

Representation of Indigenous Education in Primary Classrooms

JOSIE CREASER

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for the Degree of Master of Education – Education for Change, with specialization in Social
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Abstract

Throughout this portfolio, it is discussed how best to support teachers in addressing Indigenous culture throughout the curriculum, and more specifically, teaching Indigenous education to Early Learning Kindergarten age students. With the growing awareness and involvement of Indigenous education throughout Ontario schools, awareness of Indigenous culture is becoming an integral aspect in the daily classroom teachings and curriculum integration. However, there are few resources to support teachers to be confident in delivering the Indigenous education curriculum in an honest, culturally-, and developmentally-appropriate way. This is especially true in kindergarten where teachers may struggle to provide a balance with students' emotional and intellectual maturity and the importance of Indigenous education. This portfolio addresses the ideologies and history of decolonization and how both Indigenous and non-Indigenous children learn best (through the art of storytelling) while providing support for teachers. A key component of this portfolio is a collection of 10 multi-day lesson plans, created in consultation with local Indigenous Elders, that teach about the Seven Grandfather Teachings, Orange Shirt Day and Residential Schools, community, and identity and which use of storybooks that feature Indigenous authors and topics to facilitate play-based learning that aligns with the Kindergarten Program (Ontario Ministry of Education, 2016). Through exploring Indigenous education, this portfolio explains the importance of all these pieces and how they come together to help support non-Indigenous primary teachers to deliver Indigenous education respectfully.

Keywords: Education, Indigenous, Primary, Kindergarten, Teachers, Curriculum, Resources, Ontario, Decolonization, Storytelling

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This portfolio explores the implementation of Indigenous education, and I want to take a moment to acknowledge the land on which this portfolio was written, the land on which it is focusing, and the traditional land on which Lakehead University is situated (Lakehead University, 2019):

Lakehead University acknowledges its campuses are located on the traditional lands of Fort William First Nation, Signatory to the Robinson Superior Treaty of 1850, and the Ojibwe, Odawa, and Pottawatomi nations, collectively known as the Three Fires Confederacy.

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Chapter 1 – Introduction

Positioning Myself as a Teacher and Researcher

My experiences as a teacher have led me to be very passionate about the need to integrate Indigenous education into primary education. My experiences involve three schools in a specific Northern community, which all belong to the same school board that has a high Indigenous population. I have worked in schools that taught the Seven Grandfather Teachings as a way to integrate Indigenous education into Character Education and some that have provided less direction. Though these practices are a positive start on recognition of Indigenous education, my experiences as an educator and within the Master of Education program have impressed upon me the need for opportunities to teach about the history of Indigenous-settler relations in all of Ontario, not just in specific parts with a high Indigenous population. Ontario Schools need to begin those challenging conversations and teach the future generation a more balanced and critical history that will enable Canadian society to become more equitable.

Focusing back on my experiences, I felt there was less guidance to provide consistency in approach to among the education that is done. Sometimes, Indigenous education might more broadly fall under the “inclusive curriculum” policy, but the words Indigenous, First Nations, Native, or Aboriginal are not found within policy and require a different approach. Thus, although only implemented within the last decade, this lack of appropriate policy only strengthens the argument that the unique needs of Indigenous children are not being acknowledged or met, despite the presence of many First Nations children in their classrooms. It was my hope that through designing a series of lessons for other educators, I might begin to fill this need for other educators while improving my own understanding and practice.

Introduction to the Portfolio

Indigenous education is an important aspect in Canadian schools and the education system. The purpose of this resource guide creates a focus on the lesson plans that are necessary to support teachers and students' learning in regards to bringing Indigenous education into the Early Learning Kindergarten classrooms. Throughout this portfolio compilation, it is discussed how best to support teachers in addressing Indigenous culture throughout the curriculum, and more specifically, teaching Indigenous education to Early Learning Kindergarten age students. With the growing awareness and involvement of Indigenous education throughout Ontario schools, and specifically in Northern Ontario Schools (ex. Orange Shirt Day; Aboriginal Day; Pow-wows; Anishinaabe classes; The Seven Grandfather Teachings, etc.), awareness of Indigenous culture is becoming an integral aspect in the daily classroom teachings and curriculum integration.

However, there are few resources to support teachers to be confident in delivering the Indigenous education curriculum in an honest, culturally- and developmentally-appropriate way. This is especially true in kindergarten where teachers may struggle to provide a balance with students' emotional and intellectual maturity and the importance of Indigenous education. Many teachers, themselves, are unaware of the dark legacy of relations between non-Indigenous and Indigenous people, especially around such practices as the Treaty System, Indian Residential Schools, and other assimilative practices imposed on Indigenous peoples since the establishment of settlements in North America. When teachers are unaware of the past and present effects of these assimilative practices, they are often left unequipped in delivering lessons on Indigenous education sensitively and appropriately to primary students.

In researching Indigenous education in schools and the important role it has in today's education for social justice, there are layers that must be addressed to effectively understand the importance of exposing primary aged children to the culturally assimilative practices of the past and those that persist today. Setting the context of Indigenous education in a past context implies that injustices have only occurred in the past. This portfolio, and especially the resource guide, addresses the ideologies and history of decolonization and how both Indigenous and non-Indigenous children learn best (through the art of storytelling) and provides lessons to help guide teachers in their teaching. Through exploring Indigenous education, this portfolio explains the importance of all these pieces and how they come together to help support non-Indigenous primary teachers to deliver Indigenous education respectfully.

Purpose and Context of this Portfolio

The purpose of this portfolio, and particularly the development of a teacher resource, is to support teacher learning and provide further resources and lessons on teaching Indigenous education in the early learning kindergarten classroom. With the growing awareness of and need to address Indigenous education in primary classrooms, limited information and resources are readily accessible to teachers for this age group. This resource will provide teachers with lesson plans to help support them in their teaching of Indigenous education and four key topics: The Seven Grandfather Teachings, The Truth and Reconciliation Report, residential schools, and Orange Shirt Day.

Supporting Teachers to Implement Indigenous Education Consistently and Effectively.

In developing the knowledge and skills to effectively teach Indigenous education appropriately, teachers themselves need education on Indigenous culture, history, and restorative

practice, which includes decolonization practices. There is a need for training, resources, documents, and support when bringing Indigenous education into the classroom, especially at the primary level. With few resources available to non-Indigenous teachers, it creates detrimental effects as the process of reconciliation is not being met; especially, “it’s important that teachers have opportunit[ies] to get students to recognize what reconciliation is and to start that process because education has the power to change the future” (Landman, 2018). Thus, to effectively teach a culturally appropriate, in-depth, and respectful Indigenous education program in elementary classrooms rather than just one aspect of Indigenous education, teachers themselves need professional development and curriculum resources to help guide their practice.

The focus of this resource is driven through an overall curiosity about the resources available to non-Indigenous teachers and the possibilities for integration of Indigenous education, or rather, lack thereof, specifically in terms of the primary ages of Early Learning Kindergarten to grade three classrooms. Using the research question “*What do non-Indigenous primary teachers need to help support them in teaching Indigenous education?*”, there were explorations into the nature of Indigenous education, resources available to teachers, how students learn best, and ultimately the exploration and importance of Indigenous education among schools. Indigenous education is a growing concern and a widely discussed topic among the Canadian government and schools, as it is a step in the reconciliation and acknowledgement of the mistreatment of Indigenous peoples (Truth and Reconciliation Commission of Canada, 2012). However, Indigenous education is not addressed in a consistent way among the schools in Ontario, in part because there is no direct policy focused on Indigenous education.

Indigenous Education Curriculum Writing Cancellation (2018).

There have been great strides in Indigenous social justice the past few years through the

Truth and Reconciliation Act (Commission of Canada, 2012). With the education and representation on the truths of residential schools and the understandings around colonization and decolonization, and Indigenous culture and people, it appears that Ontario was in the process of taking steps forward in terms of Indigenous education being taught in schools. However, with the cancellation of the Indigenous Ontario curriculum revisions by the newly elected Conservative Government in the spring (CBC News, 2018), resources and support for Indigenous education were promptly cancelled, and later released (without consultation). Thus, the representation of Indigenous education has created mixed messaging over its importance.

The messaging around this cancellation has been perceived by the following as “a damaging step backwards on the road to reconciliation,” (Crawley, 2018) and has been criticized by Indigenous communities, Elementary Teachers’ Federation of Ontario Union representatives, Ontario Secondary School Teachers’ Federation Union representatives, the Official Opposition Party of Ontario, educators across Ontario, and Ontario School Boards. Harvey Bischof, the Ontario Secondary School Teachers’ Federation president, expressed “disappointment in the move [stating] 'It sends a terrible message ...How anyone could doubt that the curriculum needs to be updated and to do a better job at including Indigenous issues, having seen the TRC report'” (Johnson, 2018). The move to cancel the curriculum revisions demeans the importance of Indigenous education and impacts the supports needed for teachers to fully understand and deliver the knowledge appropriately, as the MPP for London West Peggy Sattler discussed, “The curriculum in Ontario's public schools is outdated, and we simply have to do better for our children” (Crawley, 2018).

The most important opinions towards the Indigenous education curriculum, though, are those of Indigenous peoples themselves. Many news outlets covered the cancellation and

approached members of the Indigenous community for their reactions and feedback. Their reaction was one of disappointment: “‘It’s their history, it’s their legacy, and it’s their sacrifice that they made, that they had to go through, to bring that understanding, to bring that truth to Canada,’ says Chief Carr” (Global News Canada, 2018). It is worth mentioning that this is the only time the news media sought input for Indigenous perspectives on Indigenous education in schools. The cancelation of Indigenous education curriculum impacted the fundamental trust of Indigenous partners. These relationships take years to form and without their voices and trust, their perspectives are not represented in schools.

In seeking out educators’ perspectives, CBC News (2018) explained teachers’ disappointment with the change in policy (Johnson, 2018):

Teachers have come forward and said that the learning that has happened through the first set of curriculum revisions has been some of the best learning that they've had in their entire education and work careers ...cancelling the phase two writing sessions is a "setback." ... [I]t is discouraging for those teachers that are ready to keep going...This curriculum is about all Ontario students learning about the beauty and the intelligence and the existence of Indigenous Peoples in Ontario, it is their responsibility that the Indigenous issues are not made available to students in Ontario...It's not moving the TRC healing and reconciliation forward that would have allowed us to introduce Indigenous cultures into the classrooms of Ontario.

Stalling the Indigenous curriculum results in fewer updated resources for teachers, less support, and, ultimately, in less culturally-responsive Indigenous education occurring in the classroom. Creating an Indigenous curriculum was intended “to better teach Ontario students about the legacy of residential schools” (CBC News, 2018).

Research Question

In this portfolio, I seek to answer the following questions: “How can teachers be supported through the education of primary students on Indigenous education?”; “What do teachers need for their learning?”; and finally, “How can teachers be supported through the beginning stages of implementing Indigenous education?”

These questions that surround Indigenous education in primary classrooms are important for understanding what is needed to provide support to schools, thus bringing in the discussion of the significance of this proposal. There has been a growing awareness of Indigenous education in Canada that involves conversations around residential schools, the relationship between Canada and its role in Indigenous history, and the relationships between Indigenous and non-Indigenous peoples.

Although there have been updates made to the new Ontario Social Studies in 2013, especially in the grade 5 section, which focuses on learning surround “First Nations and Europeans in New France and Early Canada”, there needs to be more done for schools, teachers, and students (Ministry of Education, 2013, p. 21) to meaningfully address historical and contemporary relations in a balanced way. It is needed for these discussions to begin at earlier ages in schools and there is a need for exposure to Indigenous education at all ages, to allow for more learning opportunities and growth, and to build upon the foundation of this learning in the primary years. Exposure of Indigenous education at the primary ages helps promote more understanding and discovery of the truth behind Indigenous experiences and greater appreciation for Indigenous wisdom and cultural teachings.

Organization of the Portfolio

This portfolio is divided into five chapters. Each chapter consists of an important component in the compilation of this portfolio. Through careful consideration and revisions, each chapter explores Indigenous education through the lens of the kindergarten classroom. Below is a brief explanation each chapter's focal points.

In Chapter One, the portfolio was introduced. The purpose and context of this proposal are presented explaining and exploring the research question and the importance of Indigenous education. Chapter two discusses the literature review. Through the literature review, I review culturally significant teaching, the Seven Grandfather Teachings, how young children learn, teaching through storytelling, and the impact stories ultimately have on learning. Chapter three discusses the methodology of this portfolio. In chapter four, the reader will find the compilation of teacher resources in the form of ten lesson plans, which have been developed in consultation with an Indigenous elder. These lesson plans provide educators an opportunity to integrate Indigenous education into the classroom by providing various culturally-appropriate learning opportunities that follow the inquiry-based Kindergarten Program (Ministry of Education, 2016). Finally, chapter five is a personal reflection on the process and compilation of my learning and growth while working on this portfolio.

Chapter 2 – Literature Review

In this discussion, I address important concepts related to Indigenous education in order to position my portfolio within the body of existing research on the topic and establish its relevance and importance. These concepts include: The Seven Grandfather Teachings, the representation of Indigenous education in primary classrooms, Indigenous education in schools, how young children learn, the tradition of storytelling in Indigenous culture, and the impact of storytelling. All these specific topics are crucial to understanding the importance of not only Indigenous education at the primary level, but also how to best support this learning in primary classrooms for both students and teachers alike.

The *Truth and Reconciliation Act*, (Commission of Canada, 2012) has created 62 calls to action; of these, there are particular actions that speaks to the importance of bringing Indigenous education into Ontario schools (Truth and Reconciliation Commission of Canada, 2012):

10.iii expresses the importance of these calls to actions: Developing culturally appropriate curricula.

63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:

- i. Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools.
- ii. Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history. (p. 2)

Among many others, this Call to Action speaks to incorporating Indigenous education among all divisions, being Kindergarten through to grade 12, in order to further the work of reconciliation

in Canada. Yet, through researching primary resources and Indigenous education, there was little information available for both educators and students that was developmentally accessible to children in Kindergarten.

Culturally-Appropriate Character Education

Educators are recognizing that character education is not just an intellectual exercise, “Character demands more from us than merely an intellectual commitment ... our character and daily actions... the measure of a man’s real character is what he would do if he knew he would never be found out” (Ryan, 2003). Focusing on character traits helps provide examples and guidance so students can be successful in their social and academic pursuits. The use of the traditional Seven Grandfather Teachings can provide context and guidance for student behaviour in culturally appropriate ways, and this was something that I have experienced in my work as an educator. Yet, it remains that appropriation is still very much visible as the use of the Seven Grandfather Teachings without sufficient context about Indigenous worldviews and practices to understand them appropriately or respectfully.

