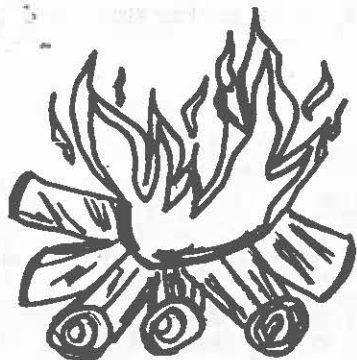




NATIVE LANGUAGE EDUCATION in ONTARIO

January 1986

Dear Friends,

Happy New Year! I hope that you had a great Christmas and that your holiday was everything that you hoped for. Now it is back to work for all of us and it is almost the end of January. I like January, it is my birthday then and I still get excited over it. Every year I am one year older, but I guess we all are! I was in Moose Factory for Christmas and New Years and it had been almost seventeen years since I had been there as Music Teacher for the Public School. I had forgotten how beautiful it was and I was pleased to see some people that still remembered me. Oh yes I saw Stella McLeod from NLIP and it was great to see her in the Bay. We spent New Years Eve together as well.

I've heard from a few people regarding the Native Language Teachers' Association. There is interest in getting an association started so get your names to me if you are interested in being part of this worthy cause.

We have an interesting letter for you this month. If you have any contributions for February's Valentine issue or March, please send me a letter with material that you would like to share with us.

We would like to wish everyone the best in 1986 with your classes and/or other work that you are doing.

Sincerely,

Bette

TEACHING OJIBWE THE SILENT WAY

The Silent Way of Teaching has been developed by Dr. Caleb Gattagno of New York. He has studied forty five languages which included three North American languages, an Inuit dialect, the Lakota dialect of the Sioux, and his forty fifth language the Ojibwe.

The method consists of an ingenious use of colours to represent sounds of the language. Each of the thirty six sounds in the Anishnabe language is represented by a colour or combination of two colours. The student does not have to know the names of the colours, but only associate a sound with the colour. There is no memorization involved, only retention of new knowledge.

In this method the teacher does not utter one sound during the actual production of sounds by the students, but only gives clues and will give negative signs if the proper sound is not produced.

There is no interpretation during the course nor is there any grammar instruction. Grammar and interpretation would take up about ninety percent of the course time if used. But by participation in situations and dialoguing in the Anishnabe language which they have learned in six to nine hours, the students are actually conversing with one another. Although they might not know all the words they are uttering, but by repeated use of the words in various situations the knowledge comes to them.

In the demonstration projects the students have learned at the end of two hours all the sounds of the language and have learned some simple words and how to structure the sounds to produce these words.

After seven to eight hours of instruction, through the use of the colour and word charts, along with the use of coloured rods, (Cusenaire Rods) they are able to converse and exchange ideas.

Dominic Eshkakogan
P.O. Box 326
Massey, Ontario P0P 1P0

Coordinator's Notes

Convocation 1986, at Lakehead University will be held on Saturday, May 31. NLIP diploma students who have completed 4 years' course work and 2 winter practica will be notified when their names have been recommended through our senate as graduands. If you expect to be among those graduating, do reserve the date, and begin to arrange for travel--we're looking forward to seeing you walk across that stage in your black gown!

The Ministry has set 20 days as minimum required experience through the winter for NLTC students. This experience must be in a "regular" (provincial, federal or band operated) school setting, from K to 12. NLTC students will soon be receiving by mail from Lakehead a form to be filled out, indicating your experience through this winter. This form should be returned to us with your application for the summer 1986 program. If you have been unable to meet the experience requirement this year, but wish to continue your course work in the summer, do write us as soon as possible, explaining your situation fully, and we will try to work something out for you on an individual basis.

I have started a series of visits to NLTC students who sent in their teaching schedule forms last fall. To those I have already seen, my thanks for your hospitality! I'm looking forward to visiting the rest of you soon, and hope to report on these visits in the next newsletter.

Dates for next summer's courses have been set as follows:

NLIP (NASL AND NAFL) - July 2 - 22
NLIP (NLTC - Ministry) - July 2 - 29
NLTC Validation (for NLTT/NLIP grads) -
July 2 - 29
NLIP "Institute" - July 2 - 22
Cree 1010-1012 - Introductory Cree for
non-speakers, to be taught by
Dr. C.D. Ellis of McGill University -
July 2 - August 14

Upcoming Event:

Modern Language Teachers' Association -
Centennial Spring Conference,
Harbour Castle Hilton Hotel, Toronto
April 3 - 5, 1986. For further
information, contact

OML Teachers' Association
237 Hellems Avenue
Welland, Ontario L3B 3B8

Memories



IDEAS!

