

# THE CANOE

SCHOOL DISTRICT No. 43 (COQUITLAM), JUNE 2017  
VOL. II NO. 5.



JOURNEYS OF INDIGENEITY

# WINDSPEAKER TRIP TO GAMBIER ISLAND

## AUTHOR: LYN DANIELS AND JENNIFER KLEINSTUBER



*The cover photograph captures the end of the day when the sunset contrasts with figures in silhouette. It is representative of this time of year when programs and activities are coming to a conclusion. This photograph was taken in 2015 on a Windspeaker trip to Gambier Island. Capturing these moments and sharing them in the wider community is important for reflecting on the importance of learning beyond the walls of classrooms. Such is the purpose of the Windspeaker program in Surrey Schools and it is intended to provide expanded opportunities for Aboriginal youth to connect with each other, with their cultural identity, with nature, with their history and with other Indigenous cultures. Being on the water can bring peaceful tranquility that helps with releasing stress and maintaining balance in life. Youth can experience who they are outside of the urban environment. Windspeaker youth know the importance of water for Coast Salish peoples for food, transportation, and is important for connecting us to our relatives in other communities. Similarly, The Canoe connects us to learning beyond the confines of our own school districts.*  
*All My Relations.*

### PIC OF THE WEEK

I know The Canoe doesn't do: "Pic's of the Week" but maybe we should start.



Looks good on ya Mrs. James!



Left: Principal of Moody Elementary Deidre James in Port Moody addresses the school community at their Multicultural Day Event.

Right: Indigenous students commence the event with a greeting of the day song.

2: WINDSPEAKER TRIP TO GAMBIER ISLAND  
 2: PIC OF THE WEEK  
**ABORIGINAL ARTISAN**  
 4: IN FAMILY IN SPIRIT  
 5: CHERRY HILL STUDENTS (MISSION) LEARN FROM  
 MASTER CARVER TOM PATTERSON  
 6: STORYWORK AT HATZIC MIDDLE SCHOOL  
 7: SUSAN POINT: SPINDLE WHORL  
 8: TOWLE  
 9: LÚLEM  
**HONOURING OUR ELDERS**  
 10: INTERVIEW WITH “GRAMMA” HELEN PAGE FROM  
 THE MISSION FRIENDSHIP CENTRE  
 11: ECOLE CHRISTINE MORRISON  
 11: I DON’T LIVE ON AN ISLAND; I LIVE ON THE BACK  
 OF A TURTLE  
**SHARED VOICE**  
 12: THE GIFT OF TOBACCO  
 12: ABORIGINAL STAFF CONFERENCE HOSTED BY  
 SIYA:YE YOYES  
 13: COMPASSION AND SUBSTANCE USE  
 14: 3 WAYS A COQUITLAM TEACHER INDIGENIZED HER  
 PRACTICE  
 15: PLEASANTSIDE CONNECTS  
**ALLIES IN EDUCATION**  
 16: INFUSING FIRST PEOPLES PRINCIPLES INTO SEC-  
 ONDARY SCIENCE  
 17: STORYTELLING WITH ROY HENRY VICKERS  
 18: DEWDNEY ELEMENTARY’S TEEPEE CELEBRATION  
 19: POETRY TIME  
 19: THINKING ABOUT THE FIRST PEOPLES PRINCIPLES  
 OF LEARNING (FPPOL) WITH REBEKAH GRAYSTON  
**STUDENT SPOTLIGHT**  
 20: STUDENTS FROM LORD TWEEDSMUIR SECONDARY  
 SET TO ATTEND CANADA 150 CELEBRATIONS  
 21: NEBULOUS  
 22: MUSIC VIDEOS GIVE INDIGENOUS STUDENTS A  
 VOICE  
 23: SUMMIT MIDDLE WELCOMES INTERNATIONAL STU-  
 DENTS INTO ABORIGINAL CULTURE DURING WINTER  
 LANGUAGE CAMP  
 24: “WHAT ARE YOU?”  
 25: BUTTON BLANKET PROJECT  
 26: PRAIRIE DOG  
 27: EARL MARRIOTT - HAIDA GWAII TRIP  
 MAKING A DIFFERENCE  
 28: FAREWELL TO OUR FRIEND  
 29: ALL NATIONS FESTIVAL

# CONTENTS

## JUNE 2017



**5 days! June 17-21, 2017**

Literary Arts | June 17 11-3pm | Coquitlam City Centre Library  
 Film Festival | June 18 7pm, June 19 10am, 1pm, 7pm | Cineplex Silvercity Coq  
 National Aboriginal Day | June 21 4-9pm | Suwa'lkh School & Park

Bring Your Families! Go online for more info:  
[AllNationsFest.com](http://AllNationsFest.com) | Facebook: All Nations Festival | Twitter: @AllNationsFest



# ABORIGINAL ARTISAN



## IN FAMILY IN SPIRIT

### AUTHOR: SHIREEN FOROGHI

Julie Flett is an inspiring Cree-Metis author and illustrator of children's books. Inspired by her close family connections, Julie Flett has opened up the world to family-oriented First Nations children's books.

In Vancouver, BC, in 2003, Julie's sister was working for an Indigenous publisher where they were looking for illustrations for a manuscript. Julie had a background in fine arts, as she had recently graduated from a Montreal university with a Fine Arts degree. With knowledge of this, her sister approached her asking if she would take a look at the manuscript and sketch out some illustrations. Later, these same illustrations were accepted for the book.

With this first little taste of being involved with book illustrations, Julie was ignited by the reaction from the Aboriginal community. When working in the Downtown Eastside, she would see Elders walk in, pick up the book and see themselves reflected in the book.

"We as Indigenous people never really had books that we could look into and see ourselves," says Julie. This is what inspired the amazing artist to branch off and begin her writing career, determined to recreate that connection and relationship between books and reality.

After a few more illustrations for other authors, Julie Flett was approached by a book publisher called Simply Books. They asked her if she had any ideas regarding writing her own stories. With her Grandmother in mind, she began her next book. With help from a linguist, an Elder and the Elder's niece, they worked with the Cree-French language to form *Owls See Clearly at Night*.

Julie shared how the first trace of a story begins with the text. With the plot in mind, she shares her ideas with the publishers, and when her idea is accepted, she begins to add the illustrations. Julie also shares that she would enjoy creating a wordless picture book someday.

When asked if she would ever change her target audience, Julie explains that she would possibly like to begin writing adult graphic novels; hopefully we can look forward to this in the near future.

When writer's block comes along, as it does with every good author, Julie finds inspiration in her son, who even helps out with illustrations and writing when needed. For example, the book *Wild Berries* was inspired by her son and other family connections. As much as surrounding family inspire and shape her writing, Mrs. Flett is also influenced by the location and events occurring in her life.



# CHERRY HILL STUDENTS (MISSION) LEARN FROM MASTER CARVER TOM PATTERSON

On May 4, 2017, Cherry Hill Elementary students in Mission had the opportunity to listen and learn from Master Carver Tom Patterson, under the tent in Mission Arts Council's backyard.

Tom is carving a house post for Mission's sister city in Japan, Oyama. These classes learned about the significance of the animals chosen to be on the post, and how elements of the animals can be stylized and designed when carved into wood.

They also had a chance to watch Tom in action with his adze. A few of our Aboriginal Leadership students even got to put their own little touches onto the house post, with Tom's help, of course. Cherry Hill students are always grateful for the opportunity to be out in their community and connecting with local people and places.

Thank you to MAC (Mission Arts Council) and Tom Patterson for their time.



It is the affective elements the subjective experience and observations, the communal relationships, the artistic and mythical dimensions, the ritual and ceremony, the sacred ecology, the psycho-logical and 'spiritual orientations that have characterized and formed Indigenous education since time immemorial. (Cajete, 1994)



# STORYWORK AT HATZIC MIDDLE SCHOOL

Grade 7 students were inquiring about Aboriginal legends and their importance in the Indigenous culture. Our First Nations speaker spoke about how legends evolved, the life lessons to be learned from them and how legends provide deeper meaning and explanations of natural phenomena. The students were intrigued about the importance of oral tradition and how a great deal of learning occurs as ideas and legends are passed from generation to generation.

Students were encouraged to create their own unique legend and then orally explain their legend to the class. This was an amazing learning experience for the class and totally captured the attention and focus of the students.



## RAVEN'S WINGS

AUTHOR: LEAH LOCKWOOD, GRADE 7  
HATZIC MIDDLE SCHOOL, MISSION

The unlucky raven has wings as black as night. But how did that come to be? Did he fall in a can of paint? The great legend of the raven:

Long ago, when the earth was young and blooming, Great Ivory Bird flew high in the sky. His mighty wings carried his body gliding above the blue sea, dodging trees. Great Ivory Bird lived in the forest. The ruler, Great Eagle, was jealous of Great Ivory Bird's powerful wings and glorious feathers. Great Ivory Bird was the protector of the forest, calling to the creatures across the maze of trees. One mistake Great Ivory Bird made was he never truly knew what he had.

Presuming it was a normal day, Great Ivory Bird flew high above the trees. There was seemingly nothing out of the ordinary—that is, until Great Eagle hatched a plan.

Great Ivory Bird noticed an orange wall of fire along a line of trees. Being the protector, he raced towards the puff of smoke. He desperately searched for any survivors. Great Ivory Bird began to stumble as the smoke was suffocating him. He began to fall, cartwheeling in the air. Unable to control his wings, he plummeted through the ocean of smoke below. As his eyes were blinded by the thick, black cloud, he fell into unconsciousness.

Great Ivory Bird awoke in a daze with piles of ash surrounding him. The ash was embedded in his glorious feathers, forever staining his once-white wings, thus creating the black-winged Raven. Great Ivory Bird never truly understood that his strong wings were a gift. He never appreciated what he had until he lost it. He lost all of his pride that dreadful day. As for Great Eagle, he only laughed and basked in the glory of being the alpha, the dominant one. Appreciate the things you have, because nothing lasts forever.