There are important issues about the adequacy and appropriateness of the cultural representations and how best to incorporate Indigenous education in ways that honour Indigenous worldviews. Morcom and Freeman discuss reconciliation done in appropriateness of cultural representation, stating that “that reconciliatory education can be accomplished through respect and love, alongside an unyielding commitment to honouring Indigeneity, speaking truth, and building wisdom” (2018, p. 808) through the *Calls to Action* created from the Truth and Reconciliation Commission. Thus, The Truth and Reconciliation Commission requires educators to “engage Indigenous philosophies on ethical intercultural interactions, and strive to create meaningful, deep societal change. This requires Indigenous and Western perspectives to be

treated with the same consideration” (810) and have a foundational knowledge of Indigenous education. Supports through resources and curriculum are needed for educators in order to provide Indigenous education in schools (Morcom & Freeman, 2018, p. 810); which, in turn, requires the Ontario Government to approach the Calls to Action responsibly, specifically Call to Action 63 that discusses the “development of curriculum, integration of content, and training of teachers to advance awareness of the history and legacy of residential schools, along with tools for building student capacity for intercultural understanding, empathy, and mutual respect” (Morcom & Freeman, 2018, p. 811). Ultimately, without ready access to appropriate resources, “the necessity for cultural, personal, and professional competencies” (2) is missing and the lack of supports “Highlight[s] yet again the need for cultural sensitivity” education for educators delivering Indigenous education (Christou & DeLuca, 2018, p. ii).

The Seven Grandfather Teachings

In Anishinaabe stories (though found on an Indigenous summer camp site, it states it best), it is believed that “the Creator gave the seven grandfathers, who are very wise, the responsibility to watch over the people” (Camp Widjiitiwin, 2018). The seven traits are:

Nibwaakaawin—Wisdom: To cherish knowledge is to know Wisdom. Wisdom is given by the Creator to be used for the good of the people. In the Anishinaabe language, this word expresses not only “wisdom,” but also means “prudence,” or “intelligence.”

Zaagi’idiwin—Love: To know Love is to know peace. Love must be unconditional. When people are weak, they need love the most. In the Anishinaabe language, this word with the reciprocal theme indicates that this form of love is mutual.

Minaadendamowin—Respect: To honor all creation is to have Respect. All of creation should be treated with respect. You must give respect if you wish to be respected.

Aakode'ewin—Bravery: Bravery is to face the foe with integrity. In the Anishinaabe language, this word literally means “state of having a fearless heart.” To do what is right even when the consequences are unpleasant.

Gwayakwaadiziwin—Honesty: Honesty in facing a situation is to be brave. Always be honest in word and action. Be honest, first with yourself, and you will more easily be able to be honest with others. In the Anishinaabe language, this word can also mean “righteousness.”

Dabaadendiziwin—Humility: Humility is to know yourself as a part of Creation. In the Anishinaabe language, this word can also mean “compassion.” You are equal to others, but you are not better.

Debwewin—Truth: Truth is to know all of these things. Speak the truth. Do not deceive yourself or others. (Camp Widjiitiwin, 2018, n.p.)

These Seven Grandfather Teachings are not only believed to be important in the guidance of life, it is believed that these traits work together, “these teachings must be with the rest, you cannot have wisdom without love, respect, bravery, honesty, humility and truth. You cannot be honest if you only use one or two of these, or if you leave out one. And to leave out one is to embrace the opposite of what that teaching is” (Camp Widjiitiwin, 2018). Below is the rationale for using an Indigenous lens in character education – however, keeping in mind that this resource from Camp Widjiitiwin was the only resource or evidence I could find of Indigenous education being applied to primary ages. For context, Camp Widjiitiwin is an Anashinabee word for fellowship. It is a camp for children to learn about the Ojibway culture, the land, and create lasting relationships with themselves and their peers.

Cultural Significance

Since the Seven Grandfather Teachings are intended as a gift and to providing guidance in leading a good life, it is believed that: “Each Grandfather Teaching is a gift the Anishinaabe carry, a potential tool for living a good life. Our understanding is that as we use these gifts our experience of living improves” (Ojibwe.net, 2019). It is also acknowledged that though, “using these gifts in our lives is an ongoing challenge for each of us, requiring attention, discipline and perseverance” (Ojibwe.net, 2019), thus expressing the importance that there is learning and growth around each teaching to enable society to co-exist among our world.

Indigenous Education in Ontario’s Schools

Indigenous education in schools is becoming an expectation that is important for teachers to follow through and uphold. With this expectation, resources are important to support the learning and teaching for both students and teachers alike. With that said, there is an existing primary-junior Indigenous Education curriculum for Ontario that compiles expectations from other curricular areas which could be adapted for Indigenous Education (Ministry of Education, 2016), but this is not truly an Indigenous Education curriculum. Recent collaborations to update and create an Indigenous Education curriculum for Ontario were cancelled by the incoming provincial government. A new curriculum was released in 2019, but it does not extend to primary age learners in Kindergarten (CBC News, 2019). Thus, until quite recently, the Ministry of Education’s (1999) Native Studies Grade 9 and 10 curriculum documents was the only Indigenous education curriculum currently in Ontario, and it defined Indigenous Education as:

Native Studies provides students in Ontario schools with a broad range of knowledge related to Aboriginal peoples to help them better understand Aboriginal issues of public interest discussed at the local, regional, and national levels. Students will develop the

skills necessary to discuss issues and participate in public affairs. Through their involvement in Native studies, they will increase their awareness and understanding of the history, cultures, world views, and contributions of Aboriginal peoples in Canada. The program will also provide students with opportunities to enhance the problem-solving and critical-thinking skills that they will require in postsecondary education, the world of work, and their roles as active citizens. By its very nature, Native studies is integrative. For example, when students examine the terms of a treaty negotiated by an Aboriginal nation with the Crown, they are combining both Native studies and history. When they use the works of Aboriginal writers to study the theme of renewal, they are combining Native studies and English. Similarly, when they use multimedia resources to create art forms about contemporary Aboriginal issues, they are combining Native studies with art. (p. 3)

In summary, Indigenous education is focused on the history and culture of Indigenous peoples. The purpose of Indigenous education is to create awareness and learning around Indigenous peoples, histories, and cultures. Many Indigenous students feel as though they are represented only in history classes and many non-Indigenous students are unaware of contemporary Indigenous cultures. With this in mind, this definition will be used throughout this portfolio to define what Indigenous education is and, when referring to Indigenous education, the above is implied.

The Ministry of Education for Ontario has many policies surrounding Indigenous education; however, searching through the Ministry website, there is no set policy strictly responsible for Indigenous education for all schools across the multiple grades. Yet, the website for the Ontario Ministry of education states that (2019):

The Ministry of Education is committed to working with Indigenous and education partners to continue improving Indigenous student achievement and well-being in Ontario and increasing all students' knowledge and understanding of First Nation, Métis, and Inuit histories, cultures, contributions, and perspectives. (n.p.)

This statement appears to conflict with the lack of specific policies and resources provided that address Indigenous education and pedagogies, especially since curriculum writing consultations with Indigenous partners were cancelled by the incoming provincial government in 2018 (CBC News, 2019). Though there are multiple documents and policies to be found on the Ministry's website; the focus of these policies is on the improvement and achievement of Indigenous students, which aligns in part with the Truth and Reconciliation Commission Call to Action 10. Morcom and Freeman (2018) discuss how:

Call to Action 10 requires legislation aimed at closing education achievement gaps between Indigenous and non-Indigenous students, including curriculum development and funding disparities ... Such policy should be based in evidence-based research, and it is incumbent upon us to engage in this research and mobilize it to create change. (p. 811)

Achievement gaps between Indigenous and non-Indigenous students are important to recognize and policies are created to close these gaps; however, these policies are measured by their success in the western educational system (such as graduation rates) – not on the improvement of Indigenous education within all schools as a way to increase knowledge and understanding of FNMI (First Nation, Métis, and Inuit) culture and perspectives. As seen in Figure 1 below, the Achievement Gap is focused on EQAO statistics and graduation rates:

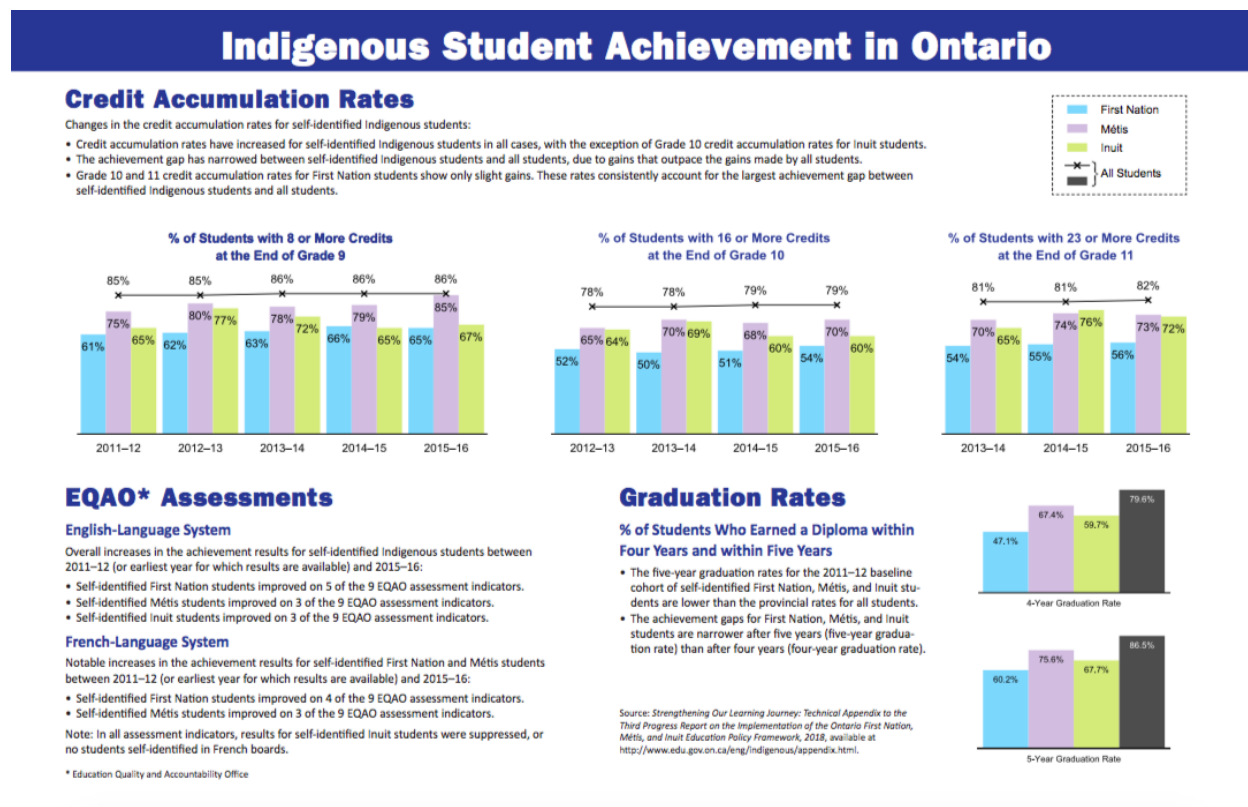


Figure 1. Indigenous Student Achievement in Ontario (Ministry of Education, 2012)

The Ministry has created a strategy plan, known as *Ontario's Indigenous Education Strategy*, that clearly states (Ontario Ministry of Education, 2019):

Ontario's Indigenous Education Strategy sets the foundation for improving achievement among Indigenous students in provincially funded schools. The strategy supports life-long learning beginning in the early years and continuing through post secondary training or workplace opportunities. (p. 1)

It does briefly state, “In addition, it raises awareness about First Nation, Métis, and Inuit cultures, histories, perspectives and contributions among all students” (Ontario Ministry of Education, 2019, p. 1). Yet, after extensive searching of the ministry document databases, no documentation or resources were found to support this commitment to raising awareness of Indigenous education for all students. This is disappointing because the Ministry appears to be lagging

behind in upholding its responsibilities to the *Calls to Action* for Reconciliation.

How Young Children Learn

In creating rich classrooms that explore Indigenous education, it is important to first examine how young children in the earliest years of formal schooling learn best. There are many resources and an abundance of research that addresses how young children learn. Understanding how children learn supports teachers to guide students towards reaching their fullest potential.

Focusing on Reggio Emilia schools in Italy (Reggio Children Identity, 2019):

Started by parents in Reggio Emilia, Italy, after World War II, the parents believed that a new, better approach to teaching their children was required ...the program they developed emphasised respect, responsibility and community involvement [where] children are allowed to explore and discover in a supportive and rich environment, where the curriculum is created around the children's interests. (p. 1)

According to the Reggio philosophy, young children learn best through play, dialogue, and experiential opportunities. Reggio Emilia schools promote an “educational philosophy based on the image of the child, and of human beings, as possessing strong potentials for development and as a subject of rights who learns and grows in the relationships with others” (p. 2). Thus, Reggio fosters “the innate curiosity of children and aims to assist them with understanding their world and who they are in it” (p. 1). Thus, learning through play and using the natural curiosities of children allows for the idea that “the role of the teacher is to gently move students towards areas of interests” and explore learning alongside the students (Reggio Children Identity, 2019).

Children in the kindergarten age group learn best through play, stories, and dialogue (Ontario Ministry of Education, 2018). As the *Kindergarten Program* document expresses (Ontario Ministry of Education, 2016):

Learning is organized around four foundational conditions that are important for children to grow and flourish: Belonging, Well-Being, Engagement, and Expression. These foundations, or ways of being, are a vision for all children's future potential and a view of what they should experience each and every day. These four foundations apply regardless of age, ability, culture, language, geography, or setting. They are aligned with the Kindergarten program. They are conditions that children naturally seek for themselves.

(pp. 13-14)

These four frames are broken down into the following:



Figure 2. *Four Frames of the Kindergarten Program (Ministry of Education, 2016)*

As defined in the Kindergarten Program, Ministry of Education (2016):

1. Belonging refers to a sense of connectedness to others, an individual's experiences of being valued, of forming relationships with others and making contributions as part of a group, a community, the natural world.
2. Well-being addresses the importance of physical and mental health and wellness. It

- incorporates capacities such as self-care, sense of self, and self-regulation skills.
3. Engagement suggests a state of being involved and focused. When children are able to explore the world around them with their natural curiosity and exuberance, they are fully engaged. Through this type of play and inquiry, they develop skills such as problem solving, creative thinking, and innovating, which are essential for learning and success in school and beyond.
 4. Expression or communication (to be heard, as well as to listen) may take many different forms. Through their bodies, words, and use of materials, children develop capacities for increasingly complex communication. Opportunities to explore materials support creativity, problem solving, and mathematical behaviours. Language-rich environments support growing communication skills, which are foundational for literacy.

Teaching through Storytelling

From the perspective of the Ontario Ministry of Education's *Kindergarten Program* document (2016), ultimately children's learning needs to create opportunities to involve and discover multiple perspectives, which can be done through the art of storytelling. Using narratives in learning allows students to act out, model the stories, recreate the stories in their play, and discover new topics through play- and inquiry-based learning. In the classroom, storytelling through narratives is typically done through rich read-alouds. However, the characteristics of a rich read-loud are challenging to define, especially since these practices may be culturally based.

