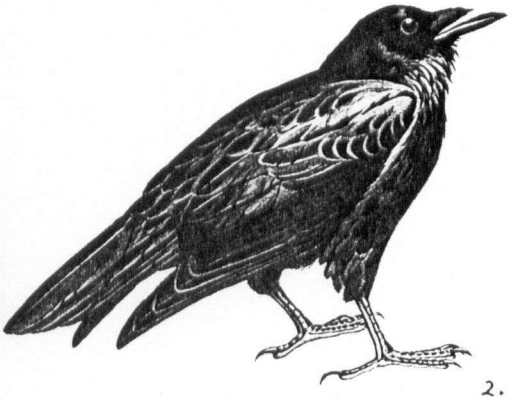
NATIVE INDIAN ART AND CULTURE

"EAGLE & SISUTL"

Lloyd Wadhams
Kwakiutl Artist

1.

A.



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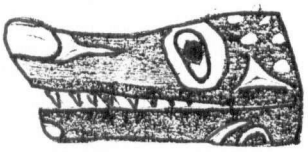

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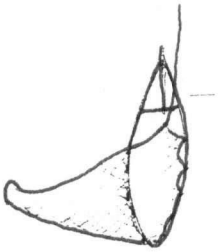

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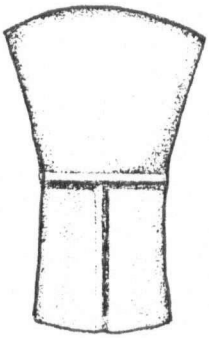

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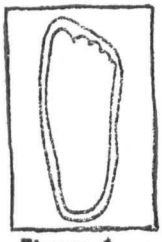

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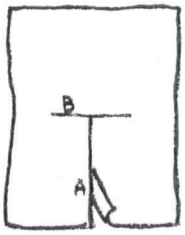

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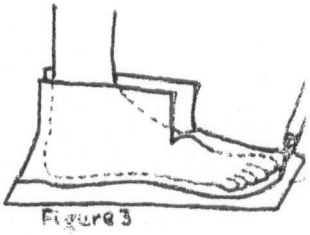

Figure 3

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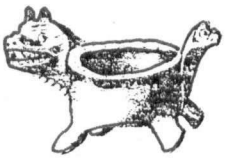

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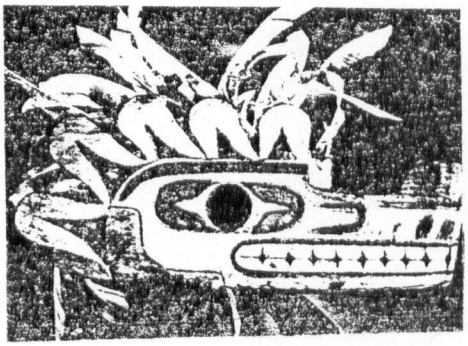

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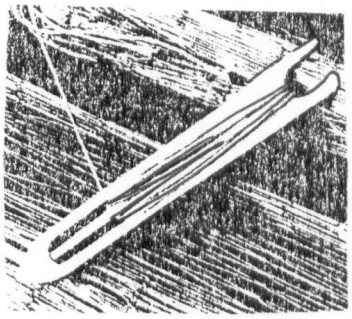

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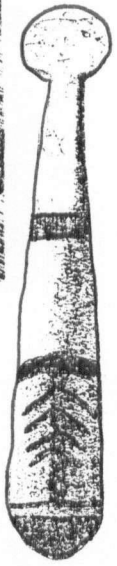

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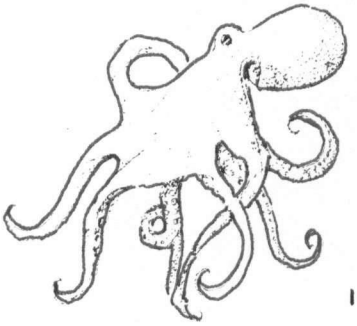

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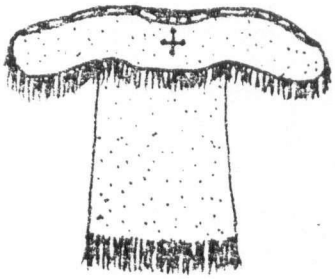