## HOW THE STURGEON GOT TO BE TODAY!

AUTHOR: ZEBULON GABRIEL, GRADE 7, HATZIC  
MIDDLE SCHOOL, MISSION

When the world was created, the Creator made animals for the earth. He created animals that could fly (Eagle), walk on land (Bear), and swim in the ocean (Fish). When our Creator had finished making salmon and whales, he realized he could make another creature. He had an idea; a vision of a powerful fish that looked like a salmon and was almost as strong as a whale. He named it "Sturgeon" and gave it bony plates for great defence and sharp teeth for mighty attacks. The Creator dropped Sturgeon into the ocean on the coast and let him roam around freely.

After time passed, Sturgeon realized that, with the powerful strength the Creator had given him, he could take anyone on. Sturgeon started to hunt all the fish in the sea. He hunted all the salmon so much that there was none left for anyone else to eat. The Creator had seen this and told Sturgeon to stop eating the salmon and leave some for everyone else, but Sturgeon dismissed the advice and continued to use his super strength to hunt the salmon. The Creator thought about this, and then told a spirit to give a group of great fishermen a vision to catch Sturgeon and to let The Powerful Man punish Sturgeon for his actions. The spirit then went to The Powerful Man and told him to punish Sturgeon for hunting all the salmon.

The day came for The Powerful Man to do the work the Creator has asked of him. He found the great fishermen who let him do the job he was given. The Powerful Man told Sturgeon that Sturgeon used his power to the best of his ability, but that it was greedy to eat all the salmon. He then took Sturgeon's mouth and replaced it with a siphon-like mouth, and made Sturgeon smaller and weaker. He then let the fishermen put him back into the ocean. After what had happened to Sturgeon, the salmon, along with other fish, started to attack Sturgeon. Sturgeon then retreated to a mighty river known as the "Fraser River." Sturgeon lived there and started to clean the river and help the Creator. The salmon had apologized for their attacks and let Sturgeon live in the Fraser River.

That is why sturgeon live in the Fraser River and why they have a tube for a mouth.

# SUSAN POINT: SPINDLE WHORL

## AUTHOR: KYRA PURYCH, GRADE 9 ART AND PHOTOGRAPHY STUDENT, HATZIC MIDDLE SCHOOL



Thanks to a generous grant from the Aboriginal Enhancement Fieldtrip Fund, students in the Grade 9 art class at Hatzic Middle School were fortunate to attend Susan Point's Spindle Whorl Exhibition at the Vancouver Art Gallery. Susan Point is an artist of Musqueam Salish heritage. She made her first print in 1981 when she was 29 years old while working as a legal secretary and raising a young family.

Susan Point is a very important artist and an incredible woman because she has brought attention to Coast Salish artwork. Her work is deeply rooted in her Aboriginal culture and is inspired by traditional design, but her art is made in her own unique way. Her work pushes the boundaries of traditional Coast Salish artwork. She uses many modern techniques and materials. Her works can be found on manhole covers in downtown Vancouver, at the Vancouver International Airport, at the Museum of Anthropology and in Stanley Park.

Susan Point uses many different media within her artwork. She uses glass, different types of wood, ceramics, paint, resin, metal, screen printing, glass, digital photography and more. She says, "... regardless of medium, there are countless stories, thoughts and memories that go through my mind." Many of her works are carvings from which she later creates paints or prints. All of her works have circles, crescents, and trigons, which are traditional Coast Salish design elements.

One of her works I love is called "Time Changes Memory." We had discussed this piece in art class, but to see it in real life was incredible. It is a print showing the four stages of a frog's lifespan, all connected in some way. Our class had many ideas about what this art piece could mean. One idea was that this image symbolized Point's growth as an artist; she started off small and grew to be a widely known artist with hundreds of beautiful pieces of art.

After a tour of the exhibition, we went to a printmaking workshop where we made simple prints inspired by Susan Point's artwork. We sketched a design on a circle divided into four quarters, transferred the design onto a piece of circular Styrofoam, and then

picked out 3 or 4 pieces of coloured paper. We rolled different colours of ink onto the Styrofoam design (called the "plate"). We placed the plate on the coloured paper and pressed down. When we lifted the paper up, the print was on the paper!

What I feel the students enjoyed most was to see their beautiful prints appear on that piece of paper and to feel the inspiration to pick up a paint roller and make another one! We now plan to use the same techniques we learned at the gallery to create a collaborative artwork that will hang in the main office of Hatzic Middle School. We have chosen the four elements as our theme. Artist Roxane McCallum will soon be visiting our class to teach us how to spin using a spindle whorl. We hope to incorporate the wool we spin into the art piece.

Susan Point's work is very important because before her, Coast Salish art wasn't very well known. Through much research and travel, she did all she could to learn about her culture. Now you can see her artwork all around Vancouver and in galleries around the world. Future generations can be inspired by her work and can learn more about Coast Salish art, which is amazing. Something I heard many times on the tour was that she is a pioneer ... and she truly is.



# TOWLE

AUTHOR: KYLA TOLKSDORF  
LORD TWEEDSMUIR SECONDARY



Towle is a piece that I created to address a major issue within the native community, which is the absence of clean water on reserves. The headdress is specific to my family, in my family every feather on a headdress is a lost life.

The buffalo skull and wooden pegs through the piercings on his chest are both included in a ceremony called the sun dance, where people would dance for several days and nights without food or water. Only the bravest and strongest would dance around with the pegs through the piercings that were attached to a buffalo skull.

The sun dance was a gathering of community to pray for healing. These are symbols for his and all of native people's strength, no matter how much they've lost. Including my grandma Hilda Towle.

Ceremony is the physical embodiment of Self-In-Relation. It provides the unconscious foundations for the everyday practice of respect for the immanence of all other aspects of creation. This respect includes other humans who share our context, those who have gone before and those yet unborn. Reinforcing the fundamental law of reciprocity uplifts community mindedness, which is one of the central survival mechanisms in our struggles for maintenance of a collective identity in the face of encroaching individualism. (Graveline, 1998)



Kyla Tolksdorf, a Grade 11 student from Lord Tweedsmuir Secondary, created this piece in her Art class for Canada 150.

# LÚLEM

## AUTHOR: TESSA FERGUSON

### LORD TWEEDSMUIR SECONDARY



Tessa Ferguson is a Lord Tweedsmuir Secondary Creative Writing student. This was her Reconciliation piece, written on the occasion of Lord Tweedsmuir's first ever Day of Reconciliation. She is of Secwepemc heritage and "Lulem" means 'Lullaby' in her ancestors' language.

Lúlem

I was ten I remember it, sweetened and bitter, like it was just an hour ago.	but recognized. On a stool, elbows on the counter, I sat mesmerized by her kneading the dough on the flour-dusted board Her work, my admiration.	
I still hear the voices harsh, rasping, yelling into my face spit splattering on my own lips. Day in, day out They are unforgotten.	*** That day my mother, held back, kicked her legs. tried to grab any clothes that would bring me back into her arms drag me back to her.	My mind asked, "A day? Forever?" Behind me, a dark uniform followed, making sure I did not rebel. My feet numb I walked the pattern of Stone, Cement, Stone, Cement.
I hear other voices now these ones tell me that reaching for the bottle of Jack at the near edge of the coffee table is the way to go	My mind said, "This is not good" my mother screeched and I knew it was worse than that I was not just going to school.	Down the hall, room to room  Until, with two abrupt turns right and right, A man's strong grip on my forearm shifted to a shove in the small of my back and I fell face first, and never the same, to the cement
And, I give in	***	
Every Time	The building, wooden, shone golden in the sunlight Inside, the colourless cold, coated in grey, covered the filth and sorrow, held rows upon rows of tiny beds chipped and fragile each isolated and	"Welcome home," the uniform mocked In a language I could not name, but understood. and that is the voice I remember most.
***  It was a good day when the essence of cherries, warm and drifting through the house to my mother's humming of a song I could not name	Silent.	

"Our native language embodies a value system about how we ought to live and relate to each other...It gives a name to relations among kin, to roles and responsibilities among kin, to roles and responsibilities among family members, to ties with the broader clan group...there are no English words for these relationships...if you destroy our languages you not only break down these relationships, but you also destroy other aspects of our Indian way of life and culture, especially those that describe man's connection with nature, the Great Spirit and the order of things" (Taylor 1992).

# HONOURING OUR ELDERS



INTERVIEW WITH "GRAMMA" HELEN PAGE FROM  
THE MISSION FRIENDSHIP CENTRE

INTERVIEWER: MANDY HARPER, GRADE 9, HATZIC MIDDLE  
SCHOOL

PHOTOGRAPHER: TRISTYN CRAWFORD, GRADE 9,  
HATZIC MIDDLE SCHOOL

Hi. My name is Mandy Harper, and I am in grade 9 from Hatzic Middle School. Thank you for this opportunity to interview you today, Gramma.

Q: Siwal Si'wes recently held their annual "Winter Heat BBQ" at the Friendship Centre. What are your thoughts on this?

A: I really enjoyed it. It was very well put together. And I think that all the clients that came in enjoyed the lunch. It was a really nice break for me, and everyone got to see the students and also the younger ones.

Q: What are your thoughts on the kids who helped out at the Winter Heat BBQ?

A: It was well done. You might as well say that they were trained to do what they had to do ... they knew what they were doing, and it was well put together.

Q: Do you enjoy your position at the Friendship Centre?

A: Yes, I do. I really like all the people who come in and enjoy their lunch here. It's nice to see them and help them.

Q: What is your favourite thing about the Friendship Centre?

A: One of my favourite things is that there are lots of opportunities to help the people. But one of the sad things is that people come in and have their lunch, but do not take part in any of the programs that we have.

Q: So what are some of the positions you've held here at the Friendship Centre?

A: Just the cook. That's all. I fill in for reception sometimes.

Q: How long have you worked at the Mission Friendship Centre?

A: I have been here for six years now.



Q: What is the history of the Winter Heat?

A: I remember the first one that I attended was when they had it outside and when they actually BBQed and served hot dogs and hamburgers. There were long line-ups, and it was always so cold, and it took quite a while. We thought that we could do it inside instead of having everyone waiting outside, so we started to make Indian Tacos.