Stories allow different voices and perspectives to be heard. A "good read aloud" is a story that enables students to grasp the ideas of how actions and thoughts can be defining and

detrimental in the past, present, and future (Christensen, 2018). A read-aloud that can create a safe space for learning, yet allow students to question and feel, is a “good read aloud” that ultimately allows them to define their character and explore their virtues. Christensen states,

As teachers we need to ask which systems in our schools and classrooms create conditions for these actions and perspectives to flourish and how can we fashion a different kind of classroom. When we look at our syllabus we need to ask, “Whose voices are heard and what stories are told? (p. 28)

When educators use narratives effectively, students are encouraged to think about these underlying messages, different perspectives, and the voices being heard. Through the art of storytelling, the messages are hinted at, encouraging and enabling students to uncover the hard truths involved with education.

Learning through narratives allows for the complexities of topics, such as Ingenious topics, to be explored as “stories, told and retold over generations contain complex teachings...” as those surrounding residential schools, the medicine wheel, and the Seven Grandfather Teachings to name a few (Fagan, 2012). Dialogue around their learning provides students the opportunity to further their explorations, creating the desire to find answers to their growing inquiries. It is important for student development both cognitively and emotionally, especially with the topics associated through social justice, to provide opportunities for these skills to be developed. Especially important, (Victoria State Government, Government of Australia, 2019):

Critically analysing and transforming texts involves understanding and acting on the knowledge that texts are created for specific purposes, for example, to entertain, explain or influence. Therefore, it is imperative that students understand that texts are not neutral, that they represent particular views and silence other points of view, and that their

designs and discourses can be critiqued and redesigned, in novel and hybrid ways. (n.p.) Stories provide opportunities for promoting critical thinking and inquiry and support the ability to make relevant inferences with the texts being shared (Freebody & Luke, 1990). Thus, critical thinking provides learning opportunities and the opportunities to explore inquiries around various topics, like Indigenous education. Learning through inquiry and creating dialogue that supports inquiry, creates opportunities for students to explore in developmentally appropriate ways: “to take what is learned and apply it in new situations in a constantly changing world... allows students to see how things are affecting their thinking and actions” (Ministry of Education, 2016, p. 11). Educators need to provide students with opportunities to explore dialogue by bringing Indigenous education into the classroom regularly: “When educators view children as competent and capable, the learning program becomes a place of wonder, excitement, and joy for both the child and the educator” (Ministry of Education, 2016, p. 10). Furthermore, as educators our responsibility is to guide students into being ready to address challenging educational topics.

Storytelling as a Pedagogy for Exploring Difficult Concepts

Oral storytelling is a tradition and cultural practice of Indigenous peoples. Oral storytelling is how they explain their past, represent their present, and look towards their future as one Elder stated to me: “Passing on stories is how we share our knowledge” (Elder communication, April 2020, personal communication). Using Indigenous narratives provides the opportunity for Indigenous perspectives to be brought meaningfully into the classroom. The respectful and appropriate use of Indigenous narratives allows Indigenous education to be brought into classrooms and to be integrated in the primary curriculum.

Through storytelling, an entrance into Indigenous education is created. By opening a

story, it creates a door, a window, or even the slightest crack that invites students to explore, inquire, and understand. When students are exposed to a concept through stories, it allows them to grasp their thinking and formulate ideas both developmentally and cognitively. When students are encouraged to inquire and explore concepts through their wonderings, they are moving from being exposed to an issue to being engrossed into thinking and learning about Indigenous peoples, Indigenous culture, and Indigenous history. Stories allow students to question the world. Stories allow thinking. As Linda Christensen states: “One powerful antidote is literature” (2018). Exposing students to Indigenous storytelling guides students to inquire, which ultimately fuels their learning; listening to these stories gives students the opportunity to be guided to engage in challenging conversations around complex topics such as the relationship between Indigenous and non-Indigenous people within Canada.

Storytelling expresses various perspectives and difficult historic events in a comfortable discomfort, thus stories are an opportunity to create a space for “students are not afraid to suggest alternative ideas and take risks” (Ministry of Education, 2016, p. 51) Comfort and discomfort are crucial to learning about the hardships and raw truths of Indigenous history and contemporary realities. Some stories that educators bring into the classroom may create a sense of comfort among students; yet others may create a comfortable discomfort. Both are welcomed. Both are important. Without those two conflicting feelings, Indigenous education cannot be explored properly. It is challenging, difficult to grasp, and creates such deep emotional reactions; however, it is these emotional reactions that can guide students’ learning deeper.

As much as stories provide comfort (the feeling of escaping into an adventure) – they also provide an unsettling feeling. This comfortable discomfort is given when a story of heavy content is shared in an environment where students feel safe and encouraged to explore those

feelings. Storytelling through real life events - personable experience through a fictionalized manner - examines the topic in a fictionalized expression and “this strikes me as precisely how a fictionalized autobiography works, allowing one to speak of one’s painful experience while treating it as fiction” (Fagan, 2012). Having someone’s painful experiences highlighted is uncomfortable – however, creating it through a fictional story adds that comfortable discomfort allows that element of fiction to create that barrier into reality. Students explore the real experiences in a general sense and recognition through a fictional text. Thus, creating a balance among students and educators together and allowing for authentic learning opportunities where they can express their feelings and thoughts surrounding the past and present Indigenous challenges within society, provides a depth of learning and the beginning of exploring what all encompasses Indigenous education.

Stories surrounding challenging topics involving Indigenous education allow teachers to explore these new learnings in the classroom and teach students about these stories in meaningful ways. Storytelling allows young children to explore the different Indigenous topics with their own individual scaffolding and critical thinking, and thus guides the teacher into supporting students in their conversations and explorations. Discussion guides human thinking and thinking guides actions; thus, “In order to teach students how to act differently, we must use our educational space to work for change” (Christensen, 2018, p. 29). Storytelling is the pedagogical foundation to creating spaces for Indigenous education at an early age.

The Impact of Storytelling Through Narratives

The benefits of storytelling for supporting Indigenous and non-Indigenous children’s learning– and the expression of storytelling– creates a rich foundation for discussion and learning. This is especially true, when used for primary students when integrating Indigenous

education into the classrooms. Teachers who expose young children to Indigenous education through the use of storytelling are not only guiding discussions in the classroom but are also modelling the oral tradition of Indigenous Peoples and their culture (Peltier, 2016). Oral storytelling is an ancient pastime that was not only used for entertainment, but to teach lessons and share their history: “Stories, told and retold over generations contain complex teachings...” (Fagan, 2012). By using Indigenous-inspired storytelling as a pedagogical method to teach social justice issues, the educator is creating awareness around Indigenous peoples and their time-honored traditions. Using the Indigenous pastime in respectful and culturally-appropriate ways is not only teaching about Indigenous Peoples – but teaching it through their own method: storytelling.

Ultimately, the use of storytelling (written or oral) as a tool for integrating Indigenous education into the classroom promotes the development of global citizenship. Stauch (2018) states:

Global citizenship means understanding and appreciating the unique contexts of other people around the globe—who they are, what they believe, how they live their lives, the challenges they face, and their moments of joy. That’s what makes us global. It’s not necessarily physical movement but rather how we seek to understand. So “local” and “global” are very connected. (p. 42)

Our goal in teaching is to help develop students who question, think, and learn, and to encourage students to become positive and active members in society – otherwise known as global citizens. Using storytelling as a means to explore Indigenous education in the classroom helps students to become aware of the Indigenous perspectives, become empathetic towards other cultures, and understand the history behind the relationships between Indigenous and non-Indigenous peoples

in Canada (i.e., residential schools, cultural genocide, colonization, etc.). All in all, storytelling guides students towards personal growth and educational awareness, making them more prepared to become global citizens. Stories are a pedagogical gateway into addressing, teaching, and facilitating Indigenous education, because storytelling is the foundation that creates and fosters inquiry, dialogue, and thinking. Storytelling is therefore the foundation for teachers in planning how to bring Indigenous education into the classroom.

Conclusion

In the context of my portfolio, which addresses Indigenous education in the early years, my work is focused on integrating Indigenous education into classrooms using the *Ontario Language Curriculum* (Ministry of Education, 2006) and *Kindergarten Program* (Ministry of Education, 2016) documents as a base since there are minimal resources available for educators to support learning for this age group. With this, I leave the reader with what Charles Pascal one stated: “In my view, there can be no better measure of the progress of our society, our nation, than how well we support the youngest of our young” (2010, p. 7). Thus, how the education system and the Canadian and Ontario government systems are approaching the topic of Indigenous education for young children measures how we are approaching it as a society.

Chapter 3 – Methodology

The purpose of this portfolio is to support teacher learning and provide further resources on teaching Indigenous education in primary classrooms. With the growing awareness of and need to address Indigenous education in primary classrooms, limited information and resources are readily accessible to teachers. This portfolio provides teachers with lesson plans and resources to help support them in their teaching of Indigenous education and four key topics: The Seven Grandfather Teachings, Orange Shirt Day, Identity, and Community.

Creating the Lesson Resources

In creating the lesson resources for educators, it was extremely important to me that these lessons could be used for all various comfort levels. Educators need easy and appropriate resources that support their teachings with ease. With that in mind, I began looking into Indigenous teachings. Deciding which lesson plans to focus on for the kindergarten level was easy, as while I was having conversations with other educators and Elders, there appeared to be a lack in support on the Seven Grandfather Teachings for educators to dive deeply into these teachings. As I have mentioned previously, these teachings were familiar to me in my previous teaching where they have been used to teach character education.

Once the lesson plan focus was determined, there were many rich storybooks from which to choose. We are very fortunate over the last few years to have important stories told through Indigenous authors and lenses. There are great lessons in the specific books that I choose that are developmentally appropriate for children in kindergarten. Each book discusses the specific lesson's big idea in a manner that encourages deep conversations and discussions to take place and creates opportunities for students to explore Indigenous teachings. With this in mind, I had specific criteria that each book needed. These criteria consisted of the following:

- an appropriate age level for kindergarten students;
- though not all the books are written by Indigenous authors, each book discuss Indigenous topics in a respectful approach;
- engaging illustrations; and
- related to the overall “big idea” of the lessons.

With this in mind, the books that are found in the lesson were each carefully selected.

Another important aspect of creating this resource was having collaboration with Elders. Having their voices, perspective and stories in this resource guide and portfolio was very a crucial aspect. Being an educator in Northwest Ontario, I have many personal connections to Elders through community involvement and professional events. I approached Elders with whom I had worked previously and asked whether they would assist me in creating lesson resources for young learners around the topics I selected and they were more than willing to support the creation of this portfolio compilation. Their input has influenced the description of cultural context for each teaching and in translating and embedding Ojibway vocabulary sections into the lesson plans, and in selecting the specific big ideas addressed. These Ojibwa vocabulary cards were carefully crafted alongside Elders. The Elders and I collaborated with which words were important and through stories behind each word, helped translate the English words into Anishinaabe words for the resource. Each Anishinaabe word has much meaning as I learned through the Elders as our relationship grew and trust was earned. Their stories behind the words and their relationship with their language is important to represent through this resource.

Components of the Lesson Plan

Finally, the process of the lesson plans and resource was heavily influenced by my background as an educator. Using my personal and professional experience of creating lesson

plans for my everyday classroom teaching, I kept in mind how important an easy and accessible format is to educators in a resource guide.

With this in mind, the lesson plans themselves are broken down into various subheadings, including whole group learning and learning opportunities. The intention for these two specific sections was to address a whole lesson with kindergarten learning and further extensions in their play. The purpose of the whole group learning is to provide an opportunity for educators to share the read alouds with the entire class and create a learning space for discussion and conversation as a whole group around the topics addressed in each lesson.

Keeping the purpose of the whole group learning in mind, I also created a section of learning opportunities. This provides examples and opportunities for educators to see the learning taking place in student play. In narrowing down common areas that kindergarten rooms focus on for play, there are options and possible “look fors” in play that will represent student learning and discovery. This provides opportunities for students to develop the learning and explore the topics being presented to them.

Chapter 4 – Indigenous Education Teacher Resource Guide (Kindergarten)

Canadian governments are placing an important emphasis on the *Truth and Reconciliation Act* (Truth and Reconciliation Commission of Canada, n.d.) and awareness of Indigenous history and culture through Orange Shirt Day, Aboriginal Day, and the integration of Indigenous culture into curriculum and policy. It is important to have readily available instructional resources to support teachers and students as they address these important topics, as well as dive further into the complexities of Indigenous history in Canada.

Introduction to the Teacher Resource Guide

In this *Indigenous Education Teacher Resource Guide*, I present ten lessons designed to assist teachers in the early years to integrate Indigenous education and explore topics relevant to Indigenous education with their students. These lessons were designed in partnership with a highly respected Indigenous Elder with whom I have worked in the past as in both an education setting and as a collaborator for their community on previous projects. This Indigenous elder provided valuable feedback and suggestions on the content and context of the lesson plans. Each lesson explores a central theme (Orange Shirt Day, the Seven Grandfather Teachings, and students' identity and community) using Indigenous storybooks as an anchor and provides an outline of activities and resources designed to encompass a week to two weeks of instructional time each. Each lesson plan provides a cultural background in the big idea which explains why the lesson is important and how it relates to Indigenous culture in Northwest Ontario. There is a whole group learning section that breaks down each mini lesson per day for teachers to follow. Since it has a kindergarten focus, there is a section for extended learning for the various areas that are typically found in kindergarten rooms (i.e., sensory bin, blocks, and outdoor exploration).

Lesson One – Identity**CULTURAL RELEVANCE**

Our individual identity and names are important and unique to the culture we are born into. Exploring our individuality and discovering our identity helps form the person we become. This provides a strong sense of self-acceptance.

BIG IDEA

All about me. Students will discover themselves, their identity, and explore what makes each one of them unique.

ESTIMATED TIME

Approximately one to two weeks.

WHOLE GROUP LEARNING*Day 1*

As a whole group, guide a discussion about what identity is.

Guiding questions that may help to get their minds on thinking are:

- Who are we?
- What is our identity?
- What is something that makes us unique and makes us different from everyone else?
- What do we like about ourselves?

After a class discussion discussing identity, read “I Like Who I Am”.

Day 2

As a whole group, review what identity is and things that we like about ourselves. Encourage students to discuss the books and what the character liked about herself, asking if it is similar or different than the traits they like about themselves. Introduce the Ojibway vocabulary – show them pictures for each vocabulary card. Re-read the book, this time reading each Ojibway vocabulary word in place of the English word.

After the book is finished, discuss how learning Ojibway and their new vocabulary words felt to each of them. The vocabulary words can be found in Appendix 3.

Day 2

As a whole group, review how they talked about their identity. Ask the class what they like most about themselves.

Read *The Best Part of Me*, (Wendy Ewald, 2002). Talk about how the children in the book have chosen the best part of them – what were their reasons?