TOTEM POLES

Reference - p. 188 The Native Americans
p. 99 Indian Arts

Content: discuss why totem is not really the right word.
3 types: memorial, house poles, and mortuary poles.

Method: carve out of wood: Since imitation of the style is very difficult until some proficiency is gained, it is recommended that a pole be copied. To give a weathered look to the finished poles, vegetable colouring may be diluted in water and used to colour, instead of paint.
If the girls in the class do not wish to attempt the carving, they could possibly construct houses, and the boys, house poles, and the two could be used, and pasted on a cardboard backing to form the walls. The paintings on the walls of the house could also be copied, rather than attempting original designs. (see Indian Arts, p. 99) If houses are attempted, some mention should be made of who lives in each house, etc.

Enrichment: The class might be divided into moieties and clans before the work is begun, in order to demonstrate who builds houses, and who raises poles for whom. Any good ethnography will give this information.

For totem designs, and meanings of symbols, see "Totem Poles" #6 Lore Leaves.

INDIAN HEADRESSES

References: See Ben Hunt pp. 14-29
Indian Arts pp. 151-153, 131

Since there is usually a ready supply of feathers in an Indian community, these can be put to good use by the class in making a survey of types of Indian headress. It is unfortunate that the Sioux warbonnet has become such a cliché. Possibly a study of other types of headgear will help to counteract this. The class might make as many different copies as possible. Other materials around town, such as horns, hoofs, bones, etc. may also prove useful. Each headress should be displayed bearing the minimal data of: tribe, who may wear it, location, materials used (in original).

NAVAJO SAND PAINTING

Reference - p. 112 Indians of the Americas - Nat. Geo. also p. 119
p. 74 Indian Arts
p. 335 The Native Americans
p. 213 ff. The Navajo, Kluckhorn

Content: Note the proper name is not sandpainting, but DRYPAINTING as it is not sand, but other substances that are used.
- who made them? - how were they made? - why? Pictures of Navajo life in general should be available to give the class a feeling for the overall culture. Location of the area on a map is important. Some mention should be made of the old and contemporary use of dry-paintings.

Method: One large sandpainting can be demonstrated on the floor of the classroom (it is almost always too breezy to do this outdoors) on top of a rolled-out paper. If an old animal skin is available, it is more realistic than the paper, but a "good" skin should not be used. Possibly a "Skin" cut out of brown paper would be a good compromise. The skin can be sprinkled with sand, and the design dribbled on using: ground coffee, flour, ground corn, red lentils and any other substances of different colours available. Small individual "paintings" may be made on stiff cardboard or in heavy paper plates, by the one of the following methods:

- spread glue evenly over surface, sprinkle thoroughly with sand, allow to dry, and shake off excess sand. Paint on the sand with tempera paint.
- coat with sand as above. Draw design, one colour at a time, with glue, and sprinkle on the various materials (such as ground coffee) mentioned above.

NOTE: the elongated style of all figures in drypaintings

New Credit Native Language
Program
R.R. 6
Hagersville, Ontario
NOA 1H0 519-445-2866
January 15, 1986

Mrs. Bette Ross
c/o Faculty of Education
Lakehead University
Thunder Bay, Ontario
P7B 5E1

Dear Bette,

I attended the Sweet Grass Language planning meeting on January 10, only to find out that this conference is open only to the following bands, Saugeen, Cape Croker, Six Nations, New Credit, Walpole Island, Muncey and Oneida. The first hundred delegates from these bands will be accepted. However, if these seats are not taken, then it will be open to any other interested language people, on a first come first serve basis. There is not a registration fee, and the rooms and mileage are not paid for. There will be a waiting list, if the seats are not taken. You can phone Mrs. Shirley Taylor, at the Chippewa Band Office, 519-264-1528 for registration.

Sincerely

Rhonda Doxtator



Have you read these?

BOOK REVIEWS

Marjorie M. Halpin, *Totem Poles: An Illustrated Guide*. Vancouver and London: University of British Columbia Press in association with the U.B.C. Museum of Anthropology, 1981, 58 pp., (paperback and hardcover).

Nick Kach

For at least two reasons *Totem Poles* is a very appropriate title for Marjorie Halpin's fifty-eight page book. First, it precisely announces what the book is about. Second, the caption creates the same mystical aura that is developed in the theme of the manuscript. For the words, "totem poles", bring to mind images of the primordial and the present, the surrealistic and the rational, the abstract and the concrete. Similarly, Halpin's exposition treats the subject in analogous fashion. The following excerpt extracted from the Introduction illustrates this point.

Totem poles should be treated as beautiful objects as well as artifacts that inform or educate us about the past. They are complex forms that can and should be 'read' on a number of levels: social, economic, mythological, religious and aesthetic. These massive carvings represent a cultural tradition that flourished along our coastline for centuries, which was briefly and brilliantly over extended, almost completely.