Q: Over the years, have the numbers of people changed since you began?

A: Oh, yes. Way more people than when I first started. There were 50 to 60 before. Now I'm up to 80 to 100 for lunch.

Q: Have you had any feedback from community members who came to the last Winter Heat?

A: Yes. Some of the Elders have said that they really enjoyed it.

Q: What are some of the jobs here at the Mission Friendship Centre?

A: There is reception, an A& D counsellor, a youth worker. There's finance, a proposal writer, an elders coordinator, a men's support worker.

# ECOLE CHRISTINE MORRISON

## AUTHORS: ABORIGINAL LEADERSHIP STUDENTS OF DIVISION 10



The goal of the “Honouring our Elders” program is for connections to be made between students, staff and Elders in a way that honours Aboriginal traditional ways of knowing and being.

Part of the learning includes a luncheon where Aboriginal students have the opportunity to learn protocol when sharing a meal with an Elder.

Students are prepared with good questions for Elders, and many of the students write responses and poems as a follow-up activity.

This poem was written for Elder Slyamlyatelyot by Olivia, Eva and Rachel (Division 10, Grade 4).

I am Slyamlyatelyot

I am a mother and grandmother  
I am a treasure to all living in British Columbia  
I am wise and kind  
I am 78 years old and hold much wisdom  
I love to pass my wisdom and knowledge of language on to others

I liked to go fishing at Yale and in the Stó:lo  
I ate the so'qui that swam through the river  
I like the colour red  
I am from the Cheam First Nations  
I have much to teach  
I am Slyamlyatelyot

Written by Division 10  
March 2017

A thank you to Slyamlyatelyot for sharing her stories, wisdom and language with us, so that we, too, may learn.



## I DON'T LIVE ON AN ISLAND; I LIVE ON THE BACK OF A TURTLE

### AUTHOR: DAWN BROWN



I don't live on an island; I live on the back of a Turtle.

This land we call home tells a story, a story of its people; if you listen, you will hear our Ancestors speak.

Some say it's the soil, rich and full of the tears and blood, the bones, the very essence of our Ancestors. Do we listen for our inner truths, or do we walk with closed minds and hearts? Can we learn from the richness of our Ancestors?

To hear the voices, we sit and travel within our hearts to all the worlds above, below, to the centre and within. Above we look to the stars, and the children teach us and show us and empower us that we can. Below is for our Ancestors, where we find our instinctual power and the passion of who we all are. Our journey to the centre is that place of stillness, a place where we hear our Ancestors speak. Once we have traveled to these three places, we find ourselves within the fourth journey; that is a time when we listen and we learn. To find this place, we must first be at peace with ourselves, and also free of the “I and me.” The longest journey we will ever take is this journey from the mind to the heart.

I don't live on an island; I live on a back of the Turtle. The Turtle is the Earth Clan; she teaches us our need to be grounded through our feet on the richness of the soil. She shows us the importance of being balanced in our mind and our body. She reminds us that running around looking for the bigger, better thing is something we should do slowly for our mental and physical well-being. I truly believe the Turtle teaches us our way to our creative selves and our centre of being in how we nurture all that lives on her back.

I live on the Turtle's back, not on a floating island with no roots or stories; we are the first stone we pick up off of her back, that which grounds us to her.

I leave you with some wise words from my Grandmothers:

“Let go of what we no longer need or what is harmful for us. Doing this is an expression of a great gift; this is the gift of trusting ourselves.”—

# SHARED VOICE

## THE GIFT OF TOBACCO

AUTHOR: CARRIE CLARKE



The earth gives life every spring. For generations, Native American people have relied upon four medicines as integral ingredients in their physical, emotional and spiritual well-being. One of the four main sacred medicines is tobacco. Historically it was used with the sacred pipe, offered directly in the fire, on the earth, or on the water, as an offering to the creator, the spirit world or Mother Earth. It is always offered first before gathering medicines, hunting and fishing. In this way you are giving back to thank Mother Earth. This medicine should be respected and not abused in order for it to work.

Last year we planted several of the tiny seeds in our medicine garden and were surprised how successful our tobacco plants came to be.

They grew to a height of four feet, and leaves were large and plenty. The students at Suwa'lk were given these teachings and harvested and dried the leaves, as well as collecting several of the seeds to plant again this year.



---

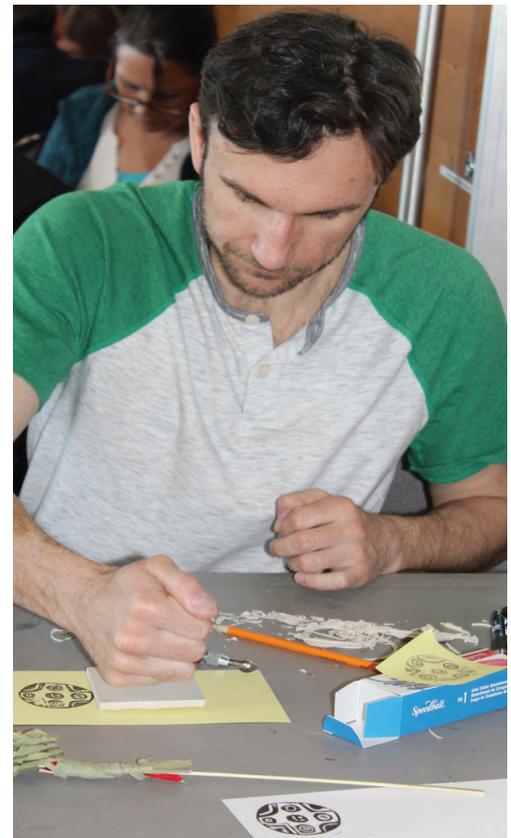
## ABORIGINAL STAFF CONFERENCE HOSTED BY SIYA:YE YOYES

AUTHOR: CHARLA OUN, MIDDLE SCHOOL RESOURCE TEACHER, COQUITLAM



Siya:ye Yoyes is a networking group of educators from school districts from Delta to Fraser-Cascade. Siya:ye Yoyes allows Aboriginal departments within the school system to share ideas, converse about upcoming events and create professional development for teachers and C.U.P.E. staff. On April 21, 2017, this group of educators hosted a wonderful day for C.U.P.E. staff members.

The day started in the traditional longhouse on the Katzie Reserve in Pitt Meadows, BC, where everyone gathered together to listen to the keynote speaker, Brad Marsden. Mr. Marsden is from the Gitksan Nation in BC and is a Residential School Counsellor and Facilitator. Following the keynote address, staff members took a 10-minute trek to South Bonson Community Centre, where they had an array of dynamic sessions to choose from. The sessions ranged from a traditional plant walk to Indigenous perspectives for child and youth care.



# COMPASSION AND SUBSTANCE USE

## AUTHOR: LEAH PELLIS



As I sat drinking my coffee in a warm and cozy coffee shop, I could see a fellow across the street on the corner. He looked cold and defeated. He had a sign made from a piece of cardboard, asking for spare change. I watched as people walked by, but he was invisible to them. No one looked at him or acknowledged his existence. I thought of how one day long ago he was a newborn baby. His mother, full of hope for his life. He was innocent and new to the world. What happens? How do people end up on the streets, with little hope, little joy, and virtually invisible to everyone who is too busy to notice them? Substance use becomes a cruel existence.

Addiction, which is a state of compulsive engagement in a behaviour that causes one harm. The person living with the addiction does not want to be addicted. They feel a compulsion to engage in the behaviour or use the substance. I once heard Dr. Gabor Maté say that a heroin addict he knew said that being high on heroin was like having a warm blanket wrapped around them. It made me wonder what happens to people in their lives that heroin is their only affection, a high that feels so good that once they have felt it they can't live without it. How can that heroin blanket be the only hug they have? What suffering or trauma have they endured?

I have spent endless hours trying to learn about, understand and work in the area of substance use. My Mom died from alcoholism, after years of trying to get clean. It was a devastating cycle for her. Our family shut her out, her friends turned their back on her, and even I judged her. Near the end of her life, I started to understand that this was not a choice anymore, that her substance use owned her. I began to speak to her in a kinder, more caring way, to see the beautiful woman under the drugs and alcohol. The last years I had with my Mom were the best because I let go of my need to try to force her to stop. If she could not find the way to stop, how could my nagging make it so? I loved her for who she was and told her that I could not be around her when she drank, but when she was sober I was there. She was more than her substance use.

Compassion is a gift we can all give; we can all make a moment in a person's life better. We can ease their suffering by simply noticing who they are underneath their substance use. Instead of looking away, smile. Sometimes yours may be the only smile that person on the street may see all day.

When we feel the suffering of others and we want to ease that suffering, we are offering them compassion. It costs us nothing, but in fact when we offer compassion to others, we ourselves feel better. I have often wondered if people ignore those on the street because they do not want to feel their suffering. We are all connected; it is our duty to look, to feel, to notice and to ease the suffering of another. It is what we need to do as human beings.

There are many thoughts around what addiction or substance use is, and how someone becomes addicted to a behaviour

or a substance. The research seems to support that it is both genetic and environmental. There have been some very powerful twin studies. One I recall involved two brothers. Both grew up in very different environments. One brother had a long-term addiction to alcohol; the other brother was healthy and clean. These men shared the same DNA, but had very different environments growing up. A new area of research is called epigenetics. This refers to a gene being turned on or off due to environment. The research is showing that many of us do have a gene for addiction; however, it can be turned on or off by the type of environment we grow up in. A person growing up with the addictive tendencies in a home where the caregiver is living with addiction may have a very strong chance of becoming addicted to a substance as well.

I am not a scientist, and I do not understand all that happens in the brain with genes and epigenetics, but I am a woman who believes compassion is part of an environment—an environment that can have a positive effect on someone suffering with substance use. I know this, as I have seen it, and I have felt it.

We are all the same. No one is better, no one is less, we are all human beings who deserve and need love, compassion and understanding.