Day 3

Continue with *The Best Part of Me* (Wendy Ewald, 2002) - this time introduce Ojibway vocabulary for the body parts. The word cards can be found in Appendix 2. Read different sections of the book using the vocabulary.

Day 4

As a whole group, read *Little Humans* (Brandon Stanton, 2014). Discuss how, even when they are “little”, the great things they are capable of doing. Little humans can affect big change and our identities make us strong.

Day 5

As a whole group, read *Only One You* (Linda Kratz, 2006). Discuss how everyone is different – and how that is important that we are different. Discuss some differences between everyone in the class, and how important it is for everyone to be unique in their own way, celebrating their differences and individuality.

Day 6

As a whole group, read *Sometimes I Feel Like A Fox* (Danielle Daniel, 2015). Discuss the totem animals and how totem poles are Indigenous to British Columbia. Discuss the different animals and their traits.

Day 7

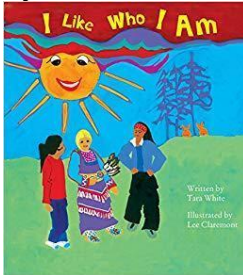
As a whole group, review the totem animals. Introduce the animals with their Ojibway vocabulary (see Appendix 3). Review the animals with their traits. Discuss what animal they feel more like and why.

CURRICULUM EXPECTATIONS	LEARNING OPPORTUNITIES
<p>1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts</p> <p>5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community</p> <p>6. demonstrate an awareness of their own health and well-being</p> <p>9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts</p> <p>22. communicate their thoughts and feelings, and their theories and ideas, through various art forms</p> <p>25. demonstrate a sense of identity and a positive self-image</p>	<p>Writing Centre Provocations: For writing, have mirrors available as well as pictures of the children out (have pictures of your students at the centre for more authentic learning and writing) and a provocation on “what is the best part of me?” For a writing area, have the different pictures of the different totem animals, with a provocation on “what animal do you feel like?”</p> <p>Sensory Bin Using shredded paper as the bulk of the sensory bin, include tiny blocks that have one block per student with each student’s picture on it (packing tape works great to seal the pictures on the wooden pieces. Jenga pieces are a great size for these.) Include plastic animal figurines for students to use for play and inquiry with themselves and their classmates. (See Appendix 3 for the vocabulary cards.)</p> <p>Loose Parts Area: Have cork boards available along with mirrors and loose parts (string, bits and bolts, tiny rocks, small sticks, wooden cubes, feathers, toothpicks, beads, etc.) for students to create a self portrait of how they view themselves.</p> <p>Art Area: What animal do you feel like provocation; have materials available for students to create an animal mask that reflects what they feel most like. On a rock, have students paint their “Only One You” rock with their own colours and ideas.</p> <p>Outdoor Exploration:</p>

SUPPORTING READ ALOUDS

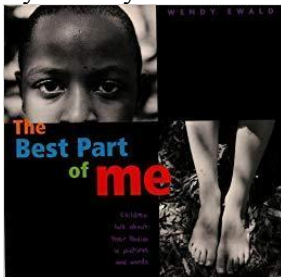
I Like Who I Am

By: Tara White



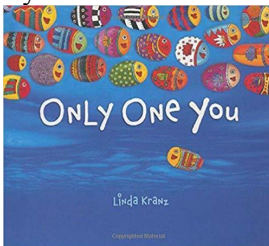
The Best Part of Me

By: Wendy Ewald



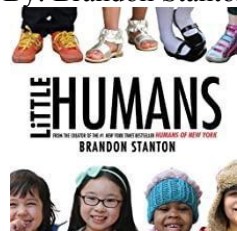
Only One You

By: Linda Kranz



Little Humans

By: Brandon Stanton



Sometimes I Feel Like a Fox

Go for walks around the school yard, community, or nature walks. Discuss what we see: Are their animals? Where do animals live? What would we do if we acted like one of those animals? What does that mean to us? Create their own “homes” out in nature for the animal that they feel most like.

Building Area:

Have student pictures on tiny blocks for them to play with themselves and their classmates as people in the block and building centre.


Reading Area:

Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning.

Have copies of each read aloud book in the reading area.

Reading books to have alongside these rich read-aloud books could include:

- *The Word Collector* by Peter H. Reynolds (discusses the power of the words around them, how what we say is important and can define us – a great tie in to the power and loss of Ojibway words).
- *The Day You Begin* by Jacqueline Woodson (discusses the power of our voices and the magic that happens when we explore our own identity).
- *All Are Welcome* by Alexandra Penfold (discusses how each identity is important and all are welcome in the world and acceptance).

<p>By: Danielle Daniel</p>  <p>SOMETIMES I FEEL LIKE A FOX Danielle Daniel</p>	
<p>OJIBWAY VOCABULARY hello: boozhoo; aaniin drumming: dewe'igan dance: powwow; niimi'idiwin me: niin smile: zhoomiingweni foot: nizid eyes: nishkiinzhig hand/finger: nininj legs: nikaad fox: waagosh bear: makwa deer: waawaashkeshi beaver: amik butterfly: memengwaa moose: mooz owl: gookooko'oo jack rabbit: misaaboos turtle: miskwaadesi wolf: ma'iingan porcupine: gaag raven: gaagaagi</p>	<p>EXTRA RESOURCES Read-Alouds Online The Best Part of Me https://www.youtube.com/watch?v=XiYXGhce1X4</p> <p>Little Humans https://www.youtube.com/watch?v=FT6Dm3wIVkU</p> <p>Only One You https://www.youtube.com/watch?v=5-mYBWQ5qos</p> <p>Sometimes I Feel Like a Fox https://www.youtube.com/watch?v=qXLqnpMmaqU</p>

Lesson Two – Community**CULTURAL RELEVANCE**

Indigenous peoples have a strong history of working together to survive and thus the survival of one's community was determined to be more important than the survival of oneself. Indigenous peoples lived close to the land and waste was kept minimal to keep their community strong and to prosper.

BIG IDEA

Connections to Community; Students will discover their community (places and people) Environment

ESTIMATED TIME

Approximately one or two weeks.

WHOLE GROUP LEARNING*Day 1*

As a whole group, discuss what a community is, focusing on the community that the students live in and where they go to school. Create an anchor chart on their community and the different aspects (guiding questions could be: is there a body of water close? If so which one? Is there a general store? Do they live in a city or a small town? What does their community offer (hockey, an arena, piano lessons)? Etc.). Discuss what a community is and name their community (maybe there are multiple townships that comprise their school community). For Ojibway vocabulary see Appendix 3.

Day 2

As a whole group, Read *Painted Skies* (Carolyn Mallory, 2015) as a read-aloud. Through reading the story, discuss the community the two sisters are from and point out the natural aspects to the *Painted Skies* community. Discuss the natural aspects to the community the students live in – do they have northern lights, are they known to get large amounts of snow, what natural aspects define their community?

Day 3

As a whole group, re-read *Painted Skies* (Carolyn Mallory, 2015). Discuss the story of the Northern Lights and make connections such as – does our community have northern lights? Does our community have any stories that go along with it?

The Next four days move into the natural world and the environments that communities have. The environment has an important place in the Indigenous perspective and traditions as Indigenous people traditionally thank mother earth for her many gifts, viewing nature as a gift to people. They thank nature before the gift is received so that thanking is not connected to receiving but solely to the act of thanking.

Day 4

As a whole group, read *Water Dance* (Thomas Locker, 1997). Discuss how water is an important aspect to our lives and community. Discuss the importance of the environment. Discuss the natural world. What is the natural world? Why is our environment important? Why should we look after the community we live in?

Day 5

As a whole group, read *Sun Dog* (Deborah Kerbel, 2018). Discuss what a sundog is, continuing the discussion of nature and different types of environments for different communities. How are communities different? How are communities similar?

Day 6

As a whole group, read *Sky Sisters* (Jan Bourdeau Waboose, 2000). Discuss the experiences the sisters have. What experiences does our community allow us to have and provide?

Day 7

As a whole group, read *My Wounded Island* (Jacques Pasquet, 2009). Discuss the importance of looking after our home, community, and environment. Has anyone had to move before? What did that feel like? The young girl and her grandfather worry about what else will be lost when they are forced to abandon their homes and their community?

CURRICULUM EXPECTATIONS

- 1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts
- 5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community
- 9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts
- 22. communicate their thoughts and feelings, and their theories and ideas, through various art forms

LEARNING OPPORTUNITIES

Writing Centre Provocations:

Have different pictures from *Water Dance* and various pictures of the Northern Lights out on the tables Put out a provocation “What stories can you create using these pictures” to prompt students’ writing.

Loose Parts Area:

Have baskets or a divided container and put in natural materials for students to build and create environments and communities. Materials can include: rocks, pine cones, sticks, acorns, leaves, wooden blocks, etc.

Art Area:

Put out different colours of clay and small pieces of cardboard out with spoons and forks for students to create art pieces like the *Sun Dog* book. Have blues, greens, purples, black and white at the paint centre with a provocation for students to create their own northern lights.

Painted Skies

By Carolyn Mallory

SUPPORTING READ ALOUDS



Water Dance

Outdoor Exploration:

Have students go on walks around their community if feasible. Have students walk around the school yard and explore

Building Area:

In the building centre include larger rocks, tree stumps, branches, and blocks.

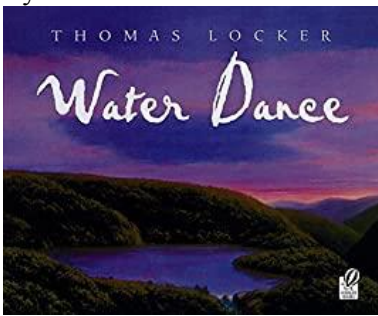
Sensory Bin:

Have a planting sensory bin with soil, seeds, gardening tools, and flowerpots.

Reading Area:

Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning
Further books to include:

By: Thomas Locker



- *If You Find A Rock* by Peggy Christian
- *All the Water in The World* by George Ella Lyon
- *Cloud Dance* by Thomas Locker
- *Mountain Dance* by Thomas Locker

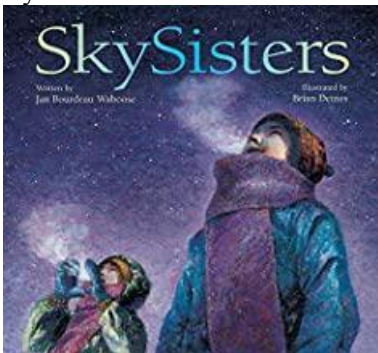
Sun Dog

By: Deborah Kerbel



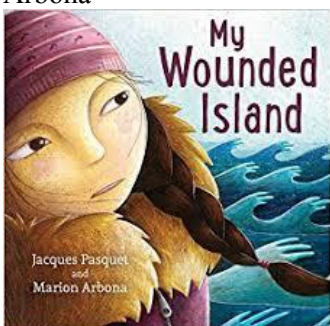
Sky Sisters

By Jan Bourdeau Waboose



My Wounded Island

By: Jacques Pasquet and Marion Arbona



OJIBWAY VOCABULARY road: miikan (me-kun) water: nbi (nee-b-e) land: aki (u-k-a) house: wiigwam (we-g-wam) people: annishnaabeg (ann-ish-no-bay) community: endaayaang (en-daa-yaw-g)	EXTRA RESOURCES Read-Alouds Online Water Dance https://www.youtube.com/watch?v=TbjEI_PB-5c Sky Sisters https://www.youtube.com/watch?v=dP-S6rwgunk
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Lesson Three – Grandfather Teaching of Love**CULTURAL RELEVANCE**

Understanding the different emotions allows students to explore the different Grandfather teachings directly. This allows students to understand that people feel different emotions for different circumstances and that these emotions are all important for growth. For example, consider the importance and significance of the Grandfather teaching of the eagle. In Indigenous culture, the eagle is a significant representation of love. In Anishinabek culture, the eagle is viewed as an animal that has the strength to carry all the teachings. The eagle is seen as the animal with the ability to fly the highest and closest to the creator. This ability also allows the eagle to see things from great distances. With the eagle being the animal to symbolize love, an eagle feather is considered the highest honour and a sacred gift.

BIG IDEA

This lesson has two big ideas that tie into each other:

- the different types of emotions that people feel and express and how to identify emotions in ourselves as well as others; and
- Exploring the Grandfather Teaching of love in Ojibway culture.

ESTIMATED TIME

Approximately two weeks.

WHOLE GROUP LEARNING*Day 1*

As a whole group, discuss what emotions are. How do different people, situations, and places make us feel? How are these emotions expressed? When do we feel these emotions? How do we know other people feeling these emotions? Using pictures (for example emoji pictures) or having students make faces to represent the different emotions using their faces to discuss the emotions and match the visual representation to the emotion. Introduce the Ojibway words to these different emotions (see Appendix 3).

Day 2

Read After having a group discussion about different emotions people can feel, read *My Heart Fills with Happiness* (Monique Gray Smith, 2016). Discuss what makes each student feel happy and how different things make us uniquely happy. While reading the story, introduce the Ojibway vocabulary and read those words in place to familiarize students and introduce them throughout.

Day 3

As a whole group, read *You Hold Me Up* (Monique Gray Smith, 2017). Have a class discussion on how this story relates to emotions and feelings. How do we feel as individuals when we help one another?

Day 4

Discuss how our experiences affect our emotions. As a whole group read *Lila and the Crow* (Gabrielle Grimard, 2016). How did her experience affect her emotions? Why are our experiences important?

Day 5

As a whole group, discuss what love is. How do we show love? What does it feel like to love? How do we recognize love in our lives? Show the video that introduces the Seven Grandfather Gifts.

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

Discuss the Seven Grandfather teachings. Explain to students that they will be learning about all seven of these teachings, and first they will be learning about the teaching of love. Introduce the new Ojibway vocabulary (if different from above on day one).

Day 6

As a whole group, read *A World of Kindness* (Editors of Pajama Press, 2018) about how love is expressed through kindness. Ask students if kindness and love are the same or different and how they know this.

Day 7

As a whole group, read *The Moccasins* (Earl Einarson, 2004). Discuss how the teaching of love was represented in this read aloud. Why was love important in this story? What did they learn from this read aloud?

Day 8

As a whole group, read *Little You* (Richard Van Camp, 2013). Discuss how the teaching of love was represented in this read aloud. Why was love important in this story? What did they learn from this read aloud?

Day 9

As a whole group, read *The Just Right Gift* (Katherena Vermette, 2015). Discuss how the teaching of love was represented in this read aloud. Why was love important in this story? What did they learn from this read aloud?

Curriculum Expectations

- 1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts
- 5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community
- 9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts
- 22. communicate their thoughts and feelings, and their theories and ideas, through various art forms

LEARNING OPPORTUNITIES

Writing Provocations:

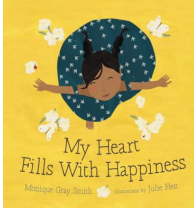
- What makes you happy?
- What does love mean to you?
- Have the emotions in Ojibway, English, and pictures of their faces showing the different emotions. Have little heart booklets created for student’s writing beside these to encourage students to write about these different emotions – how different situations make them feel, how these emotions are expressed in different ways?

