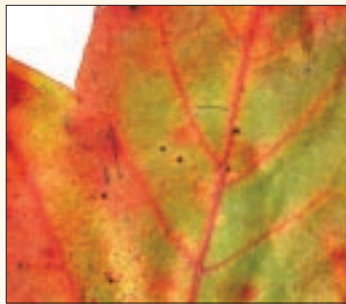


ALLEN SAPP'S ART: THROUGH THE EYES OF THE CREE AND BEYOND



A TEACHER RESOURCE GUIDE



ALLEN SAPP GALLERY
THE GONOR COLLECTION

ALLEN SAPP'S ART:
THROUGH THE EYES OF THE CREE
AND BEYOND



TEACHER RESOURCE GUIDE

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Judge David M. Arnot,
Treaty Commissioner for Saskatchewan

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Curriculum Writer:

- Bev Kynoch, M. Ed., Office of the Treaty Commissioner Education Consultant

Cultural Advisors:

- Alma Kytwayhat, OTC Resident Elder, Makwa Sahgaiehcan First Nation
- Wes Fineday, Traditional Knowledge Keeper and Teacher, Sweetgrass First Nation
- Lyle Trottier, Cultural Worker, Onion Lake Cree Nation

Pilot Teachers:

- Carol Oake, Grade 4, 5 Teacher, Notre Dame School, Northwest Catholic School Division
- Sheldon Revet, Teacher Librarian, John Paul II Collegiate, Northwest Catholic School Division
- Tammy Haugen, Grade 1 Teacher, Lawrence Elementary School, Battleford School Division
- Patty Serwotki, Grade 9, 10 Teacher, North Battleford Comprehensive High School, Battleford School Division
- Brenda Albert, Grade 3, 4 and Cree Language Teacher, Sweetgrass School, Sweetgrass First Nation
- Lorraine Standing Water, Grade 12 Psychology, and Native Studies Teacher, Sakewew High School, Battlefords First Nation Joint Board of Education
- Louise Bear, Grade 10, 11 and 12 Information Processing, and Grade 10, 11 and 12 Native Studies Teacher, Sakewew High School, Battlefords First Nation Joint Board of Education
- Anna-Leah King, Curriculum Writer, Saskatoon Catholic School Board

Teacher Support:

- Diane Okrainetz, Kindergarten Teacher, Dundonald School, Saskatoon Public School Division
- W. Neil Pechey, Grade 4/5 Teacher, Lawson Heights School, Saskatoon Public School Division
- Alison Uitti, Grade 2 Teacher, Lakeridge School, Saskatoon Public School Division
- Tamara Chief, Grade 5 Teacher, Princess Alexandra School, Saskatoon Public School Division
- Maxine Gamble, Grade 5 Teacher, Stobart Elementary Community School, Saskatchewan Valley School Division
- Anita Cameron, Grade 2 Teacher, Willow Cree Education Complex, Beardy's and Okemasis First Nation

Project Support:

- Dean Bauche, Curator, Allen Sapp Gallery
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INTRODUCTION

This Teacher Resource Guide is intended to accompany the gallery exhibit entitled *Through the Eyes of the Cree*. A virtual tour of the museum is available on the website: <http://www.allensapp.com>. Another way to view this exhibit is through the video version enclosed in this resource kit.

This Guide provides a brief discussion about pedagogical practices that include principles of child development and learning, constructivist views of learning and Aboriginal pedagogy.

A multidisciplinary approach to learning encourages teachers to integrate Aboriginal perspectives throughout a variety of subject areas. Learning outcomes identified in this Guide closely match Saskatchewan Learning curricula.

The Guide is organized into 4 main themes with a variety of learning activities that are suitable from Kindergarten to Grade 12. Student activities often include teacher background notes providing teachers a contextual backdrop that may include First Nations cultural knowledge.

The following supportive resources accompany this Guide:

Books

- Sapp, A. and Bouchard, D. (2002). *The Song Within My Heart*. Vancouver: Raincoast Books.
- Cardinal, H. and Hildebrandt, W. (2000). *Treaty Elders of Saskatchewan: Our Dream is That Our Peoples Will One Day Be Clearly Recognized as Nations*. Calgary: University of Calgary Press.

Videos

- *Through The Eyes of The Cree*
- *As Long as The Sun Shines*, Office of the Treaty Commissioner, 2002.
- *A Solemn Undertaking: The Five Treaties of Saskatchewan*, Office of the Treaty Commissioner, 2002.

Visuals

- A collection of laminated colour images of Allen Sapp's art that correspond with this Guide
- A collection of colour overhead images of Allen Sapp's art that correspond with this Guide

PEDAGOGICAL PRACTICES

Psychologists, Piaget, Vygotsky and Bruner are the pioneers of learning theory who have long discussed the relationship between language, thinking and learning. Curriculum theorists identify language as the central most important component for students to make meaning of their experiences, knowledge and worldview.

PRINCIPLES OF CHILD DEVELOPMENT AND LEARNING

Piaget, Vygotsky and Erikson (in Bredekamp, Knuth, et.al. 1992) outline the following basic theoretical principles:

- Children learn best with active, hands-on learning, interrupted with restful periods of quiet time.
- Learning through play is a natural and universal activity for children. Providing quality play experiences results in cognitive development. Playing provides practical opportunities for resolving disputes, generating ideas, imitating, creating and discussing.
- Relationships with peers and adults support children to function competently and independently in our society. Teachers facilitate, guide and support emotional and social learning development.
- Children's natural curiosity and need to make sense of their experiences fosters problem solving and motivates attentive learning.
- Children's individual characteristics, cultural values and parental desires inform teachers and administrators about decisions of what should be taught and how it should be assessed.
- Children construct knowledge by interacting in individual, physical and social environments. Children discover knowledge through active processes of playing, experimenting, observing, comparing, asking and doing.

CONSTRUCTIVIST VIEWS OF LEARNING

As children begin to mature, teachers are reminded to use a variety of teaching methods. For learning to go beyond simple transmission of information and memorization of facts, teachers encourage students to move past being passive recipients of information and onto becoming meaning makers.

Learning processes that encourage the active construction of knowledge includes:

- validating prior knowledge and experiences, and
- the importance of metacognition. Metacognitive awareness is knowledge about one's own cognition or thinking processes.

Crowhurst (1994) outlines a variety of pedagogical practices. A constructivist approach to teaching is where teachers create opportunities for active, meaning-centered learning:

- Active learning involves students developing skills in observing, discussing, predicting, solving problems, writing, listening, reading, speaking and applying prior knowledge to new concepts.
- Collaborative learning involves small group work where students cooperate to create new knowledge. Peer tutoring allows for scaffolding and reciprocal interaction.
- Self reflecting on knowledge and learning promotes the writing process and develops ideas and concepts.
- Integration of knowledge allows students to assimilate new concepts into existing schema. The integration of subject areas allows students to see the many parts that make up the whole rather than the unnatural rigidity of compartmentalization of knowledge.
- Learning through language includes making meaning not only through reading and writing but also through creating and viewing visual representations and interpreting them.

ABORIGINAL PEDAGOGY

Aboriginal pedagogy is more than a teaching strategy, for it is a philosophy of living that best suits the unique cultural needs of Aboriginal people. Central to understanding Aboriginal pedagogical practices is to recognize that natural intersections and overlaps exist between Aboriginal languages, cultures, worldview and pedagogy. These cannot be separated, divided or understood in isolation. Different ways of knowing exist and different cultures transmit knowledge in different ways. Aboriginal ways of teaching, ways of knowing and ways of being have endured the onslaught of colonialism and contemporary systems of discrimination. Aboriginal pedagogy validates oral traditions and teachings and celebrates the resilience of Aboriginal peoples. Examples of these specific types of strategies are highlighted by Stiffarm (1998) and Graveline (1998):

- Storytelling allows for intergenerational communication. Students learn about themselves, Elders, communities, relationships to others, and about the interconnectedness of the world. Lyle Trottier, Cree Elders Helper gives further insight: “Stories are channels of expression for opportunities for sharing certain people’s knowledge. There are always meanings that convey areas of expertise. There are some stories that can’t be told in certain spaces, places or times. For example, the meaning of a story relies on the place and time in which it’s told. Certain people are the keepers that can make a story come alive. Certain stories are entirely limited to where it can be told.”
- Sharing / Talking Circle is a strategy that can incorporate smudging, healing and prayer. Circle participation reflects the holistic perspective: the whole cannot be separated from its parts since each part must be understood in its relationship to the whole.
- Role modeling allows students to understand that the role of teachers, other students, family members and community members all contribute to one’s education. Traditional teachings are taught through apprenticeships with Elders and through experiential learning. Role modeling deepens the understanding that culture and worldview is a life-long journey.
- Using an Aboriginal language to teach Aboriginal cultural concepts must not

be overlooked. For too long, a student's ability to speak and understand his/her own Aboriginal language worked against that person in school curricula. Recognition that some concepts simply are not able to be translated into English demands use of Aboriginal language.