What is the line one needs to cross to be a person ruled by a substance? The person who has three drinks every night, or the one who binges once a week? It is a fine line between recreational or habitual use and full-blown substance abuse issues. We encourage each other to relax, have a drink, take it easy, smoke a joint, but at some point we ostracize that very person for their overuse. Many cross the line and find the way back heavy with shame. Shame is the weight we give to anyone who goes from being a partier to being a drug addict. Many of us have addiction in our lives everyday, but they seem to be accepted by societal norms. Coffee, cigarettes and alcohol are part of our culture. We do not place any shame on the person who gets up and needs a cup of coffee; if they do not get it they are grumpy, feel sluggish and just really badly want that coffee. We are okay with that. But the alcoholic on the street corner is bad and has no self-control. We won't look, as we worry how close we are to him.

We are all trying to live a happy life; we all start out as innocent babies with hope. Some endure trauma, and that trauma changes that person. How they handle that change depends on many things. Some of us are more fortunate in our circumstances than others. Some will turn to substances to cope; this does not make them weak or "less than."

We owe it to each other to offer our sincere compassion to those that struggle with substance use. As a whole, we can heal.

# 3 WAYS A COQUITLAM TEACHER INDIGENIZED HER PRACTICE

## AUTHOR: KIRK GUMMOW



Educator Cindy Quach from Gleneagle Secondary in Coquitlam School District, decided to take the bull by the horns in the wake of new curriculum by completely throwing out all her old units she used to do, and begin anew. This time though she asked herself:

“What it would be like to take Indigenous Pedagogies seriously?” which for her meant, among other things, letting go.

### 1. Co-Learning

Cindy set out on her journey with the help of her students and analyzing The First Peoples’ Principles of Learning (FPPOL) and what do they actually mean? So, together, they looked at it, they studied it and then they had to find common threads. “Stiches” as Cindy puts it, to put together the (FPPOL) in way that makes sense to them as a group. What came apparent for the class was connection. Connection of self, connection to the past, connection to others:

“Every single element it seemed was basically about connecting and not to live and learn in isolation.”

### 2. Story

Providing students with opportunities to share their own narratives was another way Cindy let go. This began first by encouraging her students to tell their own stories. In fact, Cindy began by asking them to tell their most hilarious story. That story that you’ve told over and over that always gets a reaction. They did this in groups, and as they told their stories Cindy couldn’t help but notice how alive the room felt.

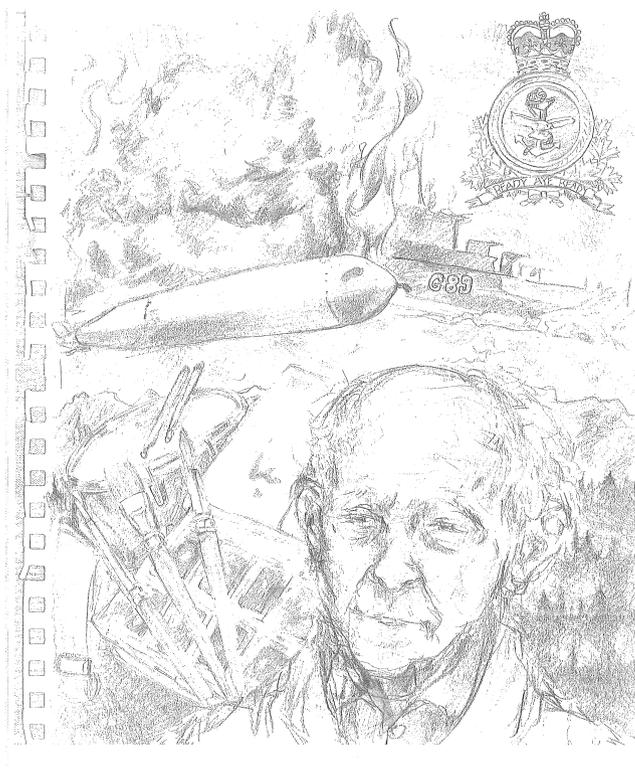
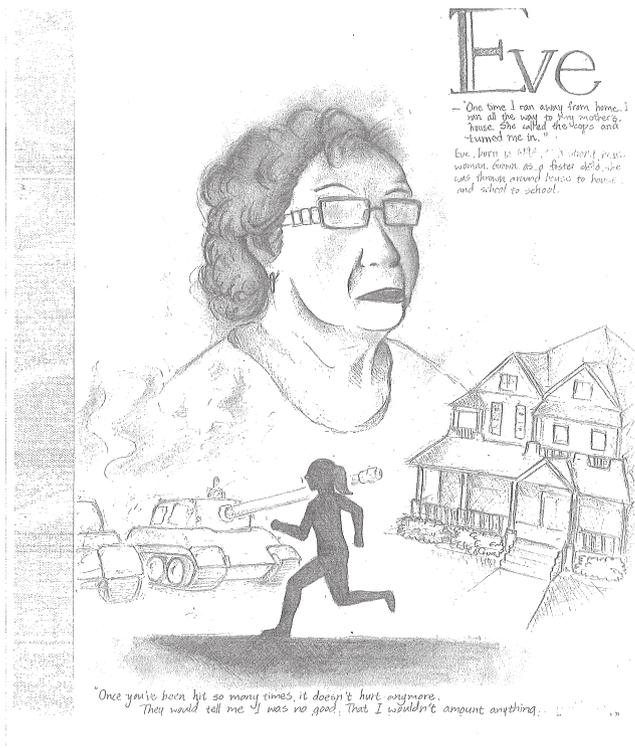
“I used to do a lot of ‘teaching’ in terms of how to write a narrative but I found when the students wrote their narrative they often lacked life. They were trying to follow my rules or my formulas, then, somehow, the story didn’t sound like theirs anymore. So that’s what I’ve changed right up to my grade twelves. Before they started writing their narratives, they told their narratives.” This she remarked “Felt less effortful. The stories in the past you could see the hand of the writer but you didn’t see the person anymore. I’m trying to write this good story instead of letting this good story tell itself.”

### 3. Moving beyond the walls of the classroom.

Continuing with the theme of Story, Cindy decided to move beyond the walls of the classroom to reach out and unearth the stories that lie within the community. This led to a connection with Parkwood Manor, a retirement home in the neighbourhood. Students engaged with residents by asking thoughtful questions –thoughtful in that their only intention was to simply connect with “other” and bring to life that story that memory.

“It was pretty magical, one of the highlights of my career was to watch young people being that kind and that generous with their time. And also the residents, incredibly generous with their time.”

With that I would like to thank Cindy for being so generous with her time and so incredibly generous with her knowledge.



Above are samples written by that documents their time spent with the residents of Parkwood Manor.

# PLEASANTSIDE CONNECTS

## AUTHOR: KIRK GUMMOW



Pleasantside Elementary in their commitment to creating new relationships to the land and Indigenous Knowledge through a project aptly titled “Pleasantside Connects,” marked a milestone with a House Post Raising. Inspired by local Indigenous protocol, Neighborhood folks, local members of the Kwik-wet-lem (Kwayquitlam) First Nation, and board of education representatives all participated with students and staff to bear witness to the ceremony. Aboriginal Education Department Elder in residence Dawn Brown volunteered her time to MC the proceedings .

Seen below are information cards that were passed out to all who came.



### Pleasantside Connects / Pleasantside Rejoint

**“Reconciliation is about forging and maintaining respectful relationships. There are no shortcuts.”**

*-Justice Murray Sinclair*

**“Réconciliation est à propos de forger et de gérer des relations respectueuses. Il n'existe aucun court-circuit.”**

*-(Traduction libre de la citation du Juge Murray Sinclair)*

### Pleasantside Connects

In response to the Truth and Reconciliation process, Pleasantside Elementary in School District 43 created the Pleasantside Connects project. The project used experiential learning through art, story and geography to connect the students and staff to self, nature and all our relations. This multi-layered project culminated in the creation of a Coast Salish House Post that visually represents our school values.

### Pleasantside Rejoint

L'école élémentaire Pleasantside du conseil scolaire 43 a créé le projet Pleasantside Rejoint en réponse au processus de la Commission de vérité et réconciliation au Canada. Le projet utilise l'apprentissage expérientiel à travers l'art, l'histoire et la géographie afin de renforcer les liens pour les élèves et le personnel de l'école pour eux-même, la nature qui nous entoure tous et nos relations interpersonnelles. Les multiformes de ce projet vont culminer dans la création d'un mat d'habitation Salish qui représentera les valeurs de notre école.

Our most sincere thanks for...  
avec nos plus sincères remerciements pour...

Xwalactun (Rick Harry) O.B.C.  
ArtStarts  
Vancity  
City of Port Moody  
SD 43 Aboriginal Education Department

This project has been made possible in part by the Government of Canada.  
Ce projet a été rendu possible en partie grâce au gouvernement du Canada.



**Canada**





# ALLIES IN EDUCATION

## INFUSING FIRST PEOPLES PRINCIPLES INTO SECONDARY SCIENCE

AUTHOR: ROB COWIE

Pa-moja is Swahili for “learning from each other.” This phrase was the spirit that two Science teachers from Coquitlam Secondary used to spearhead their journey into the new Grade 9 Science curriculum.

For many Science teachers, the new curriculum causes trepidation, especially now when they are asked to include Indigenous concepts. How can western science possibly merge with First Peoples Principles of Learning? Well, Alison Stuart and Lindsay Martin, two Science teachers at Dr. Charles Best Secondary, are doing just that.

Both Stuart and Martin began their journey by putting away the old curriculum, and they focused strictly on the new Science 9 Competencies and the First Peoples Principles of Learning. “When planning the course, we made sure our lessons hit on one or more of the competencies and principles of learning; otherwise, we did not use it,” explains Stuart. “We want to be as authentic and respectful to the First Peoples Principles as we can, so we met with Aboriginal Education to assist us with making the connections between the western and Indigenous view of the world.”

A great article to read about infusing both views is “Two-Eyed Seeing in the Classroom” (2009) by Hatcher, Bartlett, Marshall & Marshall. \* Its authors explain that the Indigenous view of the world and the western scientific view are actually very similar. The difference is that they are each explained from their own perspective. Western science uses empirical data to observe and explain the world, whereas Indigenous perspectives use nature, stories and experience to describe the world. The authors suggest that when you are observing an object or occurrence, you should try to observe it using “two eyes” or both perspectives.