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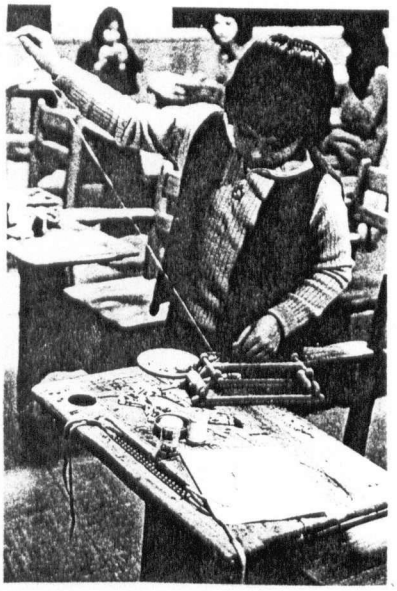

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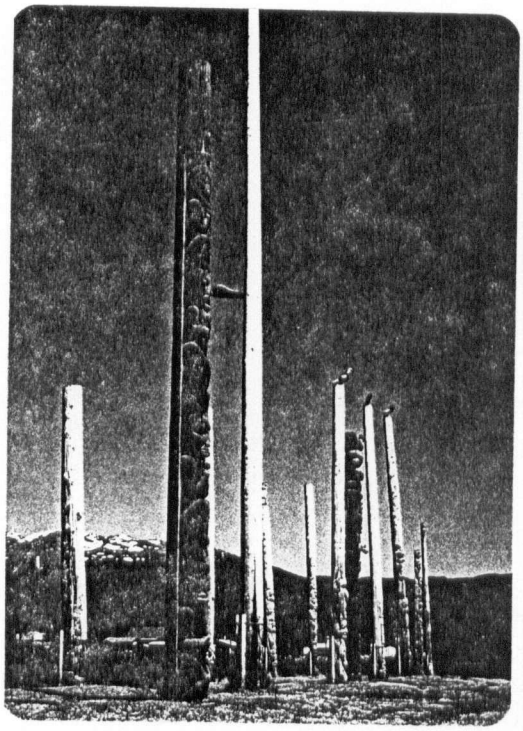

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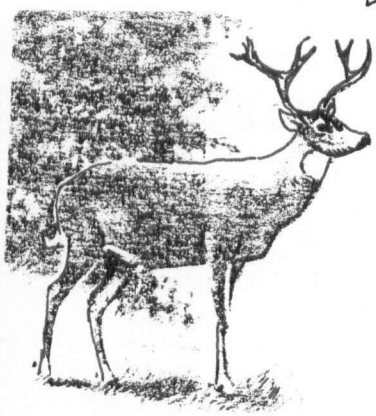

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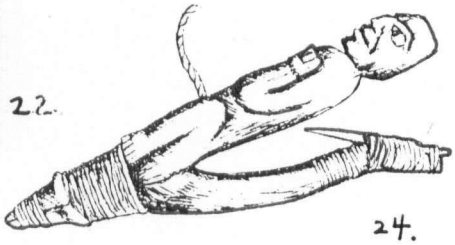

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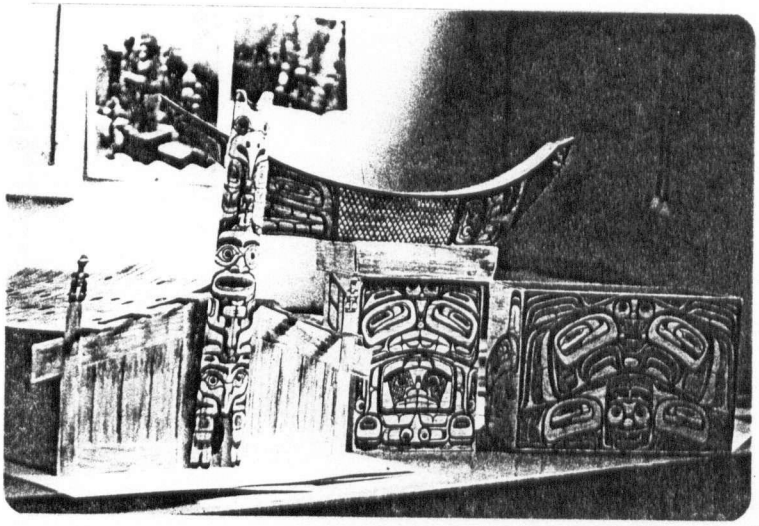