Loose Parts Area:

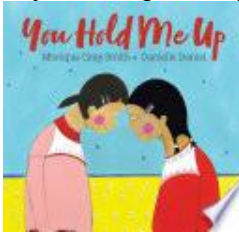
- Have circle cork boards, string, yarn, rope, beads, clear glass jewels, pompoms, etc available for students to create the different emotions. Have the ojibway cards available for students to label their emotions they created

SUPPORTING READ**ALOUDS****My Heart Fills with Happiness**

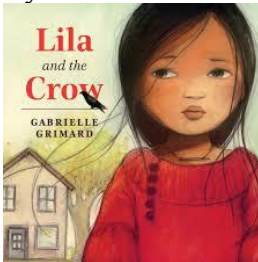
By: Monique Gray Smith

**You Hold Me Up**

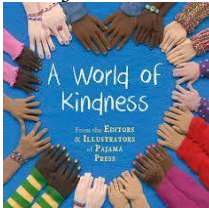
By: Monique Gray Smith

**Lila and The Crow**

By: Gabrielle Grimard

**A World of Kindness**

From the Editors and Illustrators of Pajama Press

**The Moccasins**

by Earl Einarson

- Create pattern heart art using pink, white, red beads, pipecleaner, pompoms, buttons, coloured wooden squares, etc.

Art Area:

Create an emoji art to express the different emotions (yellow construction paper cut in circles).

Create a painted dot art. Have hearts pre-cut. Students can use Q-tips to paint dots through their hearts.

Have students do a directed drawing of an eagle

<https://www.youtube.com/watch?v=1m8PShyN2QI>

Have students do a directed drawing of a feather

https://www.youtube.com/watch?v=E_A0R8IISOs

Outdoor Exploration:

Have students find things in nature that express their different emotions. Explore why these items (leaves, pinecones, etc) make them feel happy, sad, excited, etc.

Students can create an eagle's nest using sticks and leaves found outdoors.

Building Area:


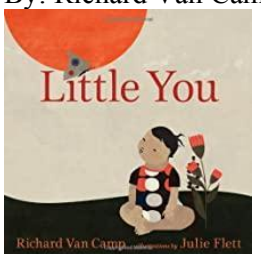

In the building area, have plastic figurines of the Seven Grandfather teaching animals and plastic red solo cups.

Sensory Bin

In your sensory bin, add coffee beans, heart cookie cutters, bowls, scoops, and spoons.

Reading Area:

Have English words and Ojibway words on separate cards for children to take and use in their reading, their play, and further learning.

<p>The Moccasins By Earl Kwan Illustrated by Julie Flett</p>  <p>Little You By: Richard Van Camp</p>  <p>The Just Right Gift By: Katherena Vermette</p> 	
<p>OJIBWAY VOCABULARY happiness: minawaanigwad (my) heart: inde' sing: nagamtaw dance: niimi love: zaagidwin eagle: migizi</p>	<p>Extra Resources Online read aloud of My Heart Fills With Happiness on Youtube: https://www.youtube.com/watch?v=sBCNFMzvyl4</p> <p>Author's note read by Monique Gray Smith https://www.youtube.com/watch?v=g4JW6Ckl0yQ</p> <p>Video with kids discussing "You Hold Me Up" after it was read https://www.youtube.com/watch?v=VBOgSTmixtE</p> <p>Monique Gray Smith reading <i>You Hold Me Up</i> https://www.youtube.com/watch?v=Uiuev2fXvRU&list=PLSyXrynPNOYXDWab2nK5RaOJuk4haJvAm</p>

Lesson Four – Grandfather Teaching of Courage/Bravery**CULTURAL RELEVANCE**

In Indigenous culture, the bear is a significant animal that represents courage and bravery. It is believed that the mother bear represents courage and strength as she faces fears and challenges while protecting her young. The bear represents finding inner strength for not only yourself, but for family and community. It is believed that the bear expresses how to live a balanced life with rest and survival and play.

BIG IDEA

Exploring the Grandfather Teaching of courage/bravery

ESTIMATED TIME

Approximately one week.

WHOLE GROUP LEARNING*Day 1*

As a whole group, discuss what courage and bravery are and what it means to each student individually. This may be done in a community circle where students can share their thoughts or have the right to pass

Day 2

As a whole group read *Painted Skies Painted Skies* (Carolyn Mallory, 2015). Discuss how bravery and courage were represented throughout this story. Did they relate to the courage that was shown? Why was it important to be brave?

Day 3


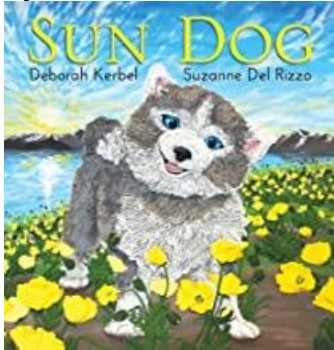
As a whole group read *Sun Dog* (Deborah Kerbel, 2018). Discuss how bravery and courage were represented throughout this story. Did they relate to the courage that was shown? Why was it important to be brave? What dangers were presented to *Sun Dog*?

Day 4

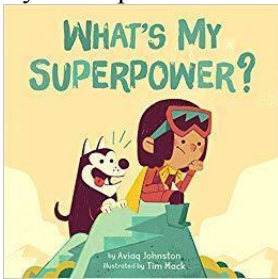
As a whole group read *What's My Superpower?* (Aviaq Johnston, 2017). Discuss how bravery and courage were represented throughout this story. Did they relate to the courage that was shown? Why was it important to be brave? What are your superpowers?

Day 5

As a whole group read *The First Day* (Katherena Vermette, 2016). Discuss how bravery and courage were represented throughout this story. Did they relate to the courage that was shown? Why was it important to be brave?

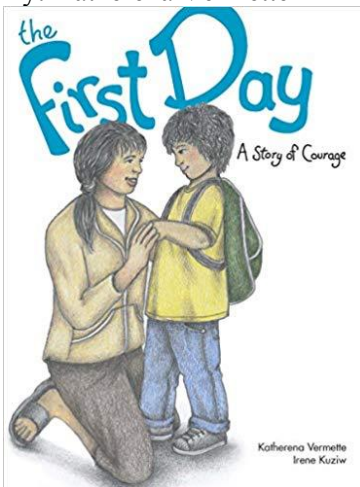
<p>CURRICULUM EXPECTATIONS</p> <p>1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts</p> <p>5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community</p> <p>9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts</p> <p>22. communicate their thoughts and feelings, and their theories and ideas, through various art forms</p>	<p>LEARNING OPPORTUNITIES</p> <p>Writing Centre Provocations:</p> <ul style="list-style-type: none"> • What does bravery mean to them? • How are they similar to a bear? • What makes them brave? • What is your superpower? <p>Loose Parts Area: Have washers, nuts, and bolts of various sizes, available with tiny inch by inch wooden blocks. Encourage students to build a bravery structure with the available materials.</p> <p>Art Area: Using the “Sun Dog” book as an example, have students create clay art on what they imagine bravery to look like to them. Create Superhero capes using cloth and fabric markers. Have students do a directed drawing of a bear https://www.youtube.com/watch?v=YBuhShCWA-8</p> <p>Outdoor Exploration: While outside, encourage students to play in places or with a loose parts pop-up play area they normally would not. Take the superhero capes outside for creative and imaginative unstructured play.</p>
<p>SUPPORTING READ ALOUDS</p> <p>Painted Skies By: Carolyn Mallory</p>  <p>Sun Dog By: Deborah Kerbel</p>  <p>What’s My Superpower?</p>	<p>Building Area: In the building area have make-do construction kit, cardboard, and tree stumps. Encourage curiosity of having students possibly make things that help them feel brave.</p> <p>Sensory Bin Make moon sand for the sensory bin. Have sticks and plastic leaves, flowers, and plastic figurine bears available.</p> <p>Moon Sand Recipe: Ingredients 8 cups all purpose flour 1 cup vegetable oil or baby oil</p> <p>Instructions Pour flour into a large plastic container or tub. Dump in the oil to the center and mix together with your hands until it is evenly distributed and the flour sticks together when you squeeze it. Add more oil if needed to get the correct consistency.</p> <p>Reading Area: Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning.</p>

By: Aviaq Johnston



The First Day

By: Katherena Vermette



OJIBWAY VOCABULARY

power: manidookaazo
 girl: ikwezens
 boy: gwiiwizens
 courage/brave: zoongide'ewin
 bear: gigishkan

EXTRA RESOURCES

Read Alouds Online

Youtube video for the read aloud for *What's My Superpower?*


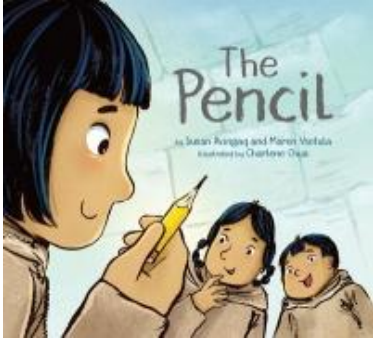

<https://www.youtube.com/watch?v=6MgDCKEjfKk>

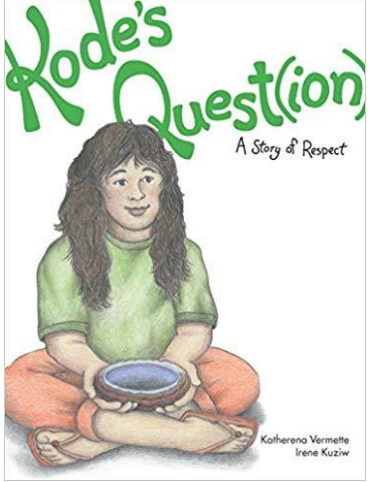
Youtube video for the read aloud for *Sun Dog*

<https://www.youtube.com/watch?v=wDFy0VFGT3k>

Lesson Five – Grandfather Teaching of Respect

<p>CULTURAL RELEVANCE It is believed that to honour all creations is to have respect for all living and nonliving things, people, places, animals, nature, etc. In Indigenous culture, the buffalo is the animal that represents the Grandfather teaching of respect. The Buffalo gives every part of his being to sustain the human way of living; this is done because he respects the balance and needs of everything living. It is important to treat others the way that you would want to be treated, much like the buffalo.</p>	
<p>BIG IDEA Exploring the Grandfather Teaching of Respect</p>	
<p>ESTIMATED TIME Approximately one week.</p>	
<p>WHOLE GROUP LEARNING</p> <p><i>Day 1</i> As a whole group, discuss what respect is. How do we show respect? Why is it important to respect others, animals, and things? Ask students what is one way they can show respect. This may be done in a community circle where students can share their thoughts or have the right to pass</p> <p><i>Day 2</i> As a whole group read <i>Painted Skies</i> (Carolyn Mallory, 2015). How is respect represented in this story? Do the characters respect the environment?</p> <p><i>Day 3</i> As a whole group read <i>The Pencil</i> (Susan Avingaq and Maren Vsetula, 2018). Why was it so important for the children to respect the rules around the pencil?</p> <p><i>Day 4</i> As a whole group read <i>Kode's Quest(ion)</i> (Katherena Vermette, 2016). How was respect shown in this story? Why is respect chosen as one of the gifts from the Grandfathers? Why is it an important gift in our world today?</p>	
<p>CURRICULUM EXPECTATIONS</p> <p>1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts</p> <p>5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community</p> <p>9. demonstrate literacy behaviours that enable</p>	<p>LEARNING OPPORTUNITIES</p> <p>Writing Centre Provocations:</p> <ul style="list-style-type: none"> ● What does it mean to be respectful? ● Create booklets for students to make books on what respect is in the classroom ● Have respect thought bubbles and have students write down when they catch each other being respectful to add to the respectful wall <p>Loose Parts Area: Have pipe cleaners, googly eyes, pompoms, small cardboard pieces, and popsicle sticks. Encourage students to create their own version of a buffalo.</p>

<p>beginning readers to make sense of a variety of texts</p> <p>22. communicate their thoughts and feelings, and their theories and ideas, through various art forms</p>	<p>Art Area: Create a painting of what respect looks like to them. Using pastels, have students create an image of nature that is important to them and that they respect.</p> <p>Have students do a directed drawing of a buffalo https://www.youtube.com/watch?v=BYtaCX1dU2s</p>
<p>SUPPORTING READ ALOUDS</p> <p>Painted Skies By: Carolyn Mallory</p>  <p>The Pencil By: Susan Avingaq and Maren Vsetula</p>  <p>Kode's Quest(ion) By: Katherena Vermette</p>	<p>Outdoor Exploration: Create a classroom garden to practice respect with nature. As a class, grow various plants (lettuce, tomatoes, etc.). Every day, have students weed, water, and check on the garden.</p> <p>Building Area: In the building area include the “crazy forts” materials (picture shown below). Encourage students to create a buffalo home.</p>  <p>Sensory Bin: Have Lego in the sensory bin. Using Lego, students can recreate the images in the read alouds, their community, or create one of the seven sacred animals. Encourage students to practice respecting others through sharing and turn taking while playing in this area.</p> <p>Reading Area: Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning</p>

	
<p>OJIBWAY VOCABULARY respect: mnaadendimowin buffalo: mashkode-bizhiki</p>	<p>EXTRA RESOURCES</p> <p>Video of Gifts of the Seven Grandfathers https://www.youtube.com/watch?v=stQAPEEhFHI</p>

Lesson Six – Grandfather Teaching of Wisdom**CULTURAL RELEVANCE**

Another of the Grandfather's Gifts was the teaching of wisdom. The teaching of wisdom is represented through the animal of the beaver. The beaver is seen to use his natural gift wisely for survival and alters his environment when needed in a sustainable way for himself and others. To be wise is to acknowledge and understand your differences and become observant to the life around you.

BIG IDEA

Exploring the Grandfather Teaching of Wisdom

ESTIMATED TIME

Approximately one week.

WHOLE GROUP LEARNING*Day 1*

As a whole group, discuss what is wisdom. What does it mean to be wise? Ask your students if they know anyone that they would consider wise? This may be done in a community circle where students can share their thoughts or have the right to pass

Day 2

As a whole group read *Nookim is My Teacher* (David Bouchard, 2007). Discuss why Nookim is a teacher? What did they learn from Nookim? Why is it important to learn from one another?

Day 3

As a whole group read *The Elders are Watching* (David Bouchard, 1990). Discuss with students what we learn from our elders and why it is so important to learn from them.