Stuart and Martin have demonstrated this strategy with their students. For example, one concept they were focusing on was “evolution and natural selection.” The students used their western eye to research a plant and follow its evolutionary path. Later, Aboriginal Education took the students on a plant walk and shared an origin story of how the trees in the forest came to be. The students were able to reflect on both perspectives and share their learning. Stuart admits, “Learning definitely takes patience and time. We as teachers and students are living this principle through our practice.”

Alison Stuart and Lindsay Martin are two teachers who have faced the new curriculum head-on and found a way to infuse First Peoples Principles of Learning into their Science classes. For them the concept of “pa-moja” has now turned into the Halq’eméylem term hwq’uwilthamish tsun tatul’ut, or “together we learn.”

\* Hatcher, A., C. Bartlett, A. Marshall and M. Marshall, “Two-Eyed Seeing in the Classroom Environment: Concepts, Approaches, and Challenges” (2009). Canadian Journal of Science, Mathematics and Technology Education, 9(3), 141-153.



# STORYTELLING WITH ROY HENRY VICKERS

## AUTHOR: HEIDI WOODS



Surrey and Delta schools had the opportunity to immerse educators and students in rich conversation with Roy Henry Vickers about story, identity, education and following dreams. Guided by the four directions from Roy Henry Vickers' "Sweat Lodge" series (teacher, healer, visionary and warrior), teachers were reminded about the importance of sharing "our own" stories with students. For an hour and half, Roy Henry Vickers shared his teachings and his beliefs around the role of teacher and learner for all students. In his teachings we were reminded that story is inherent, historical and traditionally a way in which knowledge is shared. All learners have a story, all teachers have a story, and all stories matter.

Prior to an evening of storytelling, Roy Henry Vickers spent the day visiting three schools. The morning began with Grades 4 and 7 students at Hillcrest Elementary. Students have been exploring the four books in the series to tie in core competencies and the Circle of Courage. In celebration of the work, Roy Henry shared the oral tradition and retold Orca Chief as he had learned it.

The second school visited was Sands Secondary. Students in the junior band program were inspired by the story of Peace Dancer and had started to develop five music movements that represented the teachings of the Peace Dance at feasts. Roy Henry was particularly moved by the class and was reminded of his own story of learning the saxophone in Residential School.

The final school of the day had Grades 5 to 7 students gathering to learn about following your dreams. As a colour-blind artist, Roy Henry had always wanted to be in the RCMP. He was unable to become a Mountie in his earlier years but is now an honorary member. He reminded students that sometimes our dreams take detours and we learn and grow in other ways, but if we set our minds and dreams, we can achieve success.

On day two, Grade 11 students from "Our Story, Our Future" worked with Roy Henry to learn their role in the four directions. Student witnesses spoke to the impact of the day and the importance of having voice as Indigenous youth. Roy Henry Vickers commented on how the knowledge and collective voices of the youth were a powerful motivator for all educators to listen to their stories and work to achieve reconciliation. This was also the day to "bear witness," and students arrived with their bears to show support. Roy Henry was more than happy to take pictures.

A resource guide by Heidi Wood, "Connecting Learning Standards Through Storytelling," supporting teaching ideas from the four texts (Peace Dancer, Orca Chief, Raven Brings the Light, and Cloudwalker) is available on the Surrey School District teacher web. Information regarding the four directions of teacher, healer, visionary and warrior is available in the Roy Henry Vickers book Storyteller.



Roy Henry Vickers with Violet,  
student from Frank Hurt Secondary



# DEWDNEY ELEMENTARY'S TEEPEE CELEBRATION

## INTERVIEWS BY STUDENT LEADERS

Dewdney Elementary recently installed a teepee in their restored wetlands. Tony Solomon from Mukwa Teepees provided the teepee and worked with all students on setting it up. He taught us all about protocol, uses and materials. After we finished building the teepee, we held a ceremony. Elders Cyril Pierre and Joe Ginger spoke words of encouragement and wisdom. Cyril said, "I have struggled with what reconciliation means to me. Teaching and honouring First Nations culture in the schools is what reconciliation is to me." Cyril and Joe are residential school survivors from our local St. Mary's Residential School.

Some of our young First Nations leaders interviewed parents and community members about our teepee.

Trace Tweedie, Grade 1, interviewed community member/volunteer Ernestine

Q: As a witness, what did you learn from witnessing the teepee celebration?

A: We get to continue our traditional teachings that have been around since time immemorial. I feel fortunate the school has brought the teepee to our students and community, and I got to witness this special day.

Hunter Edwards, Grade 5, interviewed parent/volunteer Danielle Schoberg

Q: What does having a teepee at school mean to you?

A: My aunt has a teepee that we grew up around. It is cool for our children to have a teepee at school; a different learning environment for children with different learning styles.

Q: What do you expect students and community members to learn from having a teepee on school grounds?

A: It is great for all students, staff and community members to learn about Aboriginal culture. It's important to look from an Aboriginal perspective, to look after Nature, and to have a hands-on way of learning in this space. Coming from the United States, we do not learn about Aboriginal culture, our history, and there is no inclusion for Aboriginal people. I loved hearing about how Tony is from the Bear Clan of the Anishinaabe people. Not all Aboriginal groups have clans. It is important to learn that not all Aboriginal people are exactly the same, and that animals are looked at differently as they are considered to have gifts to share with us.

Corey Carew, Grade 5, interviewed parent Dean Meloni

Q: What did it mean, as a parent, to help set up teepee?

A: It was an opportunity for me, as a parent, to

help our younger generation understand how our ancestors used to live on the land. For thousands of years our ancestors celebrated Spring, the time of new beginnings and fresh starts, like our new teepee.

Q: What do you hope your child will learn through the teepee experience at her school?

A: I hope my daughter learns a sense of community. The way we live our lives today is very different from how our communities and ancestors lived. I hope she feels connected to the land, our community and our Elders in her learning environment with the teepee.

Trace Tweedie, Grade 1, interviewed Tony from Mukwa Teepees

Q: Can I ask about the bugs in the teepee?

A: This is all about respect. Aboriginal people never wanted to interfere with any creature's habitat. We are setting our teepee (and homes) on top of other creatures' homes, like the bugs. Unlike today, where we have homes that are not biodegradable, if we were to leave the teepee, it would not ruin any habitats or homes of the creatures. Bugs are attracted to a person's spirit. The right thing to do is to acknowledge and thank them for sharing space. Good things in your heart, and good feelings, will be a good experience for everyone while in the teepee.



## POETRY TIME

AUTHOR: NISHA LIGGITT AND KALEB MUSTATIA



As I Awake

As I awake I can see the long grass,  
I can feel the wind blowing on my face like a warm hand  
And through my hair  
What I hear is everyone laughing having fun  
For there is a creek that everyone likes to swim in  
The laughing and the sound of the creek become one  
While they do that I lay in the tall grass for that is my  
favorite thing to feel  
During the day I like to watch the clouds gliding like  
eagles  
And during the night it calms me to lay in the tall grass  
and stare at the moon  
For it is so bright and the night is so silent  
For laying in the grass makes me feel like  
I am one with earth

By Nisha Liggitt  
Guildford Park Secondary

Life is a Flower

Life is like a flower  
Sometimes it can be beautiful  
Smell good but.....  
Sometimes it can die  
Just because a flower dies  
Doesn't mean the magnificent  
Beauty isn't still there  
Sometimes flowers get ripped from their roots  
But some people move them with care  
Petals will fall off  
Doesn't mean they are not there  
Flowers need more than just sunlight to live  
Because...without these sources flowers would have nothing to live for.

By Kaleb Mustatia

## THINKING ABOUT THE FIRST PEOPLES PRINCIPLES OF LEARNING (FPPOL) WITH REBEKAH GRAYSTON

AUTHOR: KIRK GUMMOW



Rebekah Grayston, French Immersion teacher at Moody Middle School. Rebekah decided to relate the FPPOL to her students by having them think about them from their own perspective. This beautiful mosaic represents the different ideas shared from each student.



The mosaic began by Rebekah first asking her students to demonstrate six to eight principles through a medium of their choice, be it scripted skit, written story, comic or other ideas that they had in mind.

The second phase saw students draw out one word from each principle that resonated with them. From there, the list was reduced to four and finally reduced to one. The students were then to conceive an artistic visual representation of that single word.



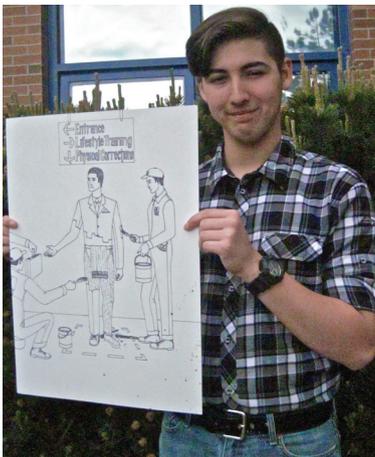
Many teachers have found, as did Rebekah, that having students engage with the principles directly on their own terms is an effective means of positioning students to think, and perhaps re-think, Indigenous concepts and perspectives.