Halpin then presents a very brief historical exposition on Indian cultures of the Northwest Coast. Though admitting marked variation in the "ways of life of the Northwest Coast peoples", she maintains that these can be discussed as variations of five basic patterns — wealth, family, mythology, ceremony, and carving. Following this is another very concise discussion of the respective patterns.

It is not until page thirteen of this very short treatise that the author turns specifically to discussing totem poles. And then three pages are devoted to technical aspects of carving and the historical trends of the artistic expression in question. The next twelve pages deal expressly with the subject stated in the title and other carvings. In the remaining pages the author deals with two major issues, aspects of contemporary sculpture and suggestions on how to observe totem poles.

Complementing the discourse are eighty-three pictures and one map. In fact eighteen pages are entirely devoted to pictures and in many of the other pages illustrations leave little room for script. This is not a negative feature. Rather, the inclusion of so many pictorial reproductions assist the reader in beginning to appreciate this powerful artistic expression.

In concluding, this reviewer feels that the insights the author presents are sufficient to illicit further study of totem poles. Equally important is that a conceptual framework for studying this topic is outlined — a framework that would probably facilitate maximum appreciation and comprehension of an extremely complex social phenomenon.

20



NATIVE AMERICANS

The Hidden Half: Studies of Plains Indian Women, by Patricia Albers and Beatrice Medicine (University Press of America, Lanham, Md., \$13.50). Ten essays on the life of Native American women past and present. Bibliography offers a good source of related material.

Jaguar Woman and the Wisdom of the Butterfly Tree, by Lynn V. Andrews (Harper & Row, \$15.95). Andrews has written a series of books about her experiences as an apprentice to a Native American medicine woman in Manitoba, Canada.

Canadian Journal of Native Education

Volume 9

Spring 1982

Number 3

Mike Mountain Horse, *My People, the Bloods*. Calgary: Glenbow-Alberta Institute and Blood Tribal Council, 1979. pp. xi, 146.

S. A. M. Bosetti

In 1936, Mike Mountain Horse (1888-1961) completed a manuscript entitled "Indians of the Western Plains." All attempts at having this work published were unsuccessful at the time. However, over forty years later, and with the addition of an Introduction and the editing expertise of Hugh Dempsey, the manuscript has been published in book form, jointly, by the Glenbow-Alberta Institute and the Blood Tribal Council as *My People, the Bloods*. Although a long time in coming, this book is well worth the wait.

Mike Mountain Horse's principal subject is the life and culture of the Blood Indians, whose tribe is located on a reserve in southern Alberta. As a Blood Indian, Mountain Horse is most qualified to write on this subject. The major sources for the book are his own experiences and recollections, and those of his older friends and relatives who were familiar with the ways of the Blood Indians in the years prior to the signing of Treaty Seven in 1877. His capable research abilities are amply illustrated in his account of Charcoal, a Blood Indian who killed his wife's lover and, in his subsequent flight from justice, a police officer. Although this murder case was covered extensively in the press, the reports were inaccurate and one-sided. Mountain Horse conducted his own study of the case through interviews with persons who were closely involved, including the Indian prisoners in the Macleod jail with whom Charcoal spent his last days before being hanged. One of Mountain Horse's purposes for writing this book was to set the record straight. Having read numerous inaccurate accounts about the Blood Indians, Mountain Horse devotes a number of chapters to correct inaccuracies. For example, Mountain Horse came across an article written by a retired policeman, which claimed incorrectly that Indians included snakes and other reptiles as a regular part of their menus. This statement prompted him to describe not only the Indians' diet, which was principally of buffalo meat, but also the ways in which Indians captured the buffalo, and the numerous methods employed in cooking the meat.