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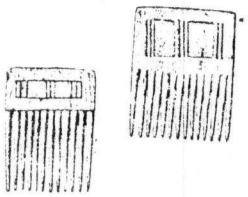

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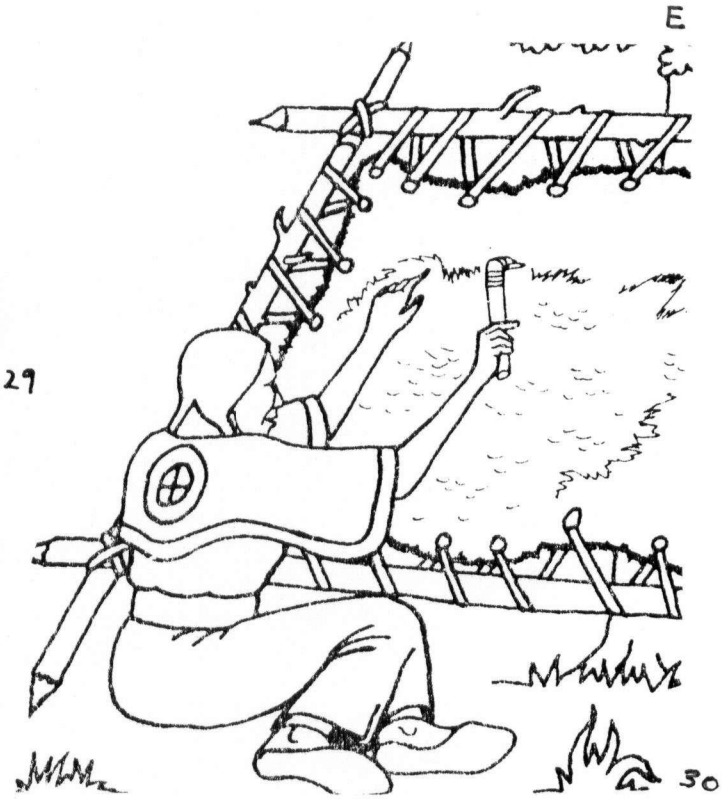

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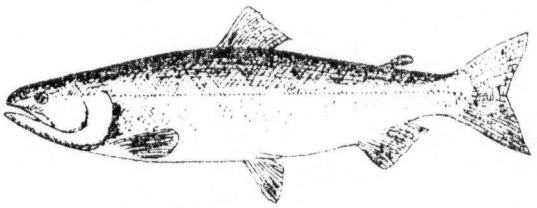

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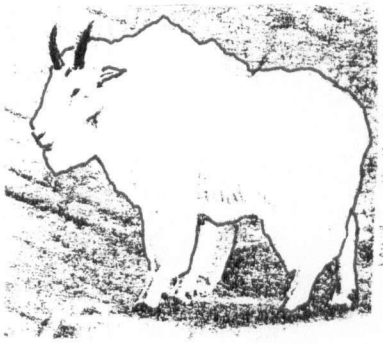

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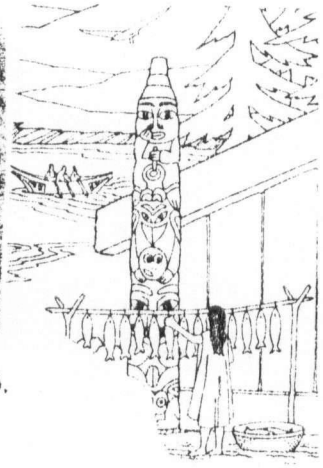

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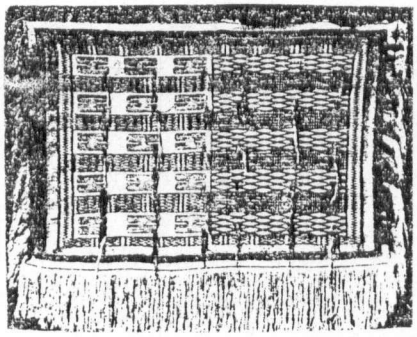

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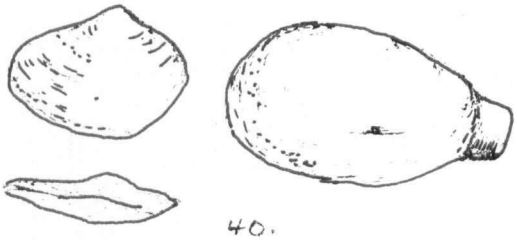

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APPENDIX 4