# STUDENT SPOTLIGHT

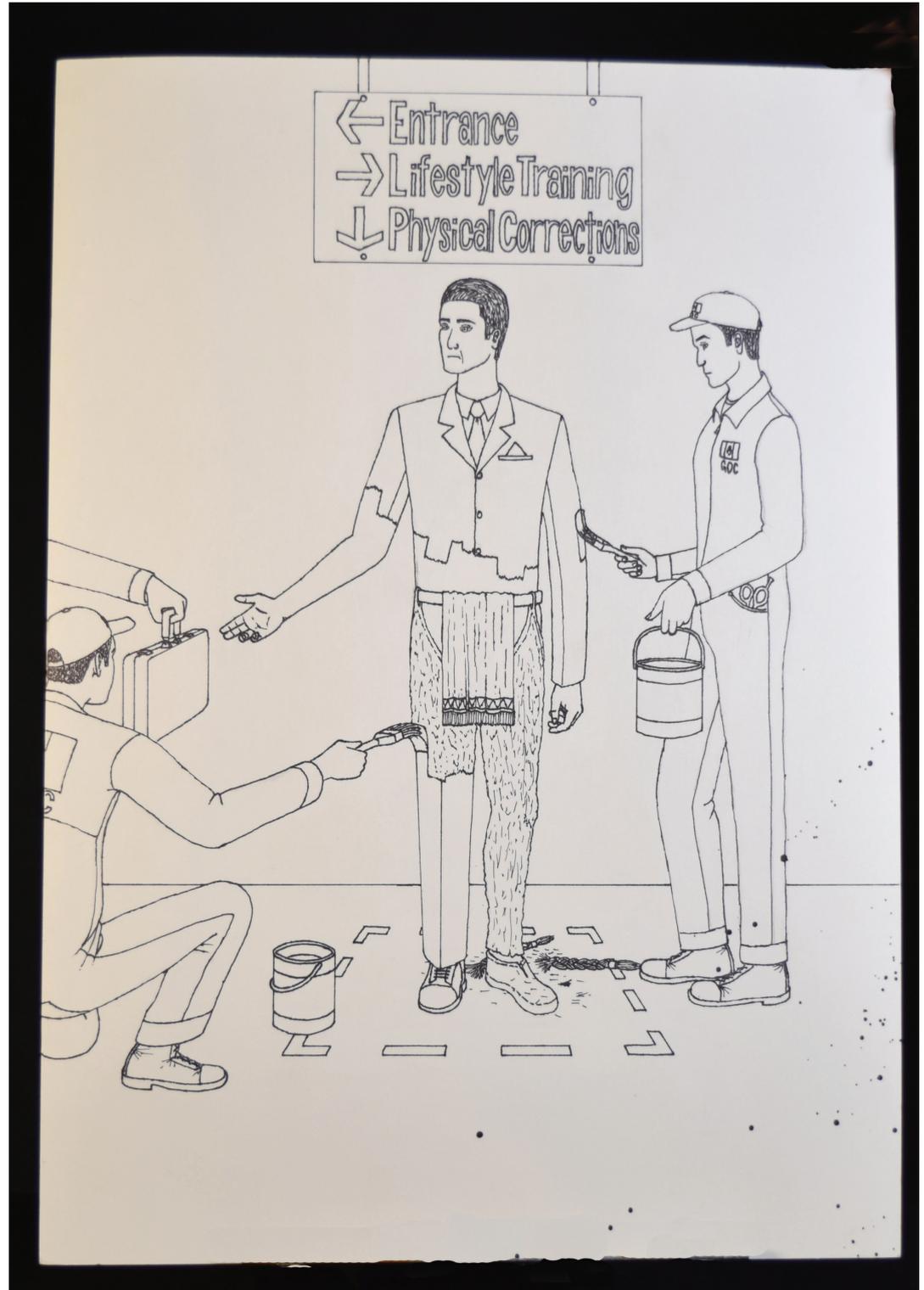


## STUDENTS FROM LORD TWEEDSMUIR SECONDARY SET TO ATTEND CANADA 150 CELEBRATIONS

Indigenous artists Matt Hutchinson and Danaca McCaffrey from Lord Tweedsmuir Secondary were selected from applicants across the country to attend the Canada 150 celebrations in Ottawa from June 24th to July 3rd. One of the honours, is the formal presentation of Matt and Danaca along with other students from across the country, at the Canada Day celebrations on Parliament Hill on July 1st, Canada's 150th birthday.



"I created this piece in Art class and it is a graphite sketch that is designed to look like poster. I created it to give a new visual representation of the assimilation of First People's culture and heritage as a result of the colonization of European settlers."



Danaca is Cree and writes from the perspective of a young woman reclaiming her culture and learning about her history and a collective First Peoples history in Canada.

The poem seen on the right was written by Grade 12 Creative Writing student, Danaca McCaffrey, on the occasion of Lord Tweedsmuir Secondary's first ever Day of Reconciliation. She presented the poem for students and honoured guests at assemblies that day.

The image titled "Guidance" featured below earned Danaca selection to Canada 150 celebrations. The following is the artists statement about the piece:

Lost, unsure and disconnected from a very important core piece of one's being. Two caribou, one a young calf wandering aimlessly in an empty, deserted land and one watching knowingly from above.

The young calf is a representation of Canada's aboriginal youth. Many young aboriginal youth of this day and age are unaware of their origins, unaware of their cultural practices, beliefs and general heritage. Belonging to this group of youth I have constructed a piece to reflect on the youth of this generation on my views on this "disconnect"

Despite my knowledge on my past being very minimal, I have hope for my future, my "Guidance" lies with my ancestors and my family, which is represented by the second caribou who is radiating brilliantly in the sky above the lost calf. Despite the large gap between me and my culture I truly believe that with aide of my ancestors and the genuine love and curiosity I have for this side of me, I plan to push on and seek out my true identity.



## NEBULOUS AUTHOR: DANACA MCCAFFREY

Red skin,  
Broken home.  
Hope dimmed,  
She's all alone.

Voices sing within my head,  
People talk,  
Often misled.

A fleeting draft chills my spine,  
My cheeks flush red from impact.  
Dull throbs echo within this flesh of mine,  
And I wonder if I've met this contract.

Sign here please, first name then last.  
Pledge us your language,  
And donate your past.  
Guaranteed you'll be relieved of sorrow,  
gain a good education,  
And see progress for tomorrow.

Without consent, the words arise;  
They steal my meaning,  
And seize the light.

It's the words I crave that will never be spoken,  
The language I want  
That just sounds so broken.

I can't speak  
I have no voice,  
My heart is weak,  
And I have no choice.  
Here I write in a foreign tongue,  
To explain my struggle,  
And where it's coming from.

This is my cry,  
So hear my plea,  
I want to uncover  
My identity,  
With one pair of hands,  
I cannot lead,  
But with many, we can make a stand.

Here we will weave a new future,  
Make amends.  
Resurrect our culture.

I wish to cast aside the chains,  
And shackle myself to a change.  
So here I offer an outward hand,  
To come together and revive this land

# MUSIC VIDEOS GIVE INDIGENOUS STUDENTS A VOICE



Two music videos – both starring 22 Surrey Aboriginal students – have been released, with catchy songs and compelling visuals that serve to shed light on some of the challenges facing indigenous youth. The lyrics were written in collaboration with our students and David Hodges from N’we Jinan. These are their words and express what they want people to know. The project came together in relation to the Our Story – Our Future Project funded through Aboriginal Learning. These songs are available for purchase on ITUNES.

N’we Jinan, is a non-profit production company. It’s intent is to capture the voices of indigenous youth giving power to their voice. They do that in more ways than one.

The videos, called “Hide & Seek” and “Show Us The Way,” both centre on young indigenous people finding or acknowledging their indigenous heritage.

Hide & Seek features secondary students, with lyrics heard through haunting melodies and rap rhymes that are sometimes hard-hitting, but meant to empower and inspire.

“This ain’t a game to lose; we need to trace our roots, embrace the truth  
It’s what I came to do.  
The high suicide rates that face the youth make me afraid;  
But listen, don’t be ashamed of you.”

Show Us The Way, with the voices and faces of elementary students, is about standing tall, coming together, learning from the elders and passing on tradition.

“See who I am, I’ve got something to say;  
I’ll show you again, don’t want to be afraid;  
I’ll be learning for the rest of my days;  
So I’ll stand tall if you teach me the ways;  
As we look to the future will you see me the same?”

<https://www.youtube.com/watch?v=ZV9AUQo-qlAc> (Elementary)

<https://www.youtube.com/watch?v=G4JFaB0b-4bg> (Secondary)



# SUMMIT MIDDLE WELCOMES INTERNATIONAL STUDENTS INTO ABORIGINAL CULTURE DURING WINTER LANGUAGE CAMP

## AUTHORS: ELISA PASCERI AND YAMINA GU

Hi! My name is Elisa Pasceri. I am a Metis. My mom is a Metis, while my father is Italian. When I was six, my mother told me about my Aboriginal heritage, and I felt deeply interested.

In elementary school I got invited into an Aboriginal learning group, and we made dream catchers and chokers with an Aboriginal design, and learned about each of our nations. In grade 8, I continued with my Aboriginal learning group, and I invited my friend Yamina Gu.

Together with other students we made an earth blanket. I learned that the longest journey we as humans will ever take will be from our head to our heart. After we finished the earth blanket, we started to learn about paddles and made two as a group. On the paddles we drew out different birth symbols. The paddles we worked on are going to hang beside the library doors. Each of our Aboriginal learning group members got to make our own small paddles that were displayed in our showcase.

I felt happy that I was invited into this group because I got to learn about my culture. My parents supported me a lot throughout this program. Last January a group of Chinese students came to our school. I acknowledged the traditional territories while Yamina talked about her experience.

\*\*\*

My name is Yamina, and I'm a proud member of an Aboriginal learning group at Summit Middle School. Last December we made an extremely beautiful earth blanket with our district First Nation leader. I was able to have such an opportunity to participate in this group because I was invited by my friend Elisa.

Growing up in a Chinese family, First Nation culture is barely learned about

or even mentioned. So this opportunity given to me was very precious.

During these sessions I learned a lot about Aboriginal traditions and heritage. I like how most of their teachings came from nature, the plants and animals.

When I first started the sessions I didn't think I was able to fully participate and concentrate on its content. However, I soon reminded myself what the huge sun on our blanket meant. The sun you see here represents the sun that shines upon us every day. It shines upon people of all cultures, races and traditions. Just like the makers of this blanket, we are all people of different skin colours and ancestry. However, we all put our effort forward to complete this blanket. I was soon able to fully engage and concentrate on our discussions.



Throughout these sessions I learned to appreciate, honour and respect First Nation culture and to understand how welcoming and accepting their culture is.