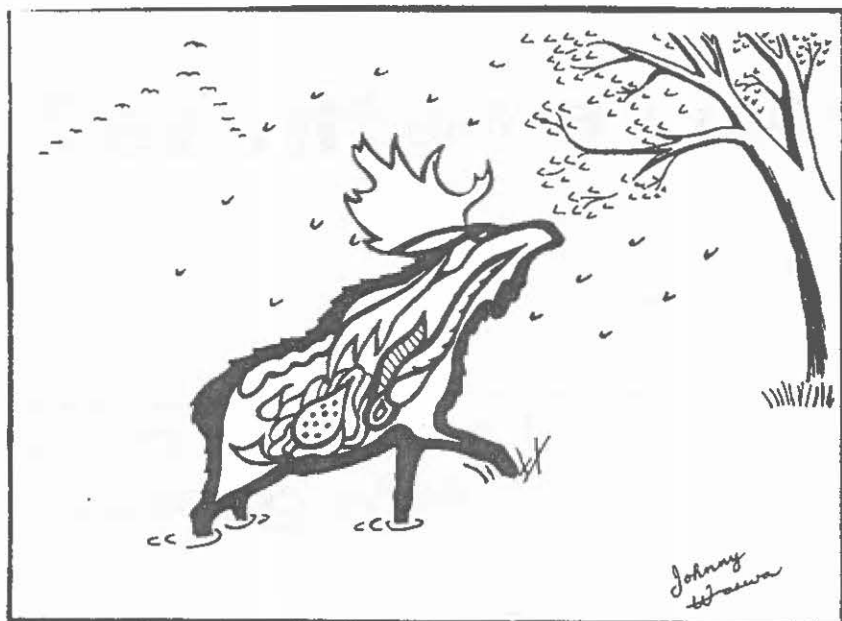
The warrior was a central figure in the Blood Indian culture, and Mountain Horse pays homage to this fact throughout the book. In a chapter on childhood, the training and strengthening of youth for future warfare is considered. Indian males, for example, often were roused from their sleep and tossed into ice-covered creeks for their morning constitutional. This practice was meant to fortify a child against sickness, and Mountain Horse speaks on this matter from personal childhood experience. The games played by Indian boys — raids on the main encampment for buffalo meat, bow and arrow competitions, hawk-hunting, "shooting sticks", and mud battles — provided basic training in warfare. Unfortunately, there is no discussion of the games played by Indian girls, and since the girls were not destined to become warriors, their games would likely have differed. Once he has mastered the games of childhood, an Indian youth is presented to an aged warrior, to receive his own particular face paint design, war chant, and good luck mascot. He is then ready to attach himself to a party on the warpath or on a raiding expedition. The manner in which these expeditions were conducted is followed by a description of the last great battle of the Blackfoot Confederacy, which was fought in 1870 against the Crees. The final chapter of the book considers the Indian contribution to World War I. The Indian soldiers, including Mountain Horse, proved themselves to be worthy warriors.

Mountain Horse describes in detail the ancient annual tribal ceremony of the Sun Dance. This was a religious activity intended to propitiate the sun. The complex activities leading up to the Sun Dance are included along with the actual celebration of feasting, war dancing, gift-giving, and prayer. The custom of self-torture, which an Indian willingly undergoes in fulfillment of his vow to the sun, is placed, by Mountain Horse, within the proper context of the Sun Dance. This activity has been severely misinterpreted by writers. The book is a valuable and comprehensive source on the Sun Dance. Unfortunately, this information is divided between two chapters: "Religion" and "Customs." A separate chapter dealing solely with the Sun Dance would have been warranted.

Even the bravest and most noble of warriors desires adequate clothing, cooked buffalo meat, and a warm and inviting tepee. In the Blood culture, these menial tasks fell to the lot of women. A word selected by Mountain Horse describes beautifully the role of every woman in Blood society — "drudge." At one time, she was required to wash her husband's face, comb his hair, and at bedtime, remove his clothing, with particular attention to his moccasins. If a woman was discovered being unfaithful to her husband, she was subjected to all manner of violent atrocities. At times, such women were tortured and put to death. The author assures us that, by 1936 at least, Indian women were no longer considered to be drudges.

The actual topics included in the book are many and varied. There is a chapter on Christians, and one on Medicine Men. The customs relating to death are discussed in some detail, including the custom of abandoning centenarians. There also is information on Indian legends, superstitions, and school days. Further, the author has provided some useful insights on the effects of civilization on the Bloods. The book, however, suffers from problems of organization and repetition. The presentation of material is at times illogical, and some chapters are inappropriately titled.

Although the book is not especially a scholarly work, it is worthy as a primary source on the Blood Indians. The general reader who is interested in native culture will find the book both informative and entertaining. The excellent photographs, of which there are over fifty, and the humorous personal experiences included by the author, make this book infinitely readable.



TLINGIT WAY TO TAN A MOOSE HIDE

Introduction

One of the problems with including traditional knowledge in the school curriculum is that knowledge is given as much in the style of delivery as it is in the "content" of the words. If we express that traditional knowledge in school curriculum form, we no longer have traditional knowledge.

Mabel Johnson's narrative style is clear and personable; she gives her reader explicit technical information in a very pleasant medium. Here, reprinted from *Yukon Indian News*, Summer, 1980, is Mabel Johnson's description of the Tlingit way to treat mouse hides.

Drive a stick in the ground kind of leaning, leaning so you can cut the meat off. You hold the meat with your finger nails so you don't cut them off. The knife has to be sharp as a razor. Start at the neck and work down to the tail and the legs. Keep moving it around. After you take all the meat off spread it on the ground but keep it away from the dirt and sand. When sand and dirt get in the hair it dulls the knife; so it's got to be kept clean. Spread it on a tarp or plastic.