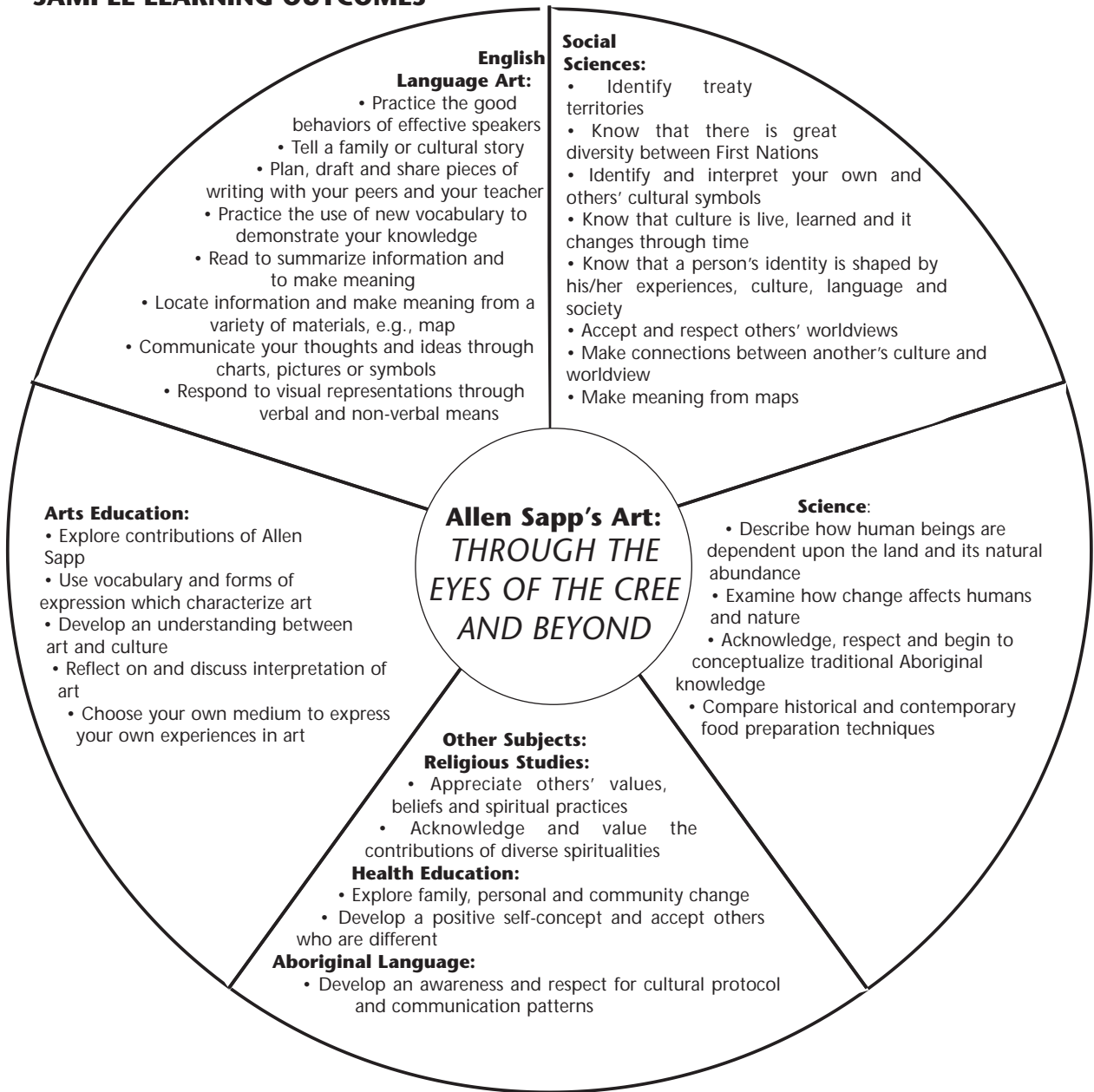
- The medicine wheel acts as a philosophical framework for understanding the interrelatedness of life. The circle and its divisions provide teaching spaces that represent a holistic perspective

There are many different forms and uses for the medicine wheel. Wes Fineday, Traditional Knowledge Keeper and Teacher explains, "Most Elders will say they're facilitating the circle of life. It's a powerful tool, and everyone will experience a different level of knowing. For some, knowing may come later. People have different abilities or inabilities to hear silence. We have different comforts and discomforts of accepting our place within the circle. When using a medicine wheel approach it is important for teachers to know the community experts and to utilize that knowledge."

MULTIDISCIPLINARY APPROACH

A multidisciplinary approach to instruction is intended to provide students an opportunity to connect ideas, concepts and thinking related to a number of subject areas. Rather than compartmentalizing concepts and knowledge into rigid subject areas, teachers are encouraged to integrate learning outcomes from a variety of subject areas.

SAMPLE LEARNING OUTCOMES



Learning outcomes discussed here have been adapted from Saskatchewan Learning Evergreen Curriculum which can be found on the following website:
<http://www.sasked.gov.sk.ca/docs/subject.html>

INFORMATION FOR TEACHERS

RESPECTING AND REPRESENTING OUR COMMUNITY

Being inclusive is about consciously choosing and representing a diversity of experiences, worldviews, and voices. Inclusive teaching practices help to build bridges to a more respectful community. Whether First Nations live in your community or not, understanding who the First Nations are will benefit all people.

An excellent example of respect and representation of First Nations cultural diversity is the *Treaty Resource Kit*. The Office of the Treaty Commissioner has actively engaged in a groundbreaking educational effort in Saskatchewan. Because the First Nations perspective has historically been absent from mainstream curricula, the *Teaching Treaties in the Classroom* initiative has given Saskatchewan educators the tools to incorporate factual information about Treaties and the Treaty Relationship. First Nations voices, knowledge, languages, heroes and worldviews are respectfully confirmed and made accessible for teacher use. *Allen Sapp's Art: Through the Eyes of the Cree* is one more important resource that gives educators an opportunity to learn about his people and to further connect that knowledge to other cultures.

THROUGH THE EYES OF THE CREE AND BEYOND

The gallery exhibit/video *Through the Eyes of the Cree and Beyond* that accompanies this Teacher Resource Guide celebrates Allen Sapp's portrayals of the richness of the Plains Cree worldview.

All people have a worldview. It is like a lens from which we see all life around us and how we view the reality we participate in. Our worldview is informed by our experiences, our history, our education, our upbringing, the language we speak, the culture we live in, the books we read, the media we are exposed to, etc. Worldview can best be described as a philosophy of living, one that takes a lifetime to learn. It is how we understand our place in the world, how we interact, relate and respond to nature, other people and the laws that define our relationships.

The goal of this Teacher Resource Guide is to give authentic voice to a Cree worldview through the study of Allen Sapp's images, but also to provide opportunities for students to explore their own worldviews. Teachers can support students as they explore other ways of knowing while at the same time reflecting on their own cultural ways.

Allen Sapp's worldview has been informed by his historical roots. His experiences as a child growing up on the Red Pheasant Indian Reserve, the Elders' voices who taught Allen an honourable yet simple life have provided him plentiful memories from which he gives visual testimony. The old ways of his people, male and female roles, values and beliefs, life on the land, and humility and respect for creation are at the heart of Allen's journey through art. To help clarify some of these ideas, the next section provides background historical information.

FIRST NATIONS HISTORICAL WORLDVIEW

Note: For teacher information only. First Nations Elders are the only ones who can teach this information. Elders Alma Kytwayhat and Jimmy Myo, Plains Cree Consultants Judy Bear and Winston Walkingbear shared this information with the Office of the Treaty Commissioner in order to help teachers understand the First Nations worldview.

Pre-Contact Lifestyle of First Nations People

The Creator placed First Nations on this land in North America. The Creator gave them natural laws to live by. These natural laws are spiritual in nature and were used to guide First Nations people to live in harmony and balance with all of Creation. First Nations people believed in a spiritual and physical world. This worldview included all living things and elements in Creation. Everything in Creation has a spirit. All humans are spiritual beings. First Nations people believed that everything was sacred and honoured in the Circle of Life.

Circle of Life/First Nations Beliefs

The Circle represents the oneness of First Nations with the Creator. It also represents the coming together of a nation. By coming together in a circle, the nation would continue to nurture, protect, care for and heal its people. Everything in life occurs in a clockwise circular pattern. The Creator created each living form so that there would be balance and harmony on Mother Earth. Each living form has a life cycle – e.g. the plants, insects, the winged and water life forms, the two and four legged animals, and human beings. Life is a cyclical journey. For example, human life begins in the womb, an infant is born, then becomes a child, youth, parent, and grandparent. All living things are related and intertwined. Everything is done in a clockwise circular manner.

First Nations people lived a spiritual lifestyle. Their natural laws were spiritually connected to the Creator and all Creation. First Nations lived this lifestyle every day. They knew their place in Creation and had respect for all Creation. They were given ceremonies to pray to the Creator. One of these ceremonies is the Pipe ceremony. The Pipe embodied the spiritual beliefs of First Nations people.