Day 4

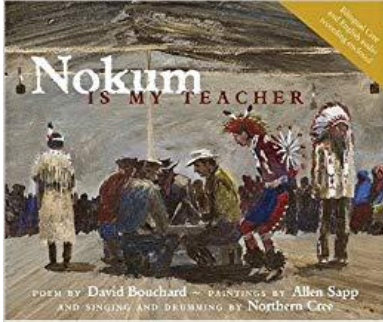
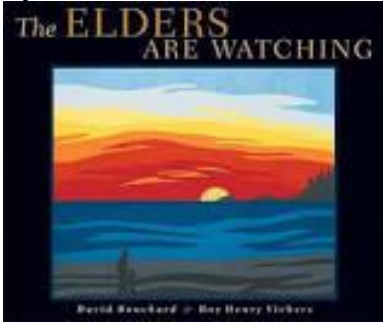
As a whole group read *A Day with Yayah* (Nicola Campbell, 2017). What wisdom was shown in this story? Have you ever personally learned something that has stuck with you from spending the day with someone special?

Day 5

As a whole group read *Shi-shi-etko* (Nicola Campbell, 2005) What lessons on wisdom are important in this story? Can you relate your personal experiences to this story?

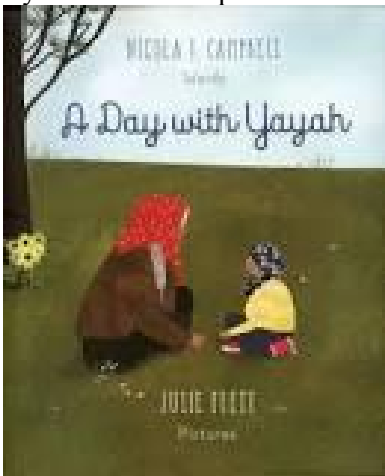
Day 6

As a whole group, read *Amik Loves School* (Katherena Vermette, 2016). While reading the story, ask the students what Amik learns about wisdom and the teaching around wisdom.

<p>CURRICULUM EXPECTATIONS</p> <p>1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts</p> <p>5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community</p> <p>9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts</p> <p>22. communicate their thoughts and feelings, and their theories and ideas, through various art forms</p>	<p>LEARNING OPPORTUNITIES</p> <p>Writing Centre Provocations:</p> <ul style="list-style-type: none"> • What does wisdom mean to you? • What is an important lesson you learned? • Who is wise that you know? Why are they wise? <p>Loose Parts Area: Have string, wood cookies, bark, leaves, acorns, and pine cones available. Encourage students to design a beaver and a beaver tail.</p> <p>Art Area: Draw a lesson that you have learned from someone in your life that is wise.</p> <p>Have students do a directed drawing of a beaver https://www.youtube.com/watch?v=0RN8xSoVGOM</p> <p>Outdoor Exploration: Have students explore the nature around them. What lessons do we learn from nature?</p>
<p>SUPPORTING READ ALOUDS</p> <p>Nookim is My Teacher By: David Bouchard</p>  <p>The Elders Are Watching By: David Bouchard</p> 	<p>Building Area: Have the big building blocks and sticks in the building area. Encourage students to create a beaver dam.</p> <p>Sensory Bin: Have water in your sensory bin. Include rocks, sticks, and plastic figure beavers for students to have imaginative play.</p> <p>Reading Area: Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning.</p>

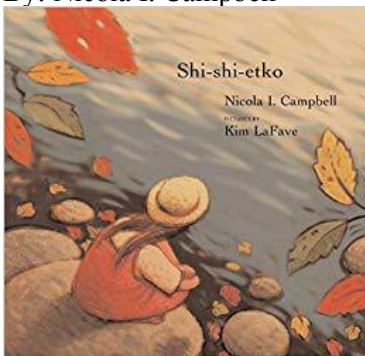
A Day with Yayah

By: Nicola I. Campbell



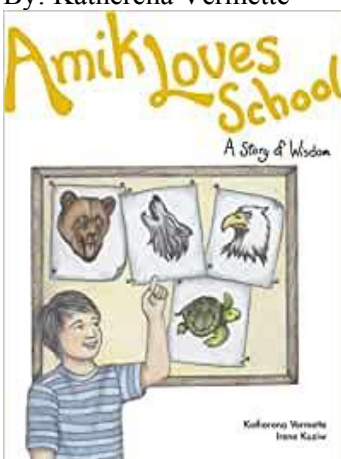
Shi-shi-etko

By: Nicola I. Campbell



Amik Loves School

By: Katherena Vermette



OJIBWAY VOCABULARY beaver: amik wisdom: nibwaakaawin house: wigwam elder: gichi-aya'aa	EXTRA RESOURCES Read aloud of <i>Shi-Shi-etko</i> https://www.youtube.com/watch?v=Ha6vMDGmzYo Read aloud of <i>A Day with Yayah</i> https://www.youtube.com/watch?v=RFVJWB-feow
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Lesson Seven – Grandfather Teaching of Humility

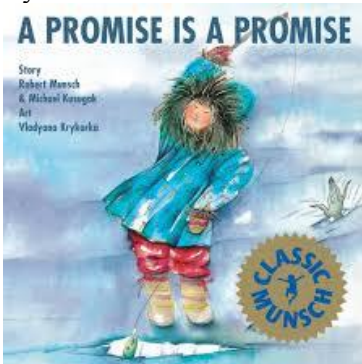
<p>CULTURAL RELEVANCE Humility is represented by the wolf. The wolf lives his life for his pack and to a wolf, the ultimate shame is to be outcast by others. In Indigenous culture, humility is knowing that each person is a sacred part of creation.</p>	
<p>BIG IDEA Exploring the Grandfather Teaching of Humility</p>	
<p>ESTIMATED TIME Approximately one week.</p>	
<p>WHOLE GROUP LEARNING</p> <p><i>Day 1</i> As a whole group, discuss what humility is and what it means to them. What does it mean to express humility? Why is this an important trait? Why do you think that the Grandfathers gifted this as one of the Seven Grandfather teachings? This may be done in a community circle where students can share their thoughts or have the right to pass.</p> <p><i>Day 2</i> As a whole group, read <i>A Promise is a Promise</i> (Robert Munsch, 1988). How did the character express humility once the promise is broken? Have you ever broken a promise? What happened?</p> <p><i>Day 3</i> As a whole group, read <i>The Water Walker</i> (Joanne Robertson, 2017). How does this character express humility for herself and for her community?</p> <p><i>Day 4</i> As a whole group, read <i>Singing Sisters</i> (Katherena Vermette, 2015). How is humility expressed in this story? What did you learn?</p>	
<p>CURRICULUM EXPECTATIONS</p> <p>1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts</p> <p>5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community</p> <p>9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts</p>	<p>LEARNING OPPORTUNITIES</p> <p>Writing Centre Provocations:</p> <ul style="list-style-type: none"> ● What is humility? ● Why is the wolf a symbol of humility? <p>Loose Parts Area: Using materials such as rocks, thread spools, corks, and golf-tees, encourage students to create their own wolf</p> <p>Art Area: Using blues, greens, and purples, have students paint water pictures. Have pictures of different water (rivers, waterfalls, lakes) for students to use as inspiration. Have students do a directed drawing of a wolf, link below https://www.youtube.com/watch?v=upND9bfo6t4</p> <p>Outdoor Exploration:</p>

22. communicate their thoughts and feelings, and their theories and ideas, through various art forms

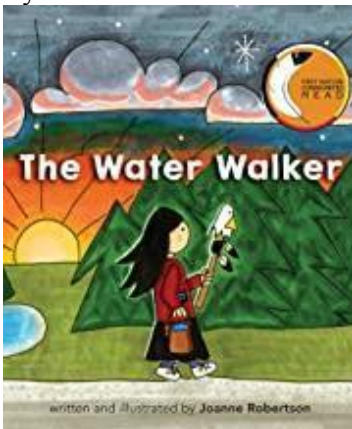
While outside, have students find things that need water. Discuss why water is so important. Why should we show humility to nature?

**SUPPORTING READ
ALOUDS**

A Promise is a Promise
By Robert Munsch



The Water Walker
By: Joanne Robertson



Singing Sisters
By: Katherena Vermette

Building Area:

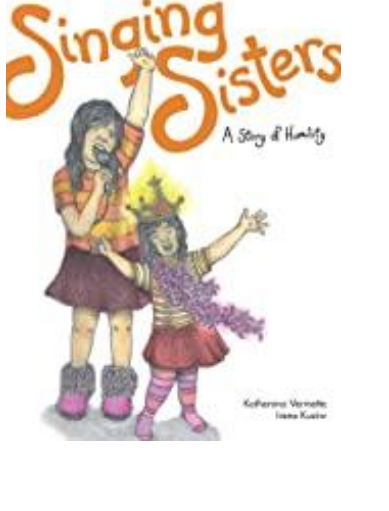
Using foam blocks, have students create their own wolf den.

Sensory Bin:

Add water beads to the sensory bin along with plastic figurines of wolves and different sizes of bowls.

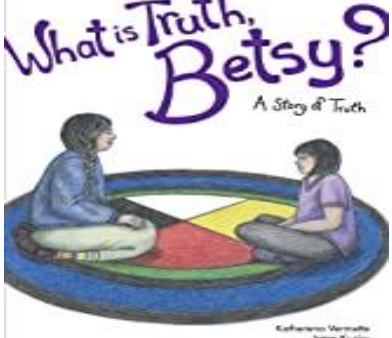
Reading Area:

Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning

	
<p>OJIBWAY VOCABULARY water: nbi land: aki people: annishnaabeg humility: dbaadendiziwin wolf: ma'iingan</p>	<p>EXTRA RESOURCES</p> <p><i>A Promise is a Promise</i> read aloud https://www.youtube.com/watch?v=Jev7bBRm5Qk</p>

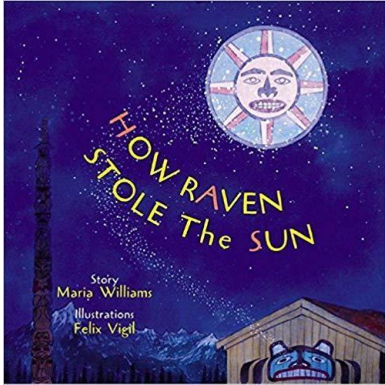

Lesson Eight – Grandfather Teaching of Truth

<p>CULTURAL RELEVANCE The turtle represents the teaching of truth. In Indigenous culture, the turtle is thought to have been here during the creation of earth and carries all the teachings of life on his back. The turtle understands how it is the journey and the destination that are important and that moving slowly allows us to appreciate both.</p>	
<p>BIG IDEA Exploring the Grandfather Teaching of Truth</p>	
<p>ESTIMATED TIME Approximately two days</p>	
<p>WHOLE GROUP LEARNING</p> <p><i>Day 1</i> As a whole group, discuss what truth is? What does it mean to be truthful? How do we feel when we are truthful to others and ourselves? This may be done in a community circle where students can share their thoughts or have the right to pass</p> <p><i>Day 2</i> As a whole group read <i>What is Truth, Betsy?</i> (Katherena Vermette, 2015) Discuss the representation of truth in the story. What did you learn about truth?</p>	
<p>CURRICULUM EXPECTATIONS</p> <p>1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts</p> <p>5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community</p> <p>9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts</p> <p>22. communicate their thoughts and feelings, and their theories and ideas, through various art forms</p>	<p>LEARNING OPPORTUNITIES</p> <p>Writing Centre Provocations:</p> <ul style="list-style-type: none"> ● Why do turtles move slowly? ● Why is it important to be truthful? ● How can we be true to ourselves? <p>Loose Parts Area: Encourage students to create their own turtle shell using beads, glass gems, math pattern blocks, and wooden coloured squares.</p> <p>Art Area: Do a directed drawing of a turtle (video link below) https://www.youtube.com/watch?v=fGqtZbdjhNU Have students create a dot art using bingo dobbbers or paint and Q-tips of a turtle shell.</p> <p>Outdoor Exploration: While exploring the outdoors, ask students to think about how we can be more truthful to nature</p>

<p>SUPPORTING READ ALOUDS</p> <p>What is Truth Betsy? By: Katherena Vermette</p> 	<p>Building Area: Have rocks, blocks, and sticks to the block area. Encourage students to create their own turtle habitat.</p> <p>Sensory Bin: Fill the sensory bin with rice. (It can even be coloured blue and green if you wish). Add plastic figurines of turtles and rocks to support imaginative play.</p> <p>Reading Area: Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning.</p>
<p>OJIBWAY VOCABULARY truth: debwewin turtle: miskwaadesi slow down: bekaa</p>	<p>EXTRA RESOURCES</p> <p>Video about the Seven Grandfather Teachings https://www.youtube.com/watch?v=9H7sNDkmj5c</p>

Lesson Nine - Grandfather Teaching of Honesty

<p>CULTURAL RELEVANCE The Grandfather teaching of honesty is represented by the raven and/or sabe. In Indigenous culture, it is believed that the sabe reminds us to be ourselves and to be honest about the person we are. The Raven accepts himself and the gifts that he has been given. We must strive for the same acceptance to live in honesty.</p>	
<p>BIG IDEA Exploring the Grandfather Teaching of Honesty</p>	
<p>ESTIMATED TIME Approximately three days</p>	
<p>WHOLE GROUP LEARNING</p> <p><i>Day 1</i> As a whole group, discuss what honesty is. How do we feel when people are honest with us? Why is it important to live an honest life? What does it mean to live in honesty? This may be done in a community circle where students can share their thoughts or have the right to pass.</p> <p><i>Day 2</i> As a whole group read <i>How the raven stole the sun</i> (Maria Williams, 2001). Why is it important to be honest? Was the raven honest- why did the raven do what he did?</p> <p><i>Day 3</i> As a whole group, read <i>Misaabe's Stories</i> (Katherena Vermette, 2015). How was honesty shown in this story? What did you learn?</p>	
<p>CURRICULUM EXPECTATIONS</p> <p>1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts</p> <p>5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community</p> <p>9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts</p> <p>22. communicate their thoughts and feelings, and their theories and ideas, through various art forms</p>	<p>LEARNING OPPORTUNITIES</p> <p>Writing Centre Provocations:</p> <ul style="list-style-type: none"> • Create a story about honesty • How does honesty make us feel? <p>Loose Parts Area: Encourage students to design their own feather using pompoms, pipecleaner, cotton balls, Q-tips, and popsicle sticks.</p> <p>Art Area: Using feathers and beads create a Raven feather.</p> <p>Have students do a directed drawing of a Raven https://www.youtube.com/watch?v=B_9pgOXYbxU</p> <p>Have students do a directed drawing of a feather https://www.youtube.com/watch?v=E_A0R8lISOs</p> <p>Outdoor Exploration: While outside, have students create their own raven habitats.</p>

<p>SUPPORTING READ ALOUDS</p> <p>How the Raven Stole the Sun By: Maria Williams</p>  <p>Misaabe's Stories By: Katherena Vermette</p> 	<p>Building Area: Using the provocation “How do you build a nest?” supply students with sticks, string, and leaves to create bird nests.</p> <p>Sensory Bin Have feathers and beans in the sensory table along with plastic figurines of ravens.</p> <p>Reading Area: Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning.</p>
<p>OJIBWAY VOCABULARY honesty: gwekwaadziwin raven: gaagaagi wings: oningwiigan</p>	<p>EXTRA RESOURCES</p> <p><i>How the Raven Stole the Sun</i> cartoon https://www.youtube.com/watch?v=rU7LVEilsxQ</p>

Lesson Ten – Orange Shirt Day**CULTURAL RELEVANCE**

Residential schools are a dark legacy that have impacted Indigenous culture. Orange Shirt Day is an event that is acknowledged every September 30th to create awareness around and educate people on the Indian Residential Schools. Using the personal story of Phyllis Webstad and her orange shirt, the truth about residential schools is being told.