Put the hide on the stick and this time start from the tail and work up against the hair, cutting it off with a long bladed knife. Keep cutting till you get up to the neck. The hair's off now. The knife is sharp so watch you don't cut the skin. The knife has got to be sharp, a half-dull knife might cut the skin. Always cut away from you, work against the hair.

In summer time put the hide in a tub of cold water. It helps the grain loosen. It soaks it, leave it overnight. Take it out and hang it up and let it drip. Hang it on some clean pole or something.

Lean a clean peeled, round stick against a wall or tree or anything. Drive spikes in on either side of it so it won't slide around.

Hang the hide over the pole with the grain side out. Scrape and scrape with a dull draw-knife. If it doesn't take it off use a sharp knife and shave it. But just take the top off, take the rest off with a dull draw-knife.

Wash the hide in warm water and a little soap and cooked brains that you drained through a sack. Soak it till it's all wet again. Work on it, rub it till it's soaked through.

After you soak it take down the thick parts on the hide from the flesh side. Always watch you don't cut any holes. Keep on soaking it till it's soft. Drain the brain and ~~soak~~ water and save it, keep it all the time. Boil it and drain it through a sack each time to take the dirt out of it. If you don't, the skin will be just brown. Boiling it

keeps it from getting stink. Add cold water to it - rain water or snow water, not well water. The water's got to be luke-warm, not hot when you soak the skin. Keep working the hide like washing clothes by hand. Rub it in water, work on the heavy parts. Use a hand scraper or a flat rock. Sometimes a heavy skin has to be soaked eight times, even more! You know it's tan because it soaks up the brain soap right away.

About the fourth time you soak it add bear grease or bacon grease, it keeps the hide soft and tan. But if you put it in grease too soon it keeps the blood in the hide.

When you think it's tanned you cut holes around the edge when it's wet, four or five inches apart. Run a lung stick through the holes on the tail end. Cut about three holes around the edge on the front legs. On the neck edge, cut a bit longer holes. Gather up the neck edge together with the holes all together, and push the front legs that you gathered up through the holes you cut in the neck. Then put that little stick through the holes in the front legs and that makes the hole between the neck and legs. Then you put that hole over a stump and twist the hide by the pole you ran through the tail end. Wring it out.

After you write it out, lace it into a frame. The frame is made out of dry poles and nailed or tied at the corners. Lace it into the frame with strong string or anything and work it with a scraper on a long stick. The stick's got to be long enough to reach across to the middle. Put the frame on a stand two or three feet off the ground. It depends on the height of the woman.

To get the flesh side nice and clean you've got to sharpen the scraper. You got to break the skin, work on it till it's soft.

Smoking the hide. Sew the holes together. Sew the hide together so it keeps the smoke in. You can use two hides if you want. Hang it from three or four sticks put up like a tee-pee.

When you sew up the hide, use long stitches and leave loops by the front legs to tie strings on to, to tie out to the poles. On the neck edge lace it to a stick and hang it from the top over the smoke.

Make a smokey fire. Dig a hole in the ground and make fire with dry, brown, rotten wood or dry old pine cones. That's all. Light a match to it! The smoke goes and turns the hide brown. When it's ready, turn it inside out, just like a sock. Watch it so it doesn't catch on fire. You got to smoke it to cure it.

You could make your own soap out of pure lard and a can of lye. Directions on the can, it's easy made.

I'm sure some of you will have this paper when you're working on your moose skin. If the wind blow your paper away, you'll be hunting for it! "Where's that damn paper?" I'm 71 years old and I can tan a moose skin, as easy as I can put on lipstick!

BOOK REVIEW

Tafia is a lovable 11-year-old growing up in Northwestern Ontario today. Her adventures and inmost thoughts are chronicled in **Dancing Feathers**, the story of her first trip to Toronto, and in **A Time to be Brave**, which tells how she overcame a deepseated fear of trains in order to summon help for her injured father.

Although these books are recommended for ages nine to 11, most pre-teens will identify readily with Tafia's world because it reflects such universal experiences as bereavement, sibling rivalry, and the search for personal identity. Each book has 62 pages, including photos and other illustrations.

Tafia's unusual lifestyle is part of her Ojibway heritage. All summer she lives at Spirit Bay Reserve with her father, grandmother and older brother Minnow. Winters are spent at an isolated trappers cabin, but Tafia is never lonely there. Her days are filled with schoolwork, the wonders of nature, and — the unexpected.