The Pipe ceremony was conducted at the time of treaty-making. The Pipe is lifted in acknowledgment of the Creator as well as all Creation in the universe. The Pipestem dance was referred to in Alexander Morris's accounts of the first day, August 18th, 1876 during Treaty Six negotiations with the Cree First Nations. Alexander Morris, Treaty Commissioner, wrote about the Pipe ceremony and interpreted it according to his worldview. The following account detailed the proceedings:

At half-past ten His Honour Liet.–Gov. Morris, the Hon. W.J. Christie and Hon. Jas. McKay, accompanied by an escort of North-West Mounted Police, left the Fort for the camp of the Cree Indians, who had selected a site about a mile and

a half from the Hudson's Bay Fort. There were about two hundred and fifty lodged, containing over two thousand souls. The Governor's tent was pitched on a piece of rising ground about four hundred yards from the Indian camp, and immediately facing it.

As soon as the Governor and party arrived, the Indians who were to take part in the treaty, commenced to assemble near the Chief's tents, to the sound of beating drums, and the discharge of small arms, singing, dancing and loud speaking, going on at the same time.

In about half an hour they were ready to advance and meet the Governor; this they did in a large semi-circle; in the front were about twenty braves on horse-back, galloping about in circles shouting, singing and going through various picturesque performances. The semi-circle steadily advanced until within fifty yards of the Governor's tent, when a halt was made and further peculiar ceremonies commenced, the most remarkable of which was the "dance of the stem". This was commenced by the Chiefs, medicine men, councilors, singers and drumbeaters, coming a little to the front and seating themselves on blankets and robes spread out for them. The bearer of the stem, Wah-wee-kah-nich-kah-oh-tah-mah-hote (the man you strike on the back), carrying in his hand a large and gorgeously adorned pipe stem, walked slowly along the semi-circle, and advancing to the front, raised the stem to the heavens, then slowly turned to the north, south, east, and west, presenting the stem at each point; returning to the seated group he handed the stem to one of the young men, who commenced a low chant, at the same time performing a ceremonial dance accompanied by the drums and singing of the men and women in the background.

This was all repeated by another of the young men, after which the horsemen again commence galloping in circles, the whole body slowly advancing. As they approached his tent, the Governor, accompanied by Hon. W.J. Christie and Hon. Jas. McKay, Commissioners, went forward to meet them and to receive the stem carried by its bearer. It was presented first to the Governor, who in accordance with their customs, stroked it several times, then passed it to the Commissioners who repeated the ceremony. The significance of this ceremony is that the Governor and Commissioners accepted the friendship of the tribe. (Morris, 1991, pp. 197 and 198).

The recording of this ceremony by Alexander Morris demonstrated the importance of the Pipe ceremony in treaty negotiations. His interpretation of the significance of the ceremony was that "the Governor and Commissioners accepted the friendship of the tribe". This interpretation was made from his worldview, which was very different than the First Nations worldview.

For First Nations, the Pipe ceremony is very sacred. They believe that First Nations inherited the Pipe ceremony for the purpose of addressing the Creator. This ensures that First Nations people had/have a spiritual connection to the Creator. The ceremony was conducted to address the Creator to ask for guidance during the treaty negotiations in which First Nations people made an oath, with the Creator as witness, to uphold the treaty agreements.

First Nations people had a special relationship to the land and their environment. The environment was their classroom. Mother Earth created an environment for learning about all living creatures and for the survival of the people. The Creator gave all life forms a purpose and made all life forms equal. First Nations were placed on Mother Earth to share the land with all Creation. According to First Nations natural laws, all Creation lived in balance and harmony. When the newcomers came to the People's Island, First Nations agreed to share the land with them. They did this through a treaty-making process.

Good Relations amongst All Peoples

Since we are all children of the Creator, we are all related. Respect and kindness nurture good relationships. By observing and listening to one another, we gain an understanding about each other. This understanding leads to respectful relationships.

RECOGNIZING DIVERSITY

It is important for teachers to understand and to further clarify for their students that there is no universal First Nations person. First Nations people belong to Nations that are distinct and autonomous from each other. Recognizing cultural diversity is an awareness that complex differences in skills, knowledge, language, traditions and history exist between cultural groups.

For example, today there are four Nations that remain in Saskatchewan:

The Cree Nation that includes the Plains Cree, Swampy Cree and Woods Cree. Each of these has a distinct dialect and lives in a specific geographical area.

- The Plains Cree reside in the park belt area, the transitional area between the forest and plains, and in all of central Saskatchewan, and speak the **Y** dialect of the Cree language.
- The Swampy Cree reside in the northeastern part of Saskatchewan, near the Manitoba border, and speak the **N** dialect.
- The Woods Cree reside in the northern part of the province and speak the **TH** dialect of the Cree language.

The Saulteaux Nation are also known as the Plains Ojibway. The majority are located in southeastern Saskatchewan; however, there are many other First Nations located throughout Saskatchewan whose members include both Saulteaux and Cree people.

The Dene Nation occupies the northernmost area of Saskatchewan, overlapping into Manitoba, Alberta and the Northwest Territories. The Dene in Saskatchewan have two dialects: the northernmost dialect is the “**k**” and the western dialect is referred to as the “**t**” dialect.

The Oceti sakowin is the political grouping or organization of the Dakota, Lakota and Nakoda peoples. Oceti sakowin is the term used, in their language, to refer to their historical and ongoing social and political brotherhood. The Dakota, Nakoda and Lakota have often been erroneously referred to as Sioux, Assiniboine or Stoney. Their traditional territory included the Great Plains area of North America (including what are now Canada and the United States.) There are four dialects of the language which are spoken in Saskatchewan – Isanti (Dakota), Ihanktonwan (Nakoda), Hohe (Nakoda), and Titonwan (Lakota).

(Office of the Treaty Commissioner, 2002, p. 60)

Each Nation occupies specific geographical areas, and shares a worldview based on their own First Nations languages, traditions, customs, values and beliefs.

To understand this complexity within the Canadian context, the following excerpt illustrates the importance of recognizing diversity:

As we talked to Aboriginal people all over Canada, we recognized – in some cases, for the first time – the enormous diversity among them...

Aboriginal people spring from many nation traditions. Their languages, belief systems and outlooks differ from one another in important respects – although they share much as well. They differ also in their experience of life in Canada – by age, by region and by location.

The diversity of Aboriginal perspectives and outlooks is a reality that other Canadians must accept, for the sake of greater understanding across the cultural divide. Aboriginal people themselves are struggling to come to terms with it, as they strive to build bridges across differences so that they can use their combined voices to their collective benefit.

(Royal Commission on Aboriginal Peoples, 1996, p. 123)

AN AUTHENTIC FIRST NATIONS VOICE

A people's authentic self-expression is shaped by one's own culture, language, gender, and identity. An authentic First Nations voice allows First Nations to tell their own stories in their own languages on their own terms. *Allen Sapp's Art: Through the Eyes of the Cree* is one such authentic story, for it is a Cree story told by the images of the people who lived a life on the land. Allen Sapp artfully shares the beautiful worldview of his people and offers all others to take it beyond the eyes of the Cree.

Everyone is invited ...

(Comments by Lyle Trottier and Alma Kytwayhat)

A pow wow is a celebration. Maybe I'm a singer, a dancer or a fan. I come to celebrate, to see others, to shake hands and to acknowledge friends that I hope to see again throughout the year. It's a place to connect with the little ones, with the Elders.

The power of the pow wow is a beautiful thing. We have a lot of relations who are hurting and who may be sick. The dancers are very healing. The dancers dance with the spirits of our ancestors who have previously passed on. Those dances imitate our grandfathers, for example the grass dance. The sacred power of the pow wow is that it brings good feelings. It gives us strength to carry on with the work we need to do.

Everyone is always welcome. A pow wow is a demonstration of pride. A pow wow is about humility, honour, living a healthy life, willing to be positive, to strengthen our spirits in celebration with one another.



Pow wow at the Battlefords by Allen Sapp

FOUR THEMES

Just as a circle has no beginning and has no end, each theme blends seamlessly into each other. Each theme can only be understood in relation to the others, for the whole is the sum of all its parts. The student activities that follow are organized in the following themes:



THE WISDOM OF THE ELDERS

“I started drawing when I was quite young – around five or six. I would draw with pencils on anything I could find – wrapping paper, cardboard. My Nokum encouraged me. One time I asked her if I could draw her. She said, sure, go ahead. So I did and she was very pleased with the finished drawing. She told me, ‘Keep on drawing – some day you will be very famous. Keep away from alcohol and things will work out for you’” (Sapp, 1996, p. 9).



Drawing my Grandmother



The Round Dance

“Our older people are one of the most important human resources that we have... We must be sure that older people are looked after and not abused. The young people will be much better if they show respect for the elderly” (Sapp in Kinsella, 1990, p. 119).

Who is an Elder?

An Elder is a person who has earned the right to be recognized as an Elder in his/her community and/or in other First Nations communities. Most have a variety of special gifts that they have acquired and have earned the right to share with others. These Elders have the ability to pass on traditional teachings and provide spiritual guidance.

First Nations people regard their Elders with high esteem, and are humbled by their wisdom and their great connection they have with the Creator. In a fast-paced technological culture, today's youth have competing values of materialism and competitiveness with that of the values Elders teach. Elders are the irreplaceable keepers of oral history, cultural values, prophesy, storytelling, and other messages of guidance.