BIG IDEA

The importance of Orange Shirt Day and residential schools.

ESTIMATED TIME

Approximately one week.

WHOLE GROUP LEARNING*Day 1*

As a whole group, read *The Orange Shirt Story* (Phyllis Webstad, 2018). Discuss what Orange Shirt Day is and its importance.

Day 2

As a whole group, read *Phyllis' Orange Shirt* (Phyllis Webstad, 2019). Building on the previous story, discuss what the orange shirt might symbolize. Why is it important that we recognize Orange Shirt Day in our everyday lives?

Day 3

As a whole group, read *When We Were Alone* (David Robertson, 2016). Discuss why the characters took these actions when they were alone. How does this relate to Phyllis's story?

Day 4

As a whole group, read *Stolen Words* (Melanie Florence, 2017). Why was it so important for the granddaughter to help her grandfather find his words? How did this story make you feel? Why?

Day 5

As a whole group, read *When I Was Eight* (Christy Jordan-Fenton, 2013). Explain that this is a story about a residential school, one like in the stories about Phyllis Webstad. What did you learn about residential schools? Why is it important that we learn about them?

Day 6

As a whole group, read *Not My Girl* (Christy Jordan-Fenton, 2013). Explain that this story is an extension from the story *When I was Eight*. Discuss the stories and their learning around residential schools and Orange Shirt Day.

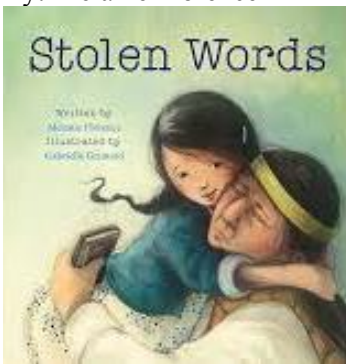
<p>CURRICULUM EXPECTATIONS</p> <p>1. communicate with others in a variety of ways, for a variety of purposes, and in a variety of contexts</p> <p>5. demonstrate an understanding of the diversity among individuals and families and within schools and the wider community</p> <p>9. demonstrate literacy behaviours that enable beginning readers to make sense of a variety of texts</p> <p>22. communicate their thoughts and feelings, and their theories and ideas, through various art forms</p>	<p>LEARNING OPPORTUNITIES</p> <p>Writing Centre Provocations:</p> <ul style="list-style-type: none"> • How would it feel if your words were stolen? • What are things you like to do when you are alone? • Why do you wear an orange shirt? <p>Loose Parts Area: Have various sizes of fabric squares and triangles, buttons, and gems available for unstructured play.</p> <p>Art Area: Design your own orange shirt (cut out an orange shirt and have students decorate it). Have students use fabric markers and have them design an orange shirt for each student to wear on Orange Shirt Day.</p> <p>Outdoor Exploration: Explore nature, go on a nature walk, discuss why nature is important to each of us as individuals.</p>
<p>SUPPORTING READ ALOUDS</p> <p>The Orange Shirt Story By: Phyllis Webstad</p>  <p>Phyllis's Orange Shirt By: Phyllis Webstad</p>  <p>When We Were Alone</p>	<p>Building Area: Have blocks, coloured blocks, and magna-tiles available in the building area. Students can be encouraged to build a community that is important to them or the community they live in now.</p> <p>Sensory Bin Include acorns, sticks, pinecones, rocks, and sand. Students can be encouraged to build landscapes and environments around them that are important to them and meaningful</p> <p>Reading Area: Have English words and Ojibway words on separate cards for them to take and use in their reading, their play, and further learning</p>

By: David Robertson



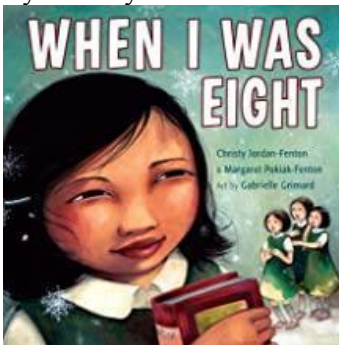
Stolen Words

By: Melanie Florence



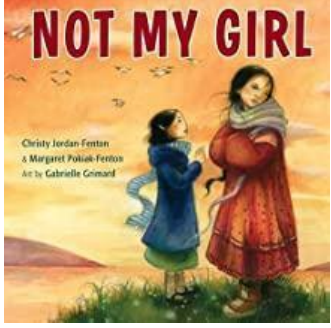
When I was Eight

By: Christy Jordan-Fenton



Not my Girl

By: Christy Jordan-Fenton








 <p>NOT MY GIRL Christy Jordan Fenton & Margaret Pokiak-Fenton Art by Gabrielle Chartrand</p>	
<p>OJIBWAY VOCABULARY school: gikinoo'amaadiiwigamig</p>	<p>EXTRA RESOURCES</p> <p>A Youtube playlist of videos compiled on the topic of Orange Shirt Day https://www.youtube.com/watch?v=LSBrkJn3NeI&list=PLjRQRw09BUXVsHX6n72f1OFWQ0IINf0BP</p>

Appendix 1 – Ojibway Pronunciation Guide


FIERO SYSTEM

Double Vowel System

Sounds like

<u>a</u>	ah	cup	amik		Short vowels
<u>i</u>	ih	fish	bzhiki		
o	ohh	book	waagosh		
aa	aw	saw	gaazhag		Long vowels
ii	ee	teepee	wiigwaam		
oo	oa	boat	bezhigoozhii		
e	eh	hey	kwe		

Nasal sounds are often indicated by nh, ns, nz, nzh

The n is silent, as in giigoonh 

There are no sounds for F L Q R U V X

(Indigenous Elder, Personal Communication, Retrieved January 2020).

*Appendix 2 - Ojibway Vocabulary Cards**Lesson 1*

bear	makwa
beaver	amik
butterfly	memengwaa
dance	powwow

dance	niimi'idiwin
deer	waawaashkeshi
drumming	dewe'igan
eyes	nishkiinzhig

foot	nizid
fox	waagosh
hand finger	nininj
hello	boozhoo

hello	aaniin
jack rabbit	misaabooz
legs	nikaad
me	niin

moose	mooz
owl	gookooko'oo
porcupine	gaag
raven	gaagaagi

smile	zhoomiingweni
turtle	miskwaadesi
wolf	ma'iingan

Lesson 2

community	endaayaang
house	wiigwam
land	aki
me	niin

people	annishnaabeg
road	miikan
water	nbi

Lesson 3

dance	niimi
eagle	migizi
happiness	minawaanigwad
(my) heart	inde'

love	zaagidwin
sing	nagamotaw

Lesson 4

bear	gigishkan
boy	gwiiwizens
courage brave	zoongide'ewin
girl	ikwezens

power	manidookaazo
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Lesson 5

buffalo	mashkode-bizhiki
respect	mnaadendimowin

Lesson 6

beaver	amik
elder	gichi-aya'aa
house	wigwam
wisdom	nibwaakaawin

Lesson 7

humility	dbaadendiziwin
land	aki
people	annishnaabeg
water	nbi

wolf	ma'iingan
------	-----------

Lesson 8

slow down	bekaa
truth	debwewin
turtle	miskwaadesi

Lesson 9

honesty	gwekwaadziwin
raven	gaagaagi
wings	oningwiigan

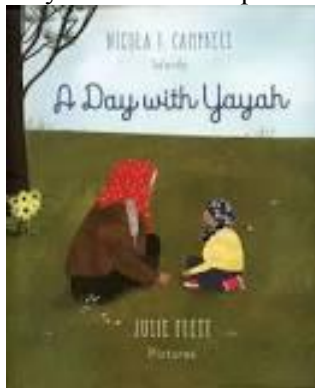
Lesson 10

school

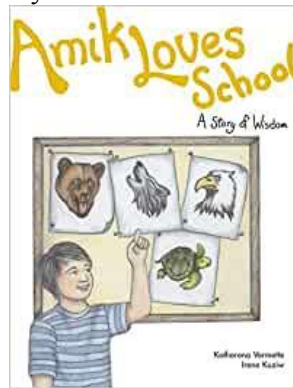
gikinoo'amaadiiwigamig

Appendix 3 - Storybooks Featured (Alphabetically by Title)

A Day with Yahah
By: Nicola I. Campbell



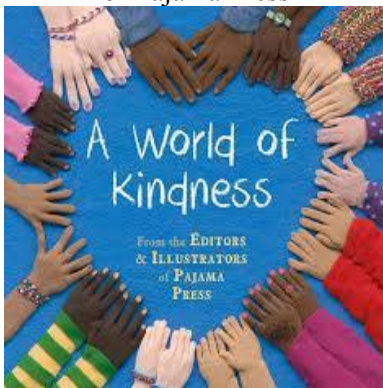
Amik Loves School
By: Katherena Vermette



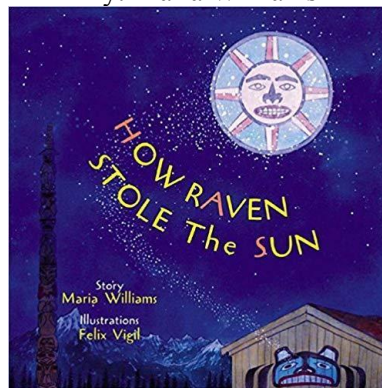
A Promise is a Promise
By Robert Munsch



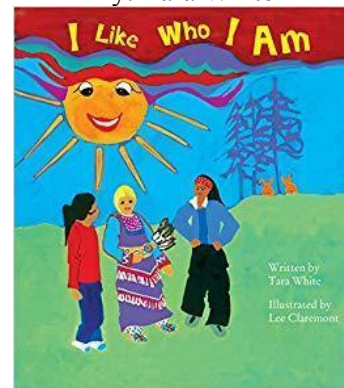
A World of Kindness
From the Editors and Illustrators
of Pajama Press



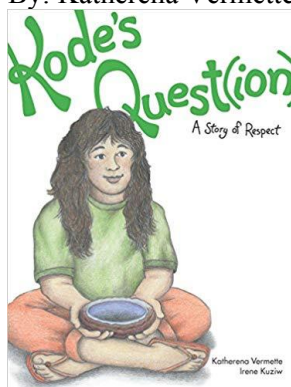
How the Raven Stole the Sun
By: Maria Williams



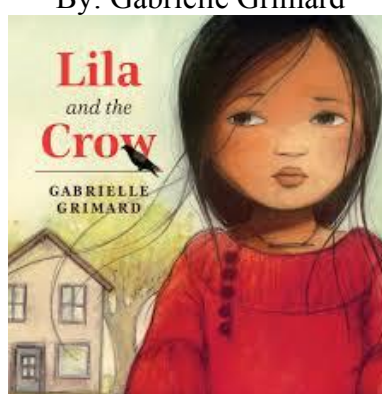
I Like Who I Am
By: Tara White



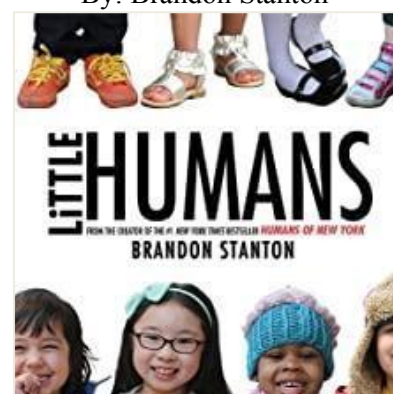
Kode's Quest(ion)
By: Katherena Vermette



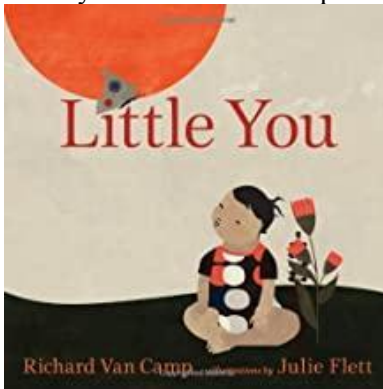
Lila and The Crow
By: Gabrielle Grimard



Little Humans
By: Brandon Stanton



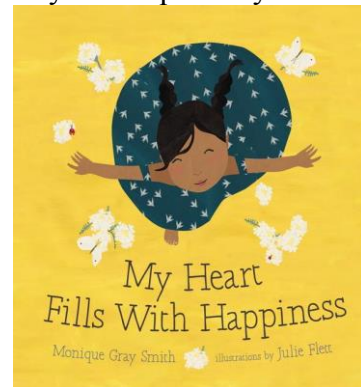
Little You
By: Richard Van Camp



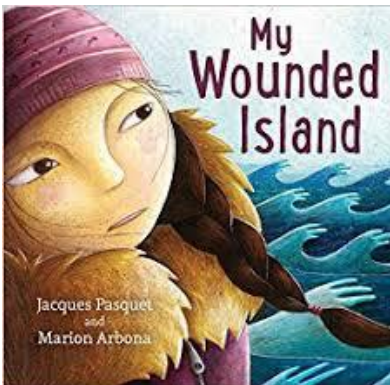
Misaabe's Stories
By: Katherena Vermette



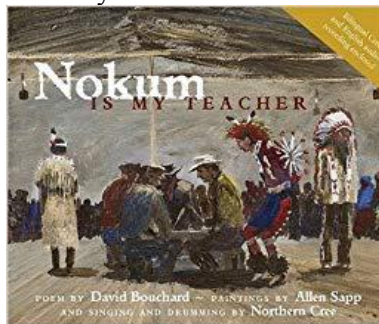
My Heart Fills with Happiness
By: Monique Gray Smith



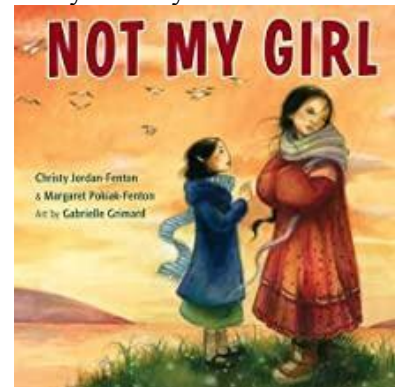
My Wounded Island
By: Jacques Pasquet and Marion Arbona