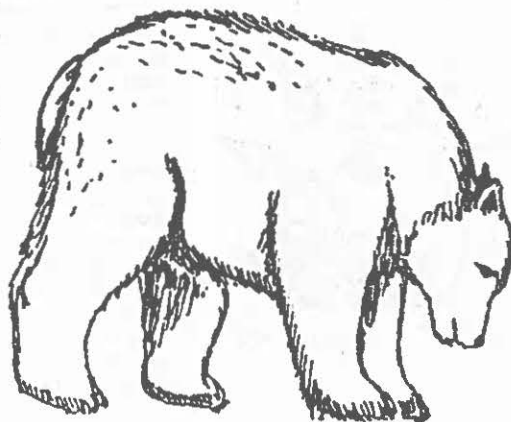
The Shebagabow family is almost unbelievably understanding and supportive. Aunt Lilly, a painter, encourages Tafia's artistic talent. Lapses in judgment always seem to be made right by Grandmother Gok'mis. Father Baba shares important family decisions. Tafia provides a realistic model for childhood as it ought to be.

The books are based on the Spirit Bay television series, seven half-hour dramas aired earlier this year. **Interiors** is scheduled for 1995 publication. Watch for local people among the cast!

The series evolved from the 1982 pilot "A Time to be Brave", filmed in a 16 mm format at Bonner's Island, Rocky Bay Reserve and McDiarmid on Lake Nipigon, and at Beardmore. Patric Buske of Monitor North (a graduate of Confederation College's film course) assisted independent filmmakers Paul Stephens and Eric Jordan with the production.

Are the books accurate? Perhaps the best measure of authenticity is that Wawatay Native Communications Society of Sioux Lookout is exploring having the television series produced in the Ojibway language.

Elinor Barr is a freelance writer and book reviewer who lives in Thunder Bay. She is also an author in her own right with such credits as *White Otter Castle: The Legacy of Jimmy McQuat*. □





Profiles

Slate Falls, Ont.
January 18, 1986

Dear Bette,

It's good to hear you're doing well at the good old faculty. You sound like you're working hard. The first newsletter turned out pretty good, I think.

From the letter, I understand that you're interested in how I got here and what I'm doing now. My initial response, to both points, is, "I don't know!", but on reflection I've come up with a little more.

When I decided to become a teacher, I wanted to focus on native and special education, partly to improve my "marketability" and partly out of my personal interests. I have been interested in native people, especially native philosophy and religion, for a long time. (I can't remember when it began.) After teacher's college (at Nipissing University College in North Bay), DIAND offered me a position in Sandy Lake, where I taught for two years, teaching J-K, remedial reading, grade 3, and grade 4. During this time I took the native studies program at Lakehead and then last year went back for my M.Ed. in curriculum development.

This year in Slate Falls I'm teaching 10 students in grades 1-3, as well as some work with the Kindergartens. This term we are going to be starting a syllabics program at the school and a cultural program for the older students. Before Christmas we made a talking book, "Skinning a Muskrat", and sent it to our penpals in Kingston. Dinosaurs are the big thing right now and I hope to have my students make a slide-tape presentation of Slate Falls later on in the spring.

That's about all I can think of to tell you about. This multi-grade situation is the most difficult one I've been exposed to in my travels. A real challenge, to say the least. I'm going to be in Thunder Bay in February and I hope to get over to Lakehead while I'm there. I was supposed to see Mary at Christmas but never got around--things were so hectic! Anyway, please tell Mary I'm going to try to make it over during the conference.

Take care and good luck with your courses!

Steve Chase

P.S. Sorry, I don't have a picture.

For further information, see:
The Northern Native Languages Project, March, 1980.

(iii) The following initiatives are presently under discussion at the Ministry:

- a) to recognize the status and function of Native languages in Ontario schools.
- b) to incorporate the teaching of Native languages as second languages into the regular Ontario curriculum.
- c) to develop in young people, Native and non-Native, an increased appreciation of the language and cultures of Native peoples as elements of Canadian life.
- d) to develop a 1200 hour model for N S L. programs.
- e) to establish a three-part Native Languages Teacher's Certificate Program.

Language educators and native instructors have much to learn from each other. It is to be hoped that any professional relationship would bring us all closer to realizing that goal of "helping each student to develop esteem for the customs, cultures, and beliefs of a wide variety of societal groups."

Tom Sagar
Bradford District High School

FOCUS ON NATIVE LANGUAGE EDUCATION



An interesting opportunity for O.M.L.T.A.-A.O.P.L.V. to strengthen its contacts with Inuit and Native people is presently being considered. Mr. Keith Lickers of the Curriculum Branch at the Mowat Block, Toronto approached President Dianne Pennock with a view to considering initiating an interest sub-group. A committee has been established to discuss the issue.