In January our school welcomed a group of Chinese students attending our school for an English camp. We showed them what daily life of a Coquitlam student looked like at school. On their last day, we had a session introducing Aboriginal culture and arts. I told them about my experiences as a Chinese student getting involved in Aboriginal learning while my friend Elisa read to them our traditional acknowledgment of the territories. I think this was a really cool experience for both us and them. Elisa and I practised our public speaking skills while they got an inside look at traditional art and Canadian heritage.

I am so thankful to be in this learning group and hope that in the future more kids get the chance to be closer to First Nation culture. The land we play, work and learn on is shared with us by Aboriginal people. If they are kind enough to share this land with us, in return we should make sure to respect and honour their traditions.



# “WHAT ARE YOU?”

## AUTOR: JULLIANNA OKE



I admit that I do not have the same wide variety of knowledge about Aboriginal culture that some of my classmates do.

“What are you?” I get asked.

“Half Caucasian, half Japanese,” I would always answer.

Unlike a lot of my classmates, I did not know I was part Aboriginal or what that even meant until this school year. There had always been hints – little blurbs or sprinkles of conversation that I would overhear about our very big family tree and family drama – but none of it had made sense to me as I was growing up. When my mom checked the little box on my school registration form that asked if I was Aboriginal, it was needless to say that I was confused.

“Really?” and “How?” were my questions once we entered the empty parking lot and were walking to our car.

“It’s long and complicated with a lot of family drama and secrets. Your grandma and her sisters would be able to tell you more than I can,” my mom answered.

Satisfied by her response in the moment, I pushed it to the back of my head and forgot about it. Later into the school year, there was an event planned for both Aboriginal students and their parents, and my grandma decided to accompany me. We met a lot of the Aboriginal department at my school, and with meeting new people comes the question that everyone seems to ask me.

“What are you?”

“Half Caucasian, half Japanese.”

But this time, that wasn’t the end of the conversation.

“No, I mean – what type of Aboriginal are you?”

“Uhh,” I said on an exhale as I habitually turned my head towards my grandma for an answer.

“Algonquin,” she answered for me. Even

though that was my first time hearing that name, I nodded and smiled like it rolled off my tongue and passed through my lips on the daily.

I still didn’t really know what I really was. As I started getting more involved in the Aboriginal community connected to my school, a guilty feeling started spreading through me. “Do I really belong here when I know nothing about my Aboriginal side?” I kept asking myself. When one of my teachers told me about this opportunity, I saw it as sign to get into gear and explore.

I brought it up to my mother once again, and this time she told me that the reason that my Aboriginality had been hidden away for so long was because it wasn’t something that my grandmother’s side of the family liked to admit. I talked to my grandmother a little bit, but she said that her sister would be able to provide me with more information. I contacted my aunt through Skype, and that’s when everything slowly started unfolding in front of me.

My great-great-grandmother had married a man who was Algonquin in the town of Pinewood, Ontario. Her sister was so disgusted by the marriage that she would always throw around inappropriate comments towards both her sister and her sister’s husband. As my great-grandmother was born and started growing up, she and her siblings started denying being part Algonquin because of how they saw their aunt treat their mother and father. As the blood was passed down further into the family tree, it was forgotten about, and the secret was kept hidden away by the few relatives who did know. When my grandma and my aunt were also born in Pinewood, they were raised as French-Canadian.

Once grown up, my aunt got a job in Thompson, Manitoba as a secretary in a help centre/program for Aboriginal people. She noticed that all the other workers were Aboriginal themselves, but she only identified as French-Canadian, unaware of her Algonquin side. The other workers were all coming from the reserves nearby, and were happy to be able to bring money home to their families. But all too often, she said she would see them spend away their hard-earned money on drinking and partying.

She told me that the Aboriginals had no interest whatsoever in learning about their culture and getting out into the community to make a difference.

Things took a turn in 1999 when the Manitoba government switched from Conservative to NDP, as the NDP did not like the help program. Despite this, 12 ladies were put on the board of directors and formed a new program called “Taking Charge!”, where my aunt was the very first employee. This program was essentially the same as the help program before, but specialized to help give Aboriginal women a chance at education and support.

The people that were coming from the reserves were so often undereducated and could not get a job because of this. They would want an education, but would want to rush it and try to get it done with as quickly as possible, resulting in bad grades. A teacher was hired to help these students get back on track through both secondary and some post-secondary classes.

My aunt also said that the single mothers of Taking Charge! felt so much pressure to keep up with the high society around them. They would receive money from Taking Charge! to cover needs like food, clothing and sometimes housing if needed, yet the money would go towards providing their kids with the newest fashion items and technologies instead.

Many of these women were being abused, and risked being kidnapped and taken away from the little families they had. Suicides were also becoming common, and my aunt would hear so many true stories that shocked her. The Aboriginal community needed support, and Taking Charge! was there to help these women get back on their feet and provide them with things they needed to continue their lives to the best of their ability.

One day some of the other workers approached my aunt and said that they had always thought that she was Aboriginal, too, as they could see in the way my aunt looked that there was definitely some Aboriginal blood somewhere in her family tree. My aunt was surprised – if she was, in fact, part Aboriginal, then all of her siblings were, too, so she doubted that it was true. They were never told that they were part Aboriginal, so that’s what she believed. But when she started looking at pictures of her parents and grandparents, she, too, could see that they looked Aboriginal, and after she showed the photos to her coworkers, they agreed. She realized that she had never filled out the status application form, either, as she was the one who created it and never thought twice about filling it out herself.

She said that she and my grandma started thinking of all the stories they had heard themselves about their family, and other stories about Aboriginals that they had heard as they were growing up. As little girls, they had watched movies where Aboriginals were portrayed as scary people who would cause destruction and harm to other people. There were only two races at the schools they attended as they were growing up – Aboriginal and French-Canadian. They were always on the French-Canadian side, and although they viewed the Aboriginals as different people, my aunt and grandma had always included them and accepted them.

It was eye-opening, and one of my grandmother’s other sisters

was able to get the legal documents needed to prove her Aboriginal background and claimed status. My grandma has asked for her to send copies of the documents, and I’m hoping they will arrive soon.

In the meantime, I went to another Aboriginal event, where we were touring around the Aboriginal department of Simon Fraser University. When I was talking to one of the guides alone, she asked me the question like a lot of other people do.

But this time, it was different.

“What type of Aboriginal are you?”

“I’m part Algonquin, a little bit from my mother’s side,” I answered. I am now familiar with how the name sounds coming out of my own mouth, instead of needing my grandma to answer for me.

I know who I am and the story of how I am part Algonquin. I am proud of my blood, and will not let anyone’s words make me deny such an important part of myself that I have come to discover and will continue to learn more about.

---

## BUTTON BLANKET PROJECT

### AUTHOR: GREG HALLIFAX



Hello everyone, my name is Greg Hallifax, and I am a Youth Worker from the Aboriginal Education team of the Coquitlam School District. I hope that my story finds you well. It is a short piece of my journey with a student through Birchland Elementary in Port Coquitlam. The Birchland students have been working on a button blanket project with our Department Elder Dawn Brown. The tree on the blanket represents mother earth and all of her children. The hands on the tree connect us all together. The hands are showing our mother the earth that we honor her and respect her, they become the leaves of the tree, a part of the earth that the kids can see how fragile we all are.



Indigenous student Jordan stands next to their button blanket made with Aboriginal Education Department Elder

PRAIRIE DOG

AUTHOR: KIRK GUMMOW

ILLUSTRATIONS BY SUWA'LKH STUDENT JESS MARTELL



I would like to start by acknowledging Chelsea Vowel, Metis writer and lawyer, for inspiring Prairie Dog's latest rendez-vous with Raven. In her book "Indigenous Writes" Chelsea Vowel recommends asking the 3 questions drawn from Raven when examining Indigenous Stories. Finding authentic resources as an educator, and in general for that matter, can be convoluted and unclear. Exists, is seemingly endless content pertaining to Indigenous People and separating Indigenous voice and authorship from the non, requires one to take a moment consider where and how are you coming across this knowledge.

"Our stories have provenance; a source, an origin. That means you should be able to track down where the story was told, when, and who told it"

Indigenous Writes: A guide to First Nations, Metis & Inuit Issues in Canada, 2016, pp.95

---

## EARL MARRIOTT - HAIDA GWAII TRIP

### AUTHOR: DAWNE KALENUIK

### ABORIGINAL ENHANCEMENT WORKER



From May 4th through the 11th a group of 26 from Earl Marriott, including 16 students, visited Haida Gwaii. During our trip we spent time at two local high schools, meeting the teachers and students, visited the Kay Cultural Centre, went on many hikes (including a 30km round trip hike to Rose Spit), and took a zodiac tour of Gwaii Hanaas where we stopped at Windy Bay and the Skedans.

During the trip we were immersed in the beauty that is Haida Gwaii and met many locals who were so proud of their home and to share their culture with us. This trip was an amazing opportunity for our students from South Surrey to live a drastically different lifestyle if only for a few days. Not only did we learn about a different way of life and a different culture, but we also learned about our strengths as individuals and our ability to come together as a group and overcome any obstacles that get in our way.

If you would like to check out photos and a video recap of our trip, check out our Facebook page: <https://www.facebook.com/Earl-Marriott-First-Nation-Program-1375973719092036/>





# NATIONAL ABORIGINAL DAY

June 21, 4-9pm, Suwalikh School & Park (1432 Brunette @ Schoolhouse)

Join us for the largest Nat Ab Day festivities ever held in the Tricity! Bring your friends!



Our live festival stage features touring and emerging Indigenous musicians, DJs, and dancers from 4-9pm. Our complimentary Community Feast serves 5:30-6:30pm.

## SNOTTY NOSE REZ KIDS



One of the hottest new Indigenous acts on the westcoast featuring "Young D" and "Yung Trybez," new album highlights their collective experience of growing up on the rez. Their creative talents and insightful lyrics address oppression, resurgence, mental health, healing and unity.