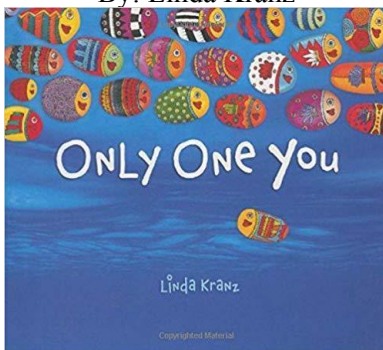
Nookim is My Teacher
By: David Bouchard



Not my Girl
By: Christy Jordan-Fenton



Only One You
By: Linda Kranz



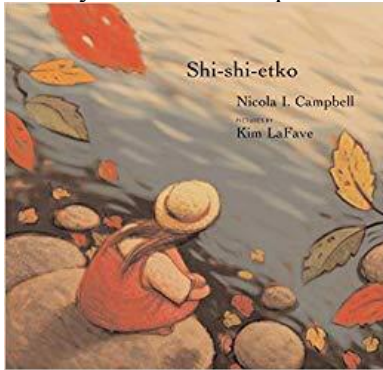
Painted Skies
By: Carolyn Mallory



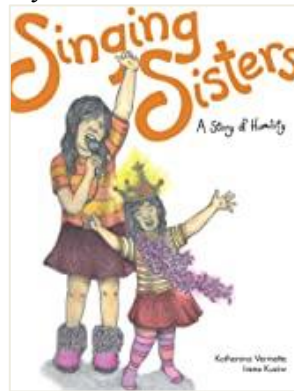
Phyllis's Orange Shirt
By: Phyllis Webstad



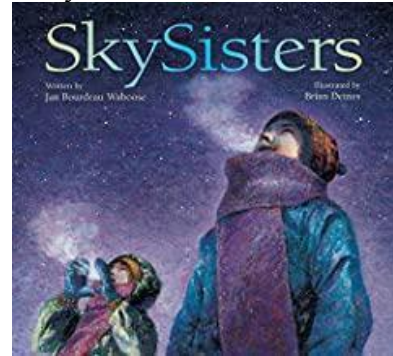
Shi-shi-etko
By: Nicola I. Campbell



Singing Sisters
By: Katherena Vermette



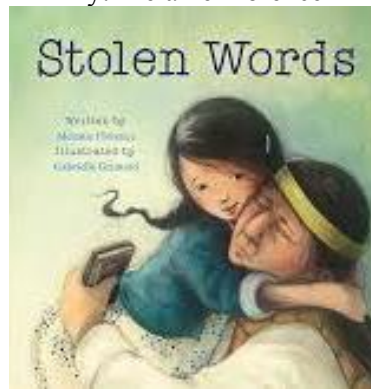
Sky Sisters
By Jan Bourdeau Waboose



Sometimes I Feel Like a Fox
By: Danielle Daniel



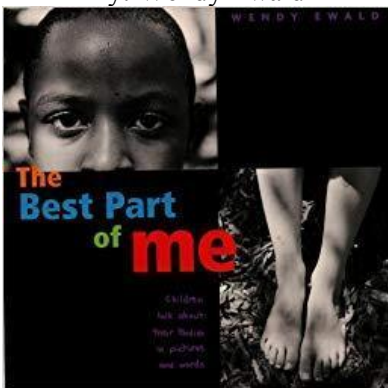
Stolen Words
By: Melanie Florence



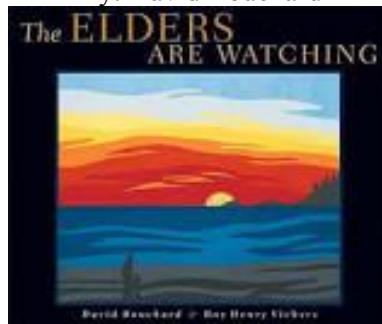
Sun Dog
By: Deborah Kerbel



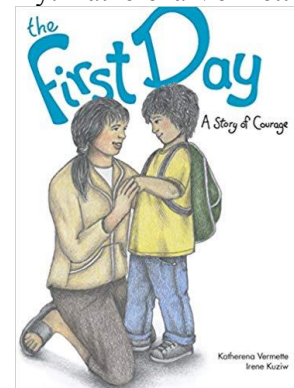
The Best Part of Me
By: Wendy Ewald



The Elders Are Watching
By: David Bouchard



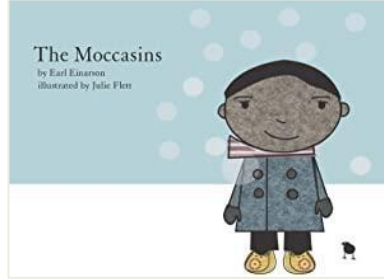
The First Day
By: Katherena Vermette



The Just Right Gift
By: Katherena Vermette



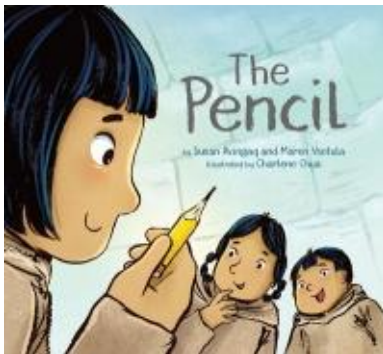
The Moccasins
by Earl Einarson



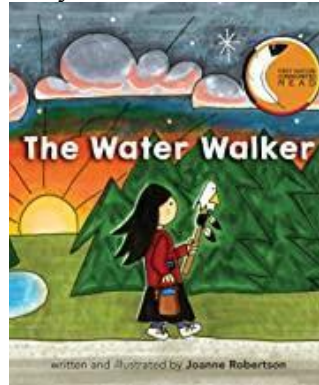
The Orange Shirt Story
By: Phyllis Webstad



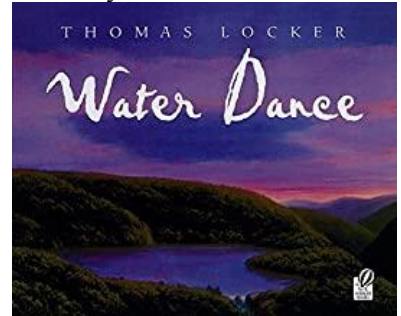
The Pencil
By: Susan Avingaq and Maren Vsetula



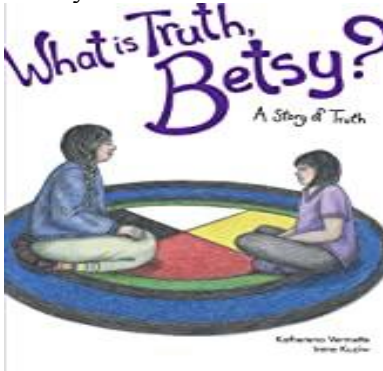
The Water Walker
By: Joanne Robertson



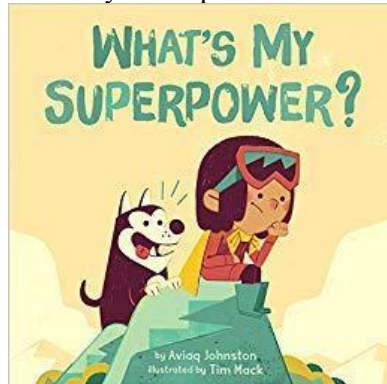
Water Dance
By: Thomas Locker



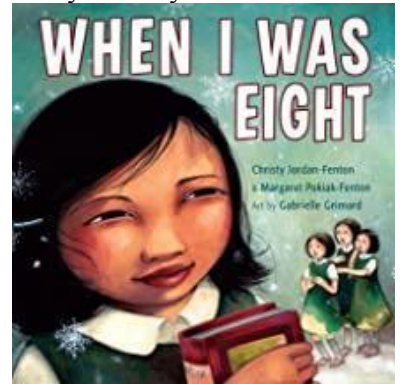
What is Truth Betsy?
By: Katherena Vermette



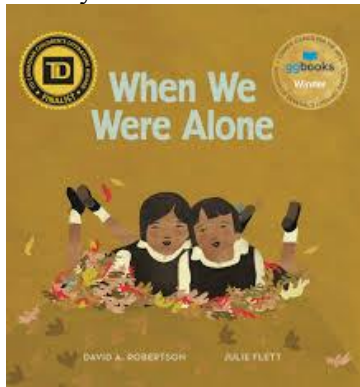
What's My Superpower?
By: Aviaq Johnston



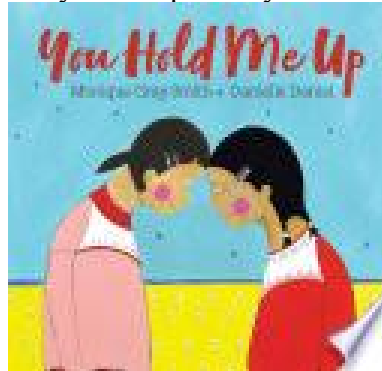
When I was Eight
By: Christy Jordan-Fenton



When We Were Alone
By: David Robertson



You Hold Me Up
By: Monique Gray Smith



Chapter 5 – Portfolio Reflection

Where to begin! Academically speaking, these past two years during which I have been pursuing my Masters degree in Education have undoubtedly been the most challenging, and yet, in the same breath, the most inspiring and eye-opening experience. To be blunt and completely honest, I am not sure what it is that I expected from this experience; however, what I gained is indescribable.

Eventually, it found a way to find me and grow as a student and an educator. I focused on learning more about the Indigenous education and its missing gaps in the kindergarten curriculum and classrooms, which became my focus while working on this portfolio. Everything included in this portfolio found me in the most unlikely places as I began searching for storybooks and engaging in conversation with an Indigenous elder in my local community. During one of my many conversations, the elder candidly stated: “People do not know our history, they do not know our land. Our youth do not know our past. Indigenous education needs to be in our schools. Our (community name redacted) youth need to know their own history and connect with the land we live on” (Local Elder, Personal Communication, 2019). This stuck with me. I could not shake the intense feeling that arose from this conversation and this particular statement. It kept replaying in my mind and popping up in my mind in the most unlikely places. As an educator, I kept asking myself, how can schools change this?

This statement, ultimately, led to the compilation of ideas and activities in my portfolio. I felt this burning need to uncover the truth behind how Indigenous education is being integrated in primary classes, or rather, the lack of progress that seems to have been made in that department. Through my research, it also showed me how apparent the disconnect is between our education system and Indigenous education, especially Indigenous representation in primary

classrooms. As an educator, I had not thought about how these are not uniformly adopted or addressed, and how few resources there actually are that might have supported me to integrate Indigenous education in my kindergarten classroom. Throughout my work with Indigenous children in the community where I live, I never expected the experience I was about to embark on in developing the lesson plans in this resource with the community Elders.

Having an Elder speak the harsh truth about the lack of Indigenous education speaks volumes to the lack of Indigenous education. There is a disconnect in the education system between Land and youth – and I believe this reflects the disconnect and lack of Indigenous education. The history of the land and past is where the education system needs to start. There needs to be more Indigenous education – and this needs to begin with the dark and uncomfortable truth that colonial history has attempted to hide and cover.

As Hooks (2009) states, “Hearing the same story makes it impossible to forget” (p. 3). This is crucial. Indigenous stories need to be represented appropriately and centrally in education – especially at a young age, not the current practice of including Indigenous education formally only at the intermediate and senior levels. Indigenous education needs to be impossible to forget for it to be impactful and beneficial to build essential relationships between Indigenous and non-Indigenous people in Canada. And although I have experienced a certain set of cultural traditions based on where I live and teach as a teacher, it is important to note and take into consideration that each Indigenous First Nation has their own history. They have their own stories and the "diversity and uniqueness of particular communities and particular places" need to be heard (Greenwood, 2004, p. 2).

An elder of a local Indigenous community stated so beautifully to me the importance of bringing lessons into the primary classroom on Indigenous education, especially as I have

presented them in my portfolio: “I used to walk this land. We were connected. This is lost. Hopefully these lessons will bring this back for the children” (Local Elder, Personal Communication, May 2019).

Working with community Elders, listening to their stories, and creating lesson plans to bring Indigenous education into the kindergarten classroom was an enriching and heartfelt experience. The first time I sat down with the community Elders, there was interest, hesitation, and curiosity that came through as they entered. Though they knew the importance of bringing their history into the classroom, I found I was met with what Donald discusses, “We must pay closer attention to the multiple ways our human sense of ‘being together’ is constructed through...day-to-day events, through the stories and interactions which always are imbued with a living principle of reciprocity, and hence a moral responsibility for a shared future” (2004, p. 4). Being together in the school library was not a comfortable place for them to be- which led to a journey back to the reserve that led to more openness, stories, walking the land, and witnessing the heartbreaking relationship they have with their language.

When we arrived back on the land, there was a sense of comfort the Elders experience, “Place and the sense of place take on so much importance in human life and experience” (Malpas, 2009, p. 1). Once we were back on their Land, the stories began to flow. Their stories were filled with heartbreak, hope, wisdom, and courage. The Elders told stories about loss but expressed hope. They expressed courage through sharing their heartbreak. Most importantly, I learned to listen. Other than sharing my story and hope from these lesson plans, I did not speak with my words, but listened. Donald (2004) suggested:

What is more subtle, and what is often not noticed or acknowledged, is that Aboriginal people and Euro- Canadians are intimately connected through the stories they tell of

living together in this place...it is in these relationships between people, and the ways in which the stories people tell reveal these relationships, that a new form of Canadian citizenship can be imagined. (p. 23)

The Elders soon took me on a tour of their Land and the connection they have between themselves, the community, and the Land is indescribable and was not something that I had ever experienced. Learning the community's history is through learning the Land. Walking the Land; appreciating the area around us; and stopping to hear the challenges, successes, and beauty is a lesson from these Elders I will take with me in my personal life and professional life as an educator.

Their Land, language, and identity are interconnected. The relationship the Elders have with the Land and language and how these have shaped their identity has impacted their lives in unspeakable ways. My experiences have impressed the importance of proper representation of Indigenous education in our schools. Indigenous education needs to be made a priority; Greenwood could not have stated it more accurately (2011):

The real challenge to education posed by place-conscious thought and experience is to question the relationship between schooling and the quality of places that all life forms inhabit. Schools, I argue, should be involved in improving the quality of these places, and when they are not, when they are outright ignoring places, they are failing to educate for worthwhile purpose. (p 24)

It is the responsibility of schools and the education system to promote the learning of Land, and what better way to do this than to start with the Indigenous community in our own areas? My hope is that these lesson plans are a starting point. Hopefully, my fellow colleagues will use these lessons and create more of an emphasis on Land-based and Indigenous education. We are

all interconnected, and though the history is dark, without this darkness coming to light, we cannot move forward.

The Seven Grandfather teachings have become a growing discussion in the education world. Schools in my area have recently started to integrate the Anishinaabe teachings of character traits into teaching students about love, honesty, humility, courage, truth, wisdom, and respect. Thus, this became my focus to explore and create lesson plans involving the Seven Grandfather teachings of the Anishinaabe peoples. In creating lesson plans on an Indigenous topic that is already being attempted in some classrooms, the thought I had was why not give a purpose, background, and resources to provide teachers with representations of the Seven Grandfather teachings that provides a knowledgeable and holistic relationship, ultimately creating authentic and intimate teaching and learning for both the teachers and students alike?

Miigwetch!

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