Elders' knowledge is earned from a lifetime of living, respect gained from others, and the gifts they've inherited from the Creator. In order for people to access that knowledge, protocol is necessary. Wes Fineday shares his wisdom in teaching us about how we can access Elders knowledge:

Tobacco is understood to be one of the Chiefs in the plant world. Tobacco was given to humans and to Cree long ago to be used in ceremony to open doorways to the sacred. So when we come approaching to learn something from a knowledgeable person such as a traditional knowledge keeper, an Elder, a healer, an *oskâpêwis*, or a ceremonialist - before the request is made the doorway is opened with an offering of tobacco. That tobacco is an unvoiced request, a ritual request for assistance. If I accept the tobacco, my acceptance of this offering is an affirmation of the understanding of "yes" I can help you, or "yes" I will attempt to help you in whatever way I can.

Get to know who your community's Elders are. Elders can provide knowledge that cannot be found in any book.

Who is Allen Sapp?

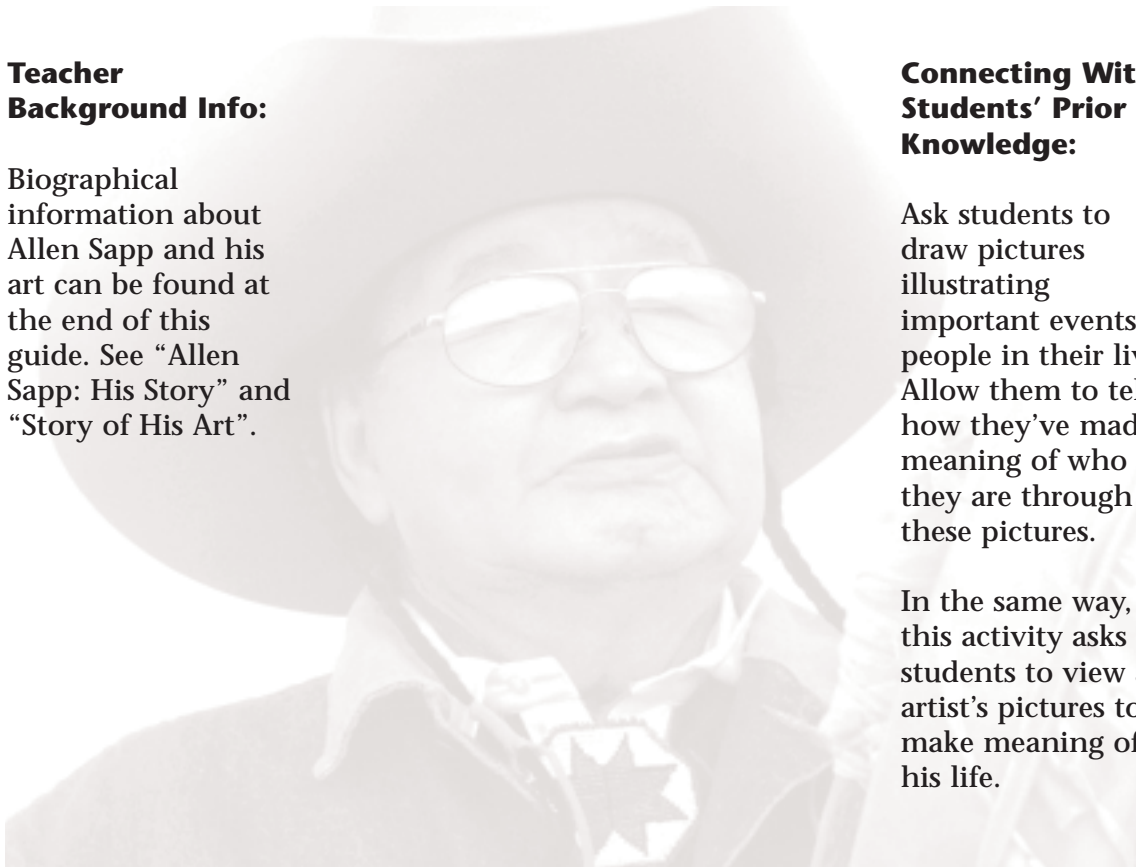
Teacher Background Info:

Biographical information about Allen Sapp and his art can be found at the end of this guide. See “Allen Sapp: His Story” and “Story of His Art”.

Connecting With Students’ Prior Knowledge:

Ask students to draw pictures illustrating important events or people in their lives. Allow them to tell how they’ve made meaning of who they are through these pictures.

In the same way, this activity asks students to view an artist’s pictures to make meaning of his life.







Activity:

Ask students to match each picture on their handout (see next page) to a colored laminated print. Ask students to look carefully at each picture on the handout “Who is Allen Sapp?”. In the space beside each picture on the handout, students write ideas about Allen Sapp’s life. They may write about his values, his family, his home or his traditions. Suggested responses are provided.





WHO IS ALLEN SAPP?

Match the pictures below with colored images you get from your teacher.

Allen Sapp's Art	What does this picture tell you?
 <p data-bbox="464 722 639 758"><i>Cutting Wood</i></p>	
 <p data-bbox="394 1104 708 1140"><i>Making Bannock Outside</i></p>	
 <p data-bbox="341 1484 764 1520"><i>Inside My Home a Long Time Ago</i></p>	
 <p data-bbox="329 1864 776 1900"><i>Inside Dance Hall at Stoney Reserve</i></p>	

WHO IS ALLEN SAPP?

Suggested Responses to Encourage

Allen Sapp's Art	What does this picture tell you?
 <p data-bbox="464 724 639 758"><i>Cutting Wood</i></p>	<ul data-bbox="873 413 1386 684" style="list-style-type: none">• men working hard together• there is beauty in the harsh conditions• man and animal work together• dependence upon natural resources• rural or "reserve" community• needed wood for heat (before gas furnace)
 <p data-bbox="396 1104 712 1138"><i>Making Bannock Outside</i></p>	<ul data-bbox="873 793 1403 999" style="list-style-type: none">• old way of cooking is peaceful and effective• woman is comfortable being close to the earth; she has a natural connection• simple tools are required
 <p data-bbox="342 1484 766 1518"><i>Inside My Home a Long Time Ago</i></p>	<ul data-bbox="873 1173 1403 1451" style="list-style-type: none">• people lived a simple lifestyle• people lack material wealth but demonstrate family closeness• woman sits on the floor demonstrating connectedness to the earth• baby cradle ...• importance of family
 <p data-bbox="331 1864 777 1898"><i>Inside Dance Hall at Stoney Reserve</i></p>	<ul data-bbox="873 1554 1403 1831" style="list-style-type: none">• the Union Jack is hung in respect of the Queen/Crown representing the promises made at treaty signing• community gathering• assembly is in a circle formation• visiting and gathering at another reserve with extended family• ceremony or meeting is happening

COLLECTING BIOGRAPHICAL INFORMATION



Instructions:

Individually read the essay titled “Allen Sapp: His Story” to answer the questions below. Work with at least one partner. Each partner answers a portion of the questions. Take turns talking and learning about who Allen Sapp is. Listen carefully to others.

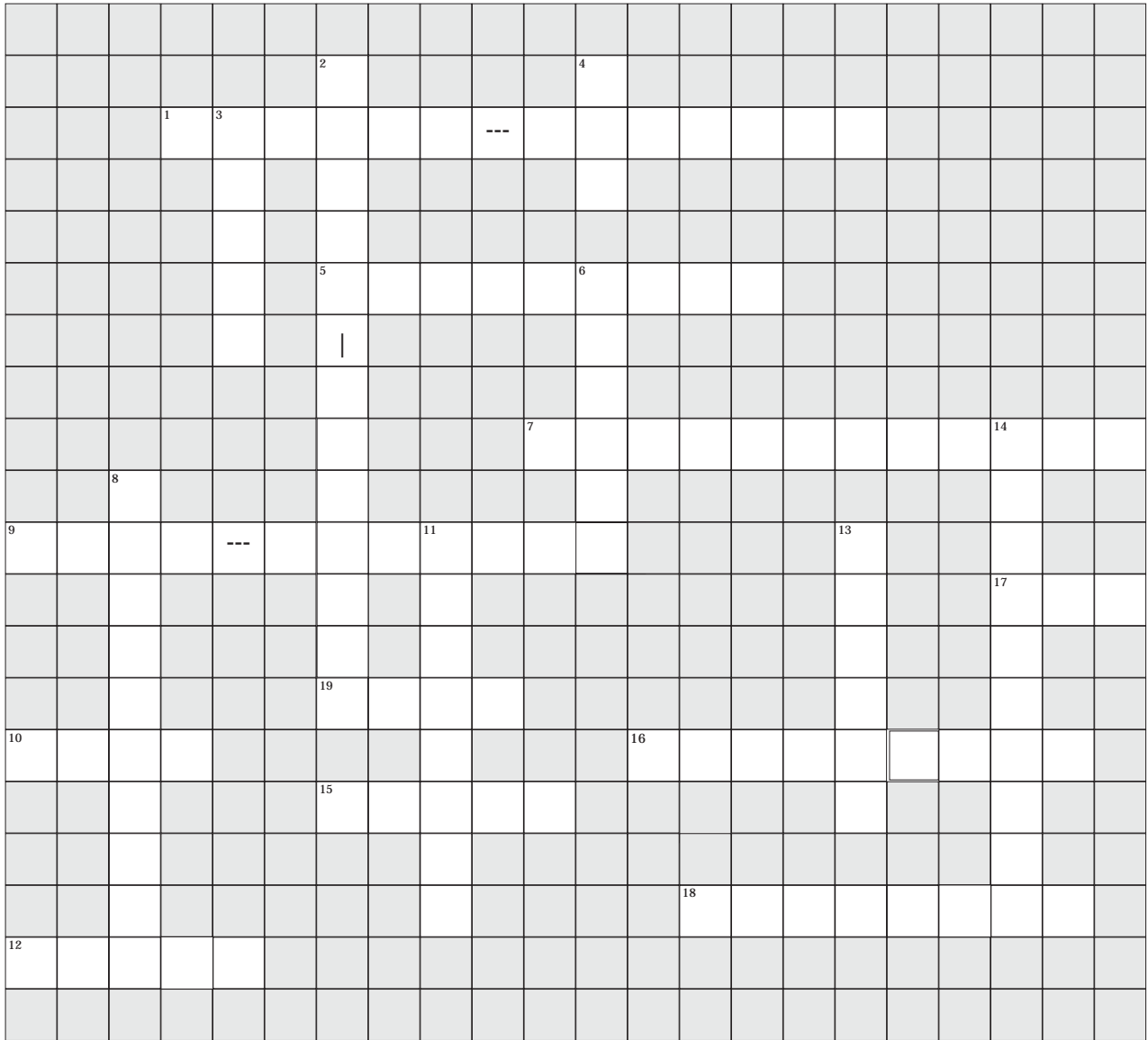
1. Where was Allen Sapp born? After reading this essay, write two statements about his community.