## WAYNE LAVALLEE



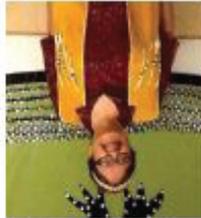
Wayne, from the Métis Nation of St. Laurent, Manitoba, was nominated for a 2010 Juno for Aboriginal Album of the Year, after a previous nomination in 2005 for 'Green Dress,' which won the Cdn Aboriginal Music Award for Album of the Year. Wayne has been featured on CBC Music, highlighting his 2009 album 'Trail of Tears' which earned him international recognition. [artists.cbcmusic.ca/artist/1733](http://artists.cbcmusic.ca/artist/1733)

## CHILDREN OF TAKAYA



Founded by Tseli-Wautuh Chief Dan George, they combine song, dance and storytelling into a performance of Coast Salish culture. This multi-generational dance group has travelled internationally performing to tell their stories and express Coast Salish culture and history. [bit.ly/TakayaDancers](http://bit.ly/TakayaDancers)

## DJ MUKLUK



Hailing from Daka Dene (Wet'swet'en) mixing Indigenous EDM beats and rhythms from house to hip-hop.

## DONNA JACOB

Elder from the St'at'imc Territories (B) has practiced Li'wat hand drumming for many years and passes this tradition on.

## Festival Stations & Free Activities

Food tent | serving complimentary community feast, plus extras for sale, including bannock

Coast Salish Plant Walk & Plant Sale | Senaqwila (Squamish) & Gray Orton (Fresh Roots)

Cedar Weaving with Todd DeVries (Haida) | Friendship Cedar Cordage Bracelet - learn a little bit about weaving and peoples connection to the cedar tree.

Community Nature Wall w Brandon Gabriel (Kwantlen) | Paint a small section for our new Coast Salish garden nature wall. Facilitated by Brandon Gabriel-Kwelekwet'en, a mixed media artist with a background in cultural anthropology, visual arts and marketing. Born and raised on the Kwantlen First Nation.

Virtual Reality Tipi | Be immersed in virtual reality with a selection of VR productions (final selection subject to change): *Highway of Tears* - CBC's first virtual reality doc *Highway of Tears*, directed by Anishinaabe filmmaker Lisa Jackson. #*StandingRock* - witness the bravery of water protectors defending Standing Rock in "Black Snake in Sacred Waters." *Trudeau visit to FN reserve* - experience Prime Minister Justin Trudeau's visit to Shoal Lake 40, a First Nation with no access to clear water.

Storytelling Tipi | Rest your body as your mind goes on a storytelling journey. Photo Booth | Snap a picture and upload it using hashtags #AllNations2017 or tag us @AllNationsFest on Twitter and Facebook.

Coast Salish drawings with Tasha Faye Evans | Take a minute to colour Coast Salish drawings while you receive an invitation to the Welcome Post Gateway project in Port Moody thru 2017. Learn about the history of the land and the First Peoples of Port Moody.



## INDIGENOUS FILMS AT SILVER CITY!

June 19 Silvercity Cinplex Coquitlam 170 Schoolhouse

Tickets: allnationsfilms.eventbrite.ca \$18 Pass; \$10 adult; \$6 youth/kids

### COYOTE'S CRAZY SMART SCIENCE SHOW

June 19, 10am - Elementary schools

Join some of the creators in-person from this award-winning program, directed by Loretta Todd. Coyote's Crazy Smart Science Show is an adventures-in-science series that encourages youth to explore the fascinating world of science – from an Indigenous perspective. This is FUN scientific investigation that brings our beautiful and complex universe alive. [facebook.com/CoyoteScience](https://facebook.com/CoyoteScience)



### BACK TO THE SOURCE / DENE A JOURNEY

June 19, 10am - Secondary Schools Program

The land is calling Eugene Boulanger home, so he leaves Vancouver for Tuliita (Dene/Northwest Territories) for a visit and a chance to go hunting with his uncles in the Sahtu Mountains. Eugene finds the experience so refreshing, he begins to wonder if moving home holds more importance than his life in the south. Follow young people undertaking discovering their traditional Dene language and culture! With special guest Justin Bige, a Dene youth living in Kwanlen Territory, sharing his reflections as a Dene youth living in Metro Vancouver.

### ELDER IN THE MAKING

With short: Dancing the Space Inbetween

June 19, 1pm - Secondary Schools Program

A documentary about an Blackfoot and a newcomer as they go on soul-searching trip together across Treaty 7 territory. Elder in the Making explores the forces of history large and small that has led us to where we are now. It is an invitation for you to connect with a rich and diverse aboriginal culture that has much to share about our home and about our relationship with the land. The film is only a small start on a long road of reconciliation.



SHORT: *Dancing the Space Inbetween* is powwow dancer Lacy Morn-Desjarlais and Michele Sereda's tribute to residential school children lost. (8min)

### THE SUN AT MIDNIGHT - WITH APPEARANCE BY DUANE HOWARD

June 19, 7pm

Filmed at the Arctic Circle, the story of an unexpected friendship between a hunter obsessed with finding a missing caribou herd and a teenage rebel who gets lost while on the run.

Derevy Jacobs received a Whistler Film Fest Best Actor Award for her role in this film, alongside Duane Howard, which was set in Gwich'in Territory.



Duane Howard, in-person appearance! When millions of people see actor Duane Howard play 'Elk Dog', the lead native warrior in 20th Century Fox's mammoth film *The Revenant*, chances are that they will marvel at how such a riveting actor came out of nowhere. But Duane did not come out of nowhere; he was born in Nuu-chah-nulth territory and spent many years struggling on his journey, and spent years in film. Learn more about the film and his story!



Buy tickets online  
allnationsfilms.  
eventbrite.ca



**COAST SALISH STORIES**  
 June 18, 7pm/8pm \$10/\$6  
 Silvercity Cineplex Coquitlam

**DOUBLE HEADER: KWIKWETLEM STORIES & ALL OUR FATHER'S RELATIONS**  
 Learn about the living history of Coast Salish Territory!  
 Buy 1 ticket, get 2 shows! Location: 170 Schoolhouse  
 Tickets: [allnationsfilms.eventbrite.ca](http://allnationsfilms.eventbrite.ca)

June 18, 7pm  
**KWIKWETLEM STORIES**  
 Ronnie Dean Harris, presents his experiences growing up as an ancestor of Chief William Kwayhquitam, of the Kwikwetlem People, and namesake of Coquitlam.



"Since the 1884 Potlatch Ban, Coast Salish culture has lived partially in the shadows to protect its most sacred values and wisdom, while it was being replaced by foreign cultures in the growth narrative directed at tourists and investors in the growth of a colonial state built upon S'ólh Téméwx." (Harris) An Elder from Kwikwetlem First Nation will also present.

June 18, 8-9:30pm  
**ALL OUR FATHER'S RELATIONS** tells the story of the Grant siblings who journey from Vancouver to China in an attempt to rediscover their father's roots and better understand his fractured relationship with their Musqueam mother. Raised primarily in the traditions of the Musqueam people, the Grant family and their story reveals the shared struggles of migrants and Aboriginal peoples today and in the past.



A Q & A will follow the film screening discussing cross-cultural dialogue between Asian-Canadian and Coast Salish Peoples. *Our Fathers Relations* | 2016 | Alejandro Yoshizawa, Sarah Ling | Vancouver.

Tickets for Cineplex shows: [allnationsfilms.eventbrite.ca](http://allnationsfilms.eventbrite.ca)  
 \$18 All-access Pass; \$10 adult; \$6 youth/kids

**LITERARY ARTS DAY!**  
 June 17, 11-3pm, Free  
 Coquitlam City Centre Library

The 3rd Biannual All Nations Festival returns to the TriCity City Centre Library. Join us for a special day of established and emerging writers and poets! Learn about Coast Salish literary arts! Free entry, all welcome, take Evergreen Skytrain!



11am **CHILDREN'S (OF ALL AGES) STORIES!**

Look on our website or Facebook event for the complete lineup of presenters.

**12pm PERFORMANCE POETRY SHOWCASE**  
 Daye Simpson is Oj-Cree emerging poet and word weaver, they are intergenerational resiliency and healing. Valen Jules from Kyuquot Sound on the Island: a ferocious writer who delves into contemporary realities. Poetry is poison exposed in motion. Tawahum Justin Bige (Host) Writer / activist with Dene / Cree roots, has performed his poetry at Talking Stick Festival, Vancouver Poetry Slam.

1pm **JOSEPH A. DANDURAND** | A member of Kwantlen First Nation, he resides there with his 3 children and is the longstanding Director of the Kwantlen Cultural Centre. He has produced 9 plays, and just recently published 2 books of poetry. His newest book of poems: *The Rumour*, will be published by Bookland Press in Oct 2017. His new play, *Th'owx'ya the hungry feast* dish opens this week at UBC, Axis Theatre production.

2pm - **LEE MARACLE** | Lee is a Sto:Lo; grandmother of four, mother of four who was born in North Vancouver. Her works include: the novels, Ravensong, Bobbi Lee, Sundogs, short story collection, Sojourner's Truth, poetry collection, Bentbox, and non-fiction work I Am Woman. She is Co-editor of *My Home As I Remember* and *Telling It: Women and Language Across Cultures*, editor of a number of poetry works, Gatherings Journals and has published in dozens of anthologies in Canada and America. The award winning author is also a teacher at the University of Toronto, where she resides.

**MORE INFO ONLINE: [bit.ly/CoastSalishWrites](http://bit.ly/CoastSalishWrites)**  
 PROGRAM SUBJECT TO CHANGE



LEE MARACLE DUANE HOWARD WAYNE LAVALLEE LACEY DESJARLAIS MORIN SNOTTY NOSE REZ KIDS

Bring Your Families! Go online for more info: [AllNationsFest.com](http://AllNationsFest.com) | Facebook: All Nations Festival | Twitter: @AllNationsFest

Literary Arts | June 17 11-3pm | Coquitlam City Centre Library  
 Film Festival | June 18 7pm, June 19 10am, 1pm, 7pm | Cineplex Silvercity Coq  
 National Aboriginal Day | June 21 4-9pm | Suwa'ikh School & Park

**5 days! June 17-21, 2017**

# FESTIVAL

# NATIONS

# ALL

# 3rd BIENNIAL