O.M.L.T.A.'s possible involvement with native people is being viewed within the following contexts:

- (i) All native peoples of Ontario regardless of their status as Treaty, Metis or Non-status Indians or their location have identified the following con-

cerns: that

- a) Native teachers and counsellors be trained and employed in all elementary, secondary, and post-secondary educational institutions serving Native peoples.
- b) The curriculum must be adapted to meet the needs of all Native students, so that the education they receive reflects their cultural heritage.
- c) The governments of Ontario and Canada must not only actively encourage the retention of native cultural identity in Ontario, but also ensure that the non-Native population develops a heightened awareness of and respect for the native cultural heritage.

These and other concerns may be found in the Summary Report of the Task

Force of the Educational needs of Native Peoples of Ontario, June 30th, 1976.

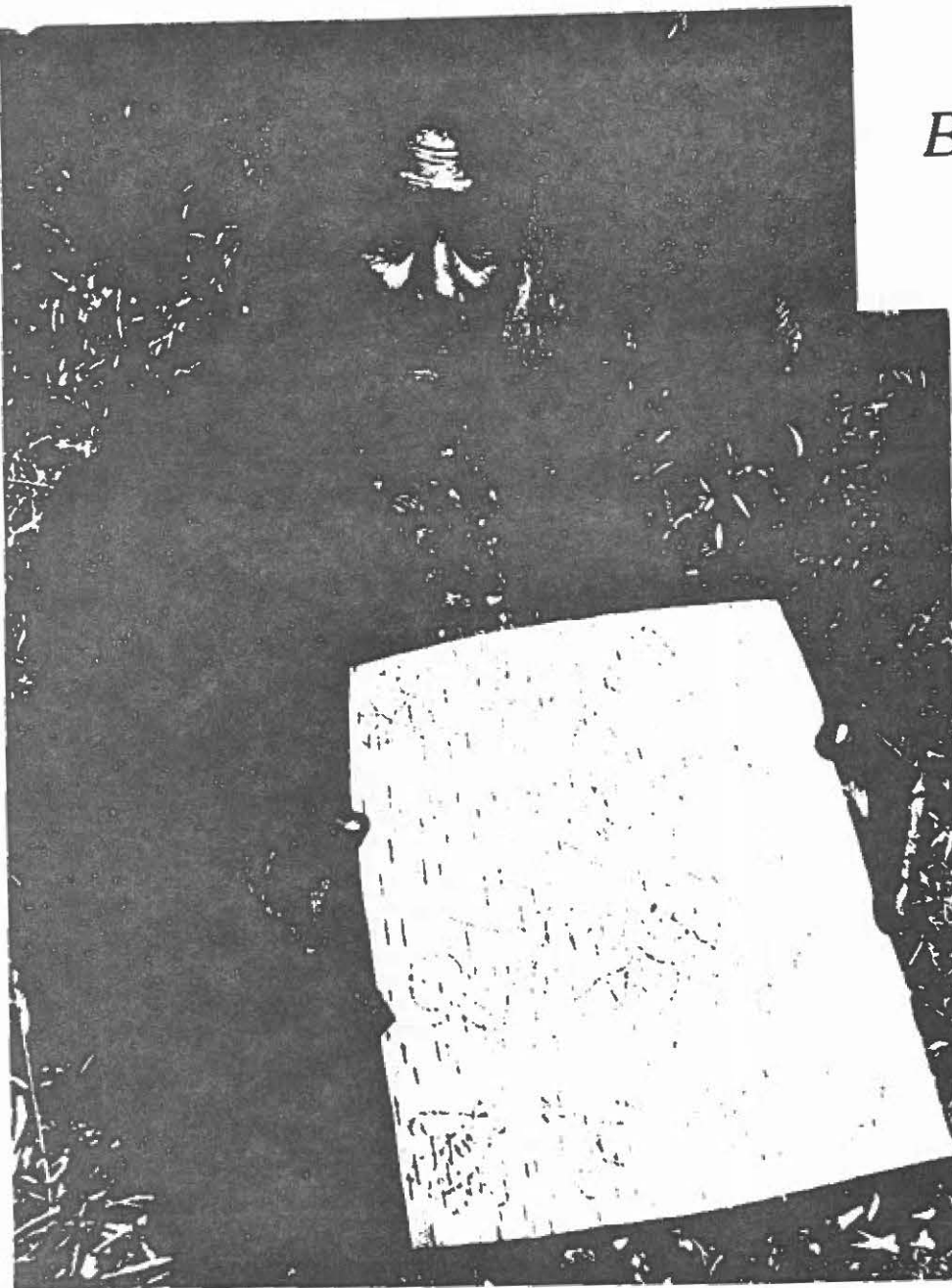
- (ii) In the spring of 1979 a need was identified by representatives of the Department of Indian Affairs and Northern Development, Ontario Region, the Ontario Ministry of Education and Several Native organizations to survey language education in both English and the Native Languages in school in Northern Ontario.