2. Identify two hardships Allen Sapp has overcome in his life.

3. Dr. Allan Gonor is described as Allen Sapp’s “good friend and patron”. Explain their relationship.

4. What words or phrases are used in the essay to describe Allen Sapp’s art?

ABOUT ALLEN SAPP



Across

1. Allen Sapp grew up on an _____.
5. A way of knowing, learning and being
7. There are over 70 First Nations in _____.
9. Events of the past are preserved with _____.
10. A First Nation linguistic group in Saskatchewan
12. One who transmits traditional teachings
15. Sapp's artistic medium
16. A philosophy of life
17. Paintings, culture and dance
18. A bird that is native to the prairies
19. Allen's family name

Down

2. Indian people who share culture, history and knowledge
3. Not south but _____
4. _____ Pheasant reserve
6. A contract between two nations
8. Town by a river that gets its name from conflicts between Cree and Blackfoot tribes
11. Hunting, fishing and _____ are treaty issues.
13. _____ is a great nation and we are proud citizens
14. A Cree word for living together harmoniously

THE SACRED CIRCLE

Background Information for Teachers

Cree Elders' voices are an integral component to Allen Sapp's Art: Through the Eyes of the Cree and Beyond. Because Sapp's work is a portrayal of his First Nations' worldview and a record of the traditional backdrop that he grew up with, First Nations Elders have easily been able to make connections to the experiences and values his art illustrates. Sapp's art not only communicates the rich heritage of the Cree, but it also portrays a holistic philosophy of the interconnectedness of all life. This philosophy is a worldview that embodies several key principles, also referred to as "natural laws".

A lifetime of lived experience and an apprenticeship with an Elder is necessary for one to completely understand First Nations' worldview. However, teachers are encouraged to provide students with an opportunity to be introduced to some basic "teachings". A traditional education system based on knowledge of the natural laws exists and is kept sacred by revered Elders.

The sacred circle is a key symbol that teaches interconnectedness and relationship between humans and our natural world. Elder Peter Waskahat helps us understand:

When you look at First Nations people on this land, in the past, even today, we are careful about what we were given to do. We were given the uses of everything on the land and Creation. We had... our own teachings, our own education system teaching children that way of life, and how children were taught how to view, to respect the land and everything in Creation. Through that, the young people were [educated about] what were the Creator's laws, what were these natural laws. What were these First Nations laws. And talk revolved around a way of life, based on these values. For example, respect, to share, to care, to be respectful of people, how to help oneself. How to help others. How to work together.... (Cardinal and Hildebrandt, 2002, p. 15).

Elders, of course, are the greatest resource for this information, but the book *Treaty Elders of Saskatchewan* (2002) provides another valuable resource to understand traditional First Nations knowledge. The sacred circle activity that follows is in part based on the Elders' knowledge expressed in this book.

THE SACRED CIRCLE

Every culture transmits knowledge in a variety of ways, and every culture uses its own techniques to teach core values and beliefs central to a particular worldview. The following activity provides an opportunity to teach the concept of miyo-wîcêhtowin.

Miyo-wîcêhtowin (mi-YOH-wee-TSAY-too-win) is a Cree word meaning having or possessing good relations. It is the principle of getting along well with others, having good relations – expanding the circle.

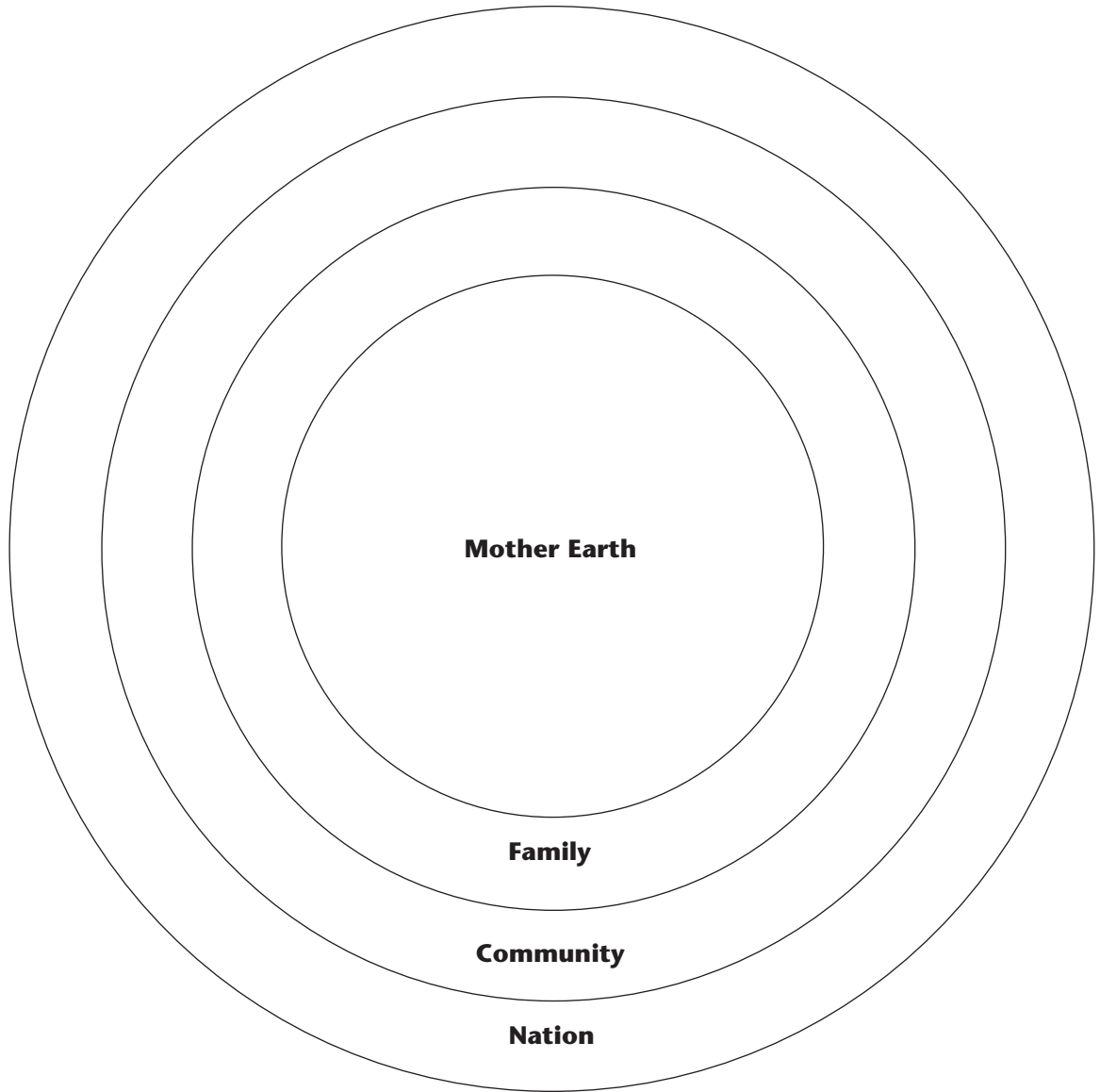
Activity:

1. Teach or reinforce the concept in symbolism. A symbol is an object that represents what it is and something more. A symbol is a vivid image that becomes a metaphor to explain a complex relationship. Being able to recognize, interpret and understand symbols is a crucial skill for learning and analyzing events in history and literature in English.
2. Explore ways that individuals are unique, how individuals define themselves, their family, their community and their nation. Use words that demonstrate diversity. For example, be inclusive of one-parent families, two official languages or diversity of First Nations. Remind students that the Canadian Constitution (1982) protects our ability to express difference in the Canadian Charter of Rights and Freedoms.
3. Brainstorm a variety of local, provincial or national symbols. See Canadian Heritage: http://www.pch.gc.ca/progs/cpsc-ccsp/sc-cs/index_e.cfm. Discuss what meaning certain symbols convey.
4. Help students recognize that people adopt symbols for a variety of reasons:
 - a. animals or elements of nature that have spiritual or cultural significance.
 - b. animals or objects that represent an event in history (ie. Beaver),
 - c. hero or place names (ie. Spiritwood),
 - d. technologies or inventions that celebrate success,
 - e. holidays, ceremonies or festivals (ie. Valentine's Day), and
 - f. colors have different meanings for different cultures.
5. Using the concept of the sacred circle, allow students to make their own symbolic representations. This becomes their circle of self.
6. ME (the centre circle) represents Mother Earth, but it also represents self. Encourage students to respect the worldview that values a spiritual connectedness to the earth.

THE SACRED CIRCLE

Miyo-wîcêhtowin:

The principle of getting along well with others, having good relations – expanding the circle



1. What is something that best represents who you are?
2. What is something that best represents your family?
3. What is something that best represents your community?
4. What is something that best represents your nation?

This lesson originates from a teaching given by Elder Alma Kytwayhat, Resident Elder at the Office of the Treaty Commissioner.

MY CIRCLE OF SELF (EXAMPLE)



When I first thought of myself, I drew a grey cloud because I don't like thinking of just myself.

My family is like an umbrella because they protect me against all things. This picture only shows rain, but the rain can represent those types of things that could potentially hurt me. My family is strong, supportive and provides shelter for me no matter what trouble I may be in.

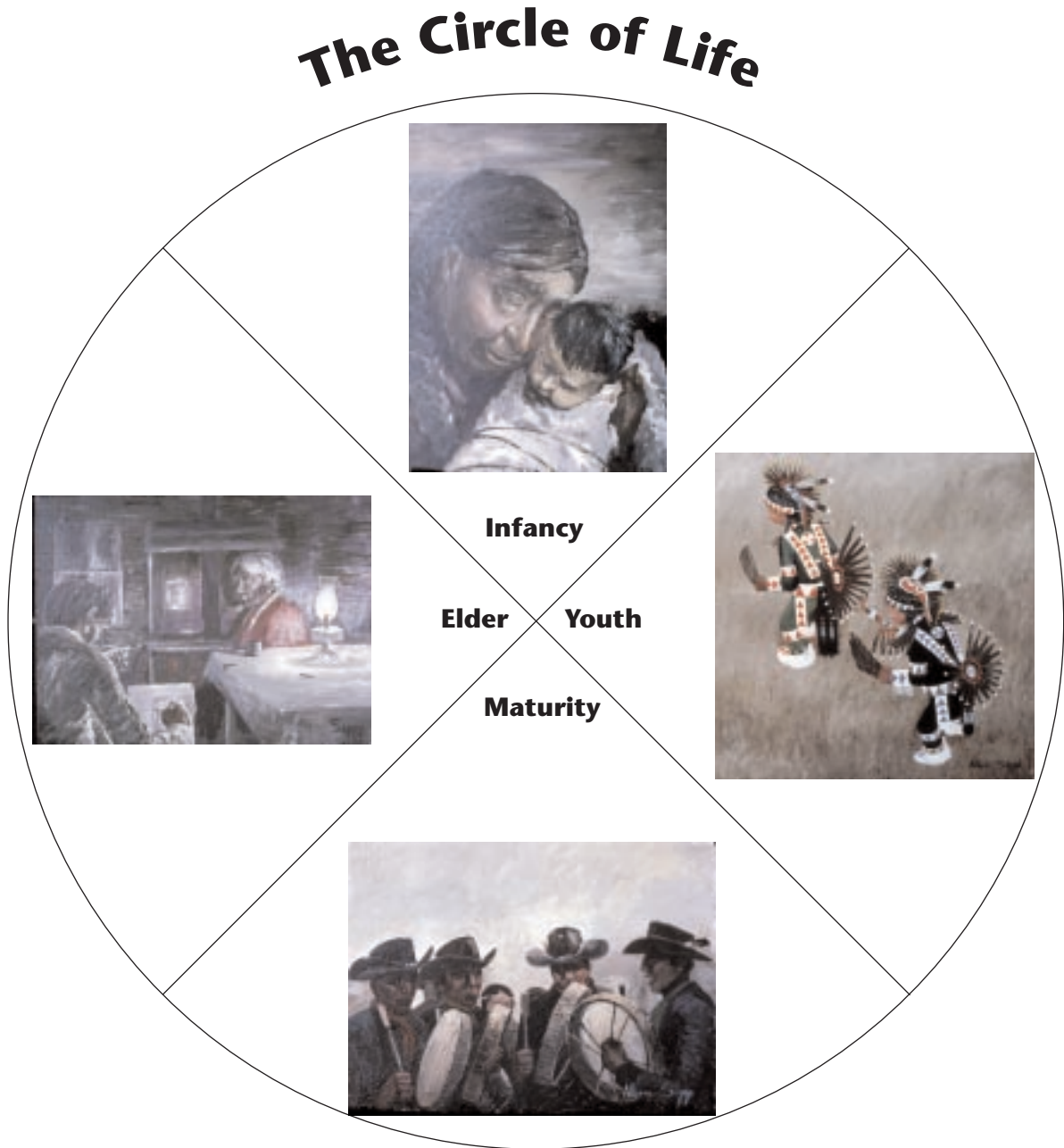
I have two communities because of where I live in the city and where I live on the reserve. That's why I drew teepees and houses. I'd like to live by a river. Just like the sun is necessary for all things to grow, my family and my communities are necessary for me to stay healthy.

I am Canadian and Cree. The Canadian flag is just as important as are the symbols that represent my Cree heritage.

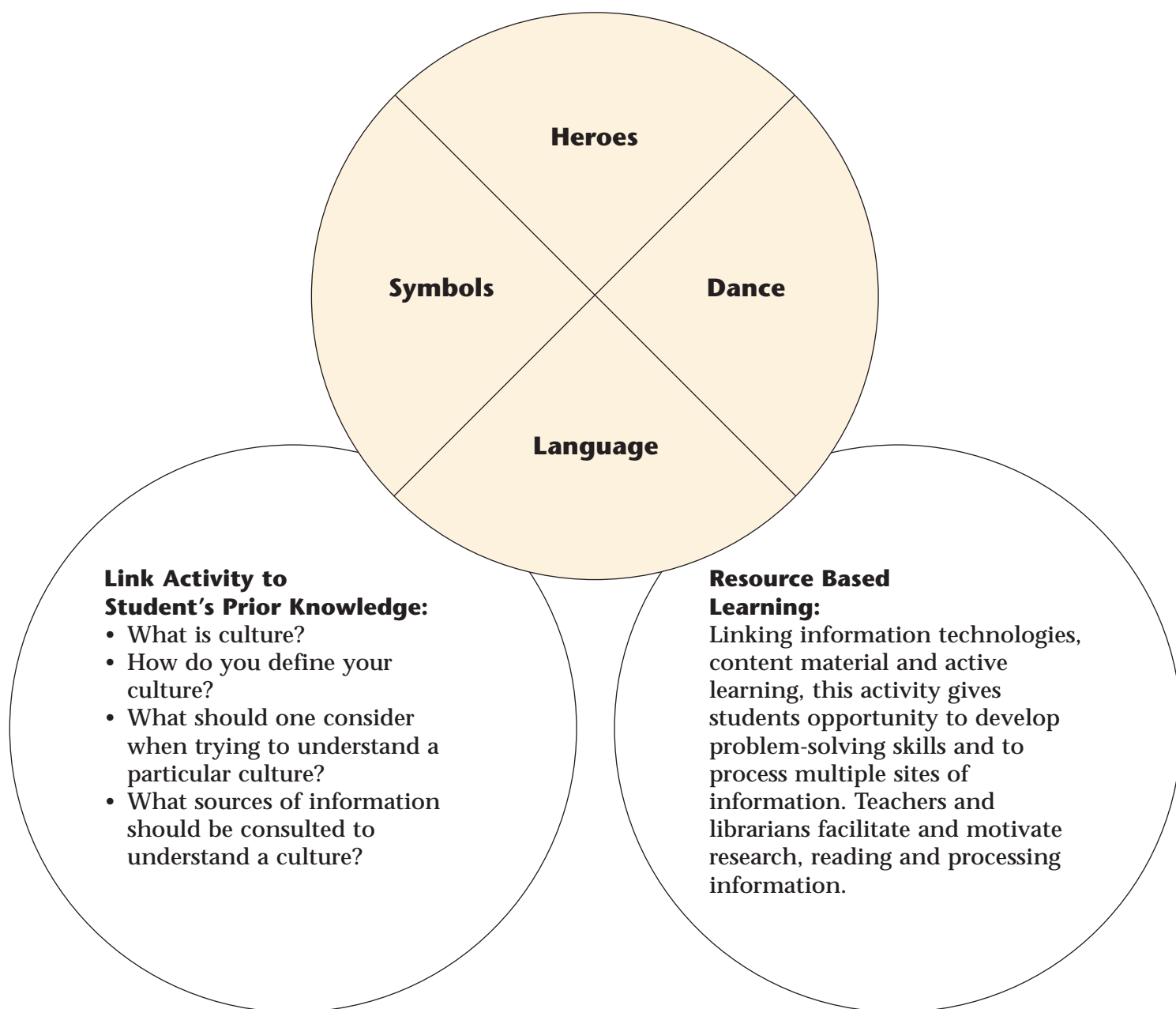
By Bev

CREE PEOPLE: CREE KNOWLEDGE

Interpret the meaning of the following images that lie within the sacred circle. What images would best reflect your circle of people and the knowledge they hold sacred? Create your Circle of Life with images that hold meaning for you.



CREATING A CULTURE WHEEL



Link Activity to Student's Prior Knowledge:

- What is culture?
- How do you define your culture?
- What should one consider when trying to understand a particular culture?
- What sources of information should be consulted to understand a culture?

Resource Based Learning:

Linking information technologies, content material and active learning, this activity gives students opportunity to develop problem-solving skills and to process multiple sites of information. Teachers and librarians facilitate and motivate research, reading and processing information.

Activity:

1. Provide students with poster board, markers, crayons and/or paint.
2. Provide students with access to information: print materials, internet technology and personal stories, if possible.
3. Allow students to investigate subtopics of culture. They may want to choose from technologies, music, language, dance, clothing, heroes, laws, symbols, spiritual practices, music, etc.
4. Remind students that First Nations cultures are not frozen in history, and all cultures constantly change and adapt to technology, time and external influences.
5. Encourage students to decorate their posters with images. These may include historical and contemporary images. You may want to add a writing component too.

ELDER TEACHINGS ABOUT MIYO-WÎCÊHTOWIN

Miyo-wîcêhtowin: The principle of getting along well with others, having good relations – expanding the circle.

Activity:

1. Have students read the Miyo-wîcêhtowin chapter in the book *Treaty Elders of Saskatchewan*, pages 14 – 17.
2. The authors of *Treaty Elders of Saskatchewan* (Cardinal and Hildebrandt) discuss the laws of miyo-wîcêhtowin that informs the First Nations teachings:

The laws of *miyo-wîcêhtowin* include those laws encircling the bonds of human relationships in the ways in which they are created, nourished, reaffirmed, and recreated as a means of strengthening the unity among First Nations people and of the nation itself. For First Nations, these are integral and indispensable components of their way of life. These teachings constitute the essential elements underlying the First Nations notions of peace, harmony, and good relations, which must be maintained as required by the Creator (p. 15).

Let students dialogue about what “relationships” mean to them. Every culture, every community or family teaches central values that reinforce “the bonds of human relationships”. Explore ways in which students understand how their family/community’s “teachings” or lessons are taught.

3. Each of the following Cree teachings focus on good relationships:
 - a. Tâpwêwin (speaking the truth),
 - b. Teepee Teachings, and
 - c. The Treaty Medal
4. Have students do the activities on pages 33 to 38. Bridge these activities to past, present and future perspectives. Let students know that First Nations cultural teachings are a representation of a rich heritage, but that they are not only associated with history. These teachings are central to maintaining good relations today and also demonstrate a preservation of knowledge for tomorrow.
5. Sample journal writing activities may include.....
 - Reflect on teachings you have received from Elders, parents, or grandparents.
 - Has your fire ever gotten out of control? Explain.
 - What symbols (like the treaty medal) are important to you?
 - Use pictures to describe the relationships that are important to you .

Tâpwêwin: Speaking the truth or speaking with precision and accuracy.

(This teaching is given to students by Elder Alma Kytwayhat, Resident Elder at Office of the Treaty Commissioner)



The tipi always had a centre fire burning. Each of us also has a fire. Fire is the spirit of the voice. It is what we say. For example, fire is very powerful and it can be used for good or for bad. If it's used for bad it can be like spreading gossip.

If we're making a fire outside, we have to make sure it doesn't get out of control. In the same way, we don't want our voice to get out of control and to destroy a relationship.

Sometimes we feel bad, and we may react and want to hit or lash out. When this happens, it's our fire that's getting out of control.

It's only us as individuals who can keep our fire burning softly. We want our fire to be under control so we feel safe and protected. We want to let our fire keep us warm.

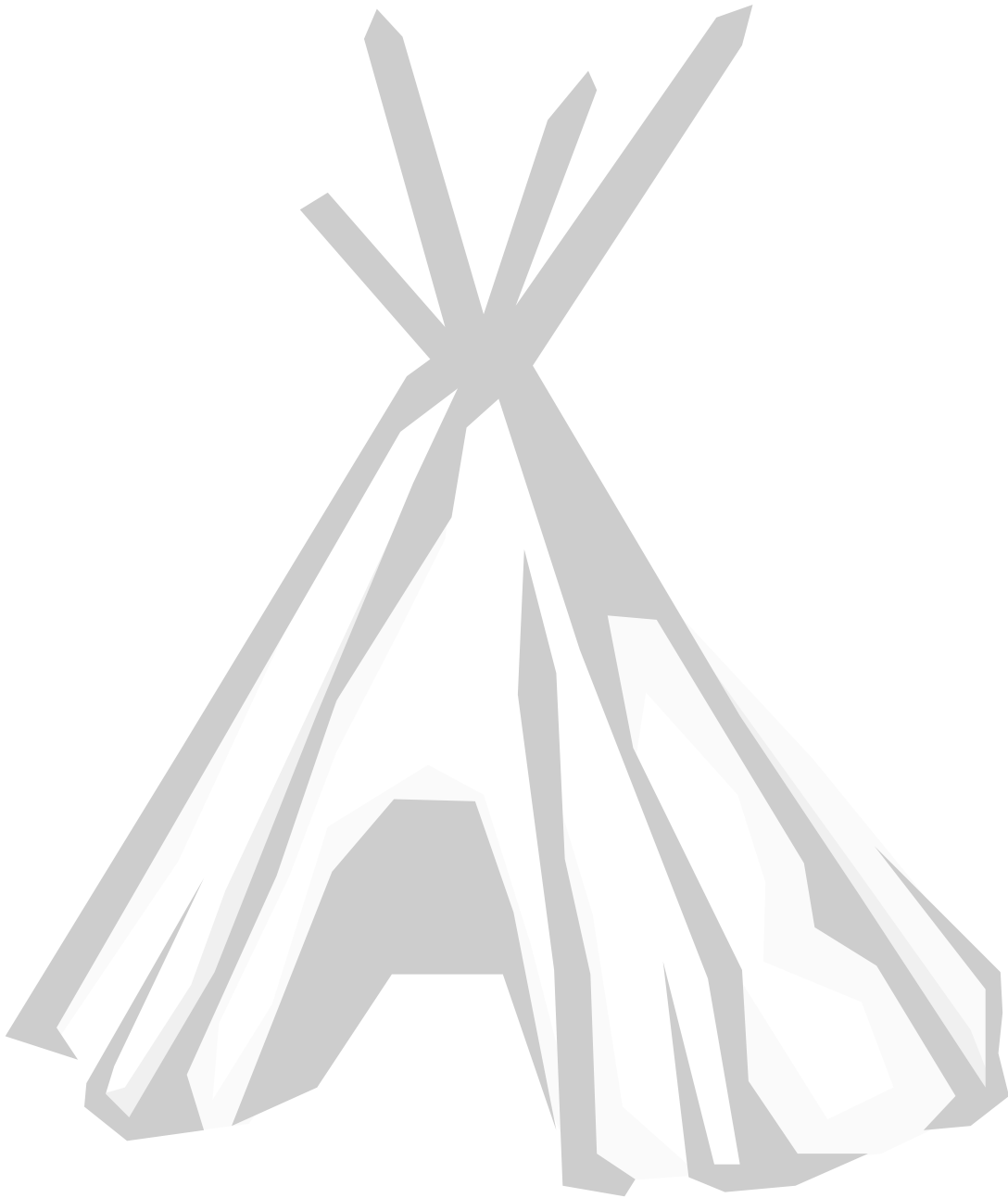
TEEPEE TEACHINGS

(This teaching is given to students by Elder Mary Lee, Resident Elder at Joe Duquette High School, Saskatoon, SK)

The fifteen poles of the teepee represent the following values:

- 1. Obedience:** We learn by listening to traditional stories, by listening and watching our parents or guardians, our fellow students and our teachers. We learn by example what is right and what is wrong.
- 2. Respect:** We must learn to respect and honour our Elders, our fellow students and the strangers who come to visit our communities. We must honour other peoples' rights.
- 3. Humility:** We must learn that we are not better or less than any others in the circle of life. We learn to humble ourselves as we understand our relationship with Creation. We are merely a single strand in the great web of life. We must respect and value all life.
- 4. Happiness:** We must work hard to become the best we can be and to encourage others as well. Our actions will make our ancestors happy in the next world.
- 5. Love:** We must learn to accept one another as we are and accept others who are not in our circle. Love means unconditional kindness to one another.
- 6. Faith:** We must learn to believe and trust others, to believe in a power greater than ourselves.
- 7. Kinship:** We must respect our entire family. Our family is our roots, the roots that give us a sense of belonging so that we can contribute to our community.
- 8. Cleanliness:** We must learn not to inflict harm on others. Clean thoughts come from a clean mind.
- 9. Thankfulness:** We learn to give thanks for all the kind things others do for us and for the Creator's bounty that we are privileged to share with others in the spirit of love.
- 10. Sharing:** We learn to be a productive part of our family by helping and sharing responsibilities.
- 11. Strength:** We must learn to be patient in times of trouble and not to complain but to endure and show understanding. We must accept those difficult times and work to give others strength.
- 12. Good Child Rearing:** Children are gifts from the Creator. They are given to us on loan to care for and to be responsible for their well being. They represent the continuity of our circle of life.

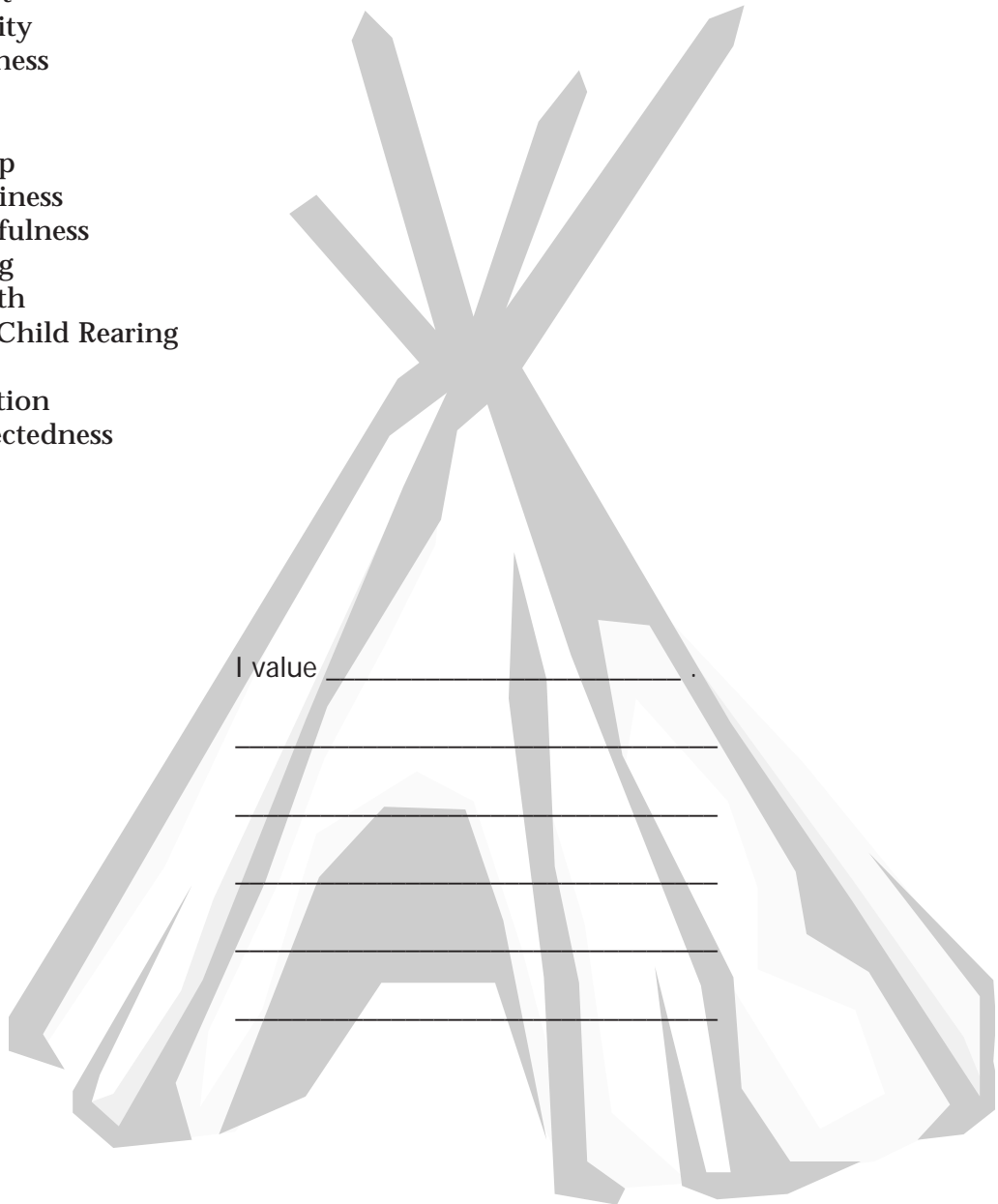
- 13. Hope:** We must maintain hope for ourselves, our family and our community, both materially and spiritually.
- 14. Ultimate Protection:** The ultimate responsibility is to achieve and protect a healthy balanced and caring mind, body and spirit as individuals, family and community of nations.
- 15. Control Flaps:** We are all connected by relationships and we depend on each other. We cannot exist alone.



TEEPEE TEACHINGS

For Cree people, the 15 poles of the teepee represent living a good and healthy life. The process of setting up a teepee reminds the people of the values that make healthy individuals, families and communities.

1. Choose 4 of your most important values.
2. Cut out 4 little teepees to make a little book.
3. Write your chosen value on the teepee along with one sentence that describes how it is important to you, your family or your community.
4. Choose From:
 - Obedience
 - Respect
 - Humility
 - Happiness
 - Love
 - Faith
 - Kinship
 - Cleanliness
 - Thankfulness
 - Sharing
 - Strength
 - Good Child Rearing
 - Hope
 - Protection
 - Connectedness



THE TREATY MEDAL



This is a picture of a replica of a treaty medal. This type of treaty medal was issued by a Treaty Commissioner to commemorate the signing of the Numbered Treaties.

According to the Treaty Commissioner Alexander Morris (1991), “[medals] are given both in the United States and in Canada, in conformity with an ancient custom, and are much prized and cherished by the Chiefs and their Families” (p. 286). They were also given as part of the Canadian Governments’ ongoing attempts to secure the loyalty of the First Nations of the west and to encourage them to adopt “civilized” ways.

By carefully examining the images on this medal and by listening to our Elders, we can learn much about what treaties really mean.

Elder Alma Kytwayhat provides the following information:

- One of the essential elements of *Miyo-wicêhtowin* is the principle of getting along well with others, developing relationships and expanding the circle.
- The medal is a circle that represents a coming together of two nations.
- The circle is sacred because it imitates Creation.
- One person on this medal represents the Crown while the other represents the First Nations. They’re not only shaking hands but holding hands making a promise to each other.
- The hatchet buried on the ground acknowledges treaties are about peace and living together in harmony.
- The symbols of Creation are represented by water, sun and the grass where the teepees stand. Alexander Morris said treaties will last “for as long as the sun shines, the grasses grow and the rivers flow.”
- Many teepees represent many different First Nations.
- Both men are standing on equal ground, each respecting each other.
- The medal is heavy representing a heavy responsibility to each other to fulfill the promises made.

Activity:

1. Brainstorm the meaning of the treaty medal.
2. Colour, cut out and wear the treaty medal on the next page

THE TREATY MEDAL

What does the picture on the treaty medal teach you about what a treaty is?



LIFE ON THE LAND



First Nations Elders say they have been on this land from time immemorial. They say, with all that the Creator gave them, they were and are fortunate peoples, rich in terms of the quality, beauty, and content of the lands given to them. They were spiritually enriched living amidst the great natural endowment of the Creator.

My Grandfather's Campsite

The Elders relate how they were given animals for food and shelter, water to drink and to make things grow, trees for shelter, fuel and ceremonies, plants for medicines, rocks to help make fire and for arrowheads. The First Peoples had everything they needed in the world around them. The Creator gave them all that they needed to survive both spiritually and material (Cardinal and Hildebrandt, 2000, p. 10).

“Growing up on the Red Pheasant Reserve helped me to appreciate nature and also hard work.... I knew how to harness up the team of horses and get them ready to work. I loved horses – riding them and taking care of them.... We harnessed the horses up to a wagon when we were going into the bush to cut some wood. A good team of horses working together could pull a big load of wood” (Sapp, 1996, p. 5)



Cutting Wood

CHANGE

Background Information

For the Plains Cree, life on the land has been a way of life. Life on the land is a culture that has been learned, created and continued to adapt over time. Relationships, ideas, values, tools, laws and forms of communication reflect the culture people live. Membership in any culture determines roles and shapes identity. No culture is static. All cultures change and develop over time to respond to topography, technology and the surrounding environment.

Allen Sapp's art conveys the changes his people experienced...



My Grandfather's Campsite
The Cree people lived and prospered for thousands of years enjoying