The representative of these agencies were concerned about the lack of consistent information about language education for northern schools which made it difficult to:

- develop policies
- plan programs
- produce educational materials in an effective and co-ordinated way.

BIRCH-BARK BITIN

Photographs and story by Frank Fieher



Angelique Merasty with one of her larger patterns in birch bark. Her skill in the almost-forgotten art brings her a modest income; the design above would sell for around \$70.00.

AT HER ISLAND HOME at Beaver Lake in northern Saskatchewan, Angelique Merasty still practises the almost forgotten art of biting designs on folded sections of birch bark. The origin of this art-form is obscure, but it is likely that it developed in a casual way. In earlier times Indian women were known to use a broad leaf or a piece of birch bark, fold it, bite a few lines in it, unfold it, and look at the design. It was a pleasant pastime.

As the skill developed and was passed from mother to daughter within the tribe, the designs became more complicated and gained in artistic value. At one time the art is said to have been used to create patterns for woven beadwork, the designs being adapted for use on headbands, kneebands or shirts.

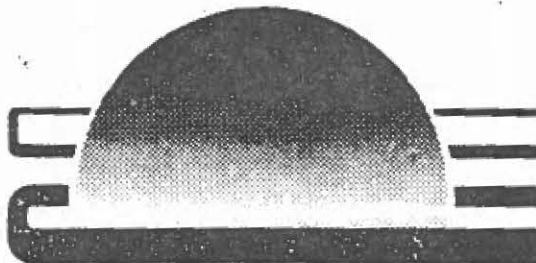
Angelique Merasty, a Woodlands Cree, does not recall that her mother ever used her patterns in beadwork; she does remember that at one time contests were held among the women of the area to see who would make the best designs. Her mother, Sarah

Ballentyne of Pelican Narrows in northern Saskatchewan, was the acknowledged champion. Angelique, born in July 1927, has no daughter to continue the practice, and it is likely that her skill will die with her.

In recent years Angelique's designs have broadened from simple geometric and flower patterns to a range of subjects that include birds, animals, insects, and human figures. The 'transparencies' provide her with a modest income. When her tools — her natural teeth — are gone, Mrs Merasty says that she will turn to other familiar crafts: basket-weaving and the making of moccasins and jackets. She shares with her husband a life that is close to the traditional way of 'life on the land' although they do own a small battery-operated television set.

For posterity, Angelique Merasty's designs in birch bark are preserved between plastic and form a part of native ethnology collections in most Canadian museums.

The Beaver

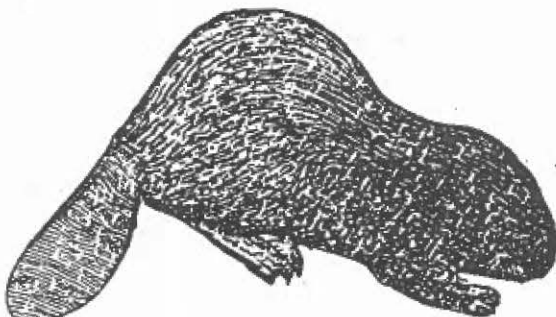


Senior Level Developmental Opportunities for Indigenous People

Indian and Inuit Recruitment and Development Program

Indian and Northern Affairs Canada

Locations: Ottawa, Quebec City, Winnipeg, Regina and Edmonton



We require Status or Non-Status Indians, Metis or Inuit people to become managers of programs and projects designed to assist indigenous people in such matters as education, employment and socio-economic development. Successful candidates will gain on-the-job experience in developing systems and procedures for the delivery of programs, recommending regional resource requirements and in the controlling of native and public assets.

You require successful completion of secondary school education. In addition, significant senior level experience in management and administration including operational planning, financial management and supervision is required, combined with experience in working with indigenous persons, groups or communities such as Indian bands, governments or associations. Language requirements vary according to position being filled.

We offer a salary ranging from \$45,702 to \$51,591 commensurate with your qualifications.

This recruitment/employment program, entitled the Senior Personnel Authorities Program, is pursuant to Exclusion Approval Order No. P.C. 1981-3427 and is in accordance with the provisions of Section 15 of the Canadian Human Rights Act. It is designed to reduce disadvantages suffered by indigenous people with respect to employment to and within the Public Service.

Forward your résumé and/or application form, indicating your indigenous status and quoting reference No. 85-OSSD-01, to:

JoAnne Christie (613) 996-7972
National Capital Regional Staffing Officer
Public Service Commission of Canada
171 Slater Street
Ottawa, Ontario K1A 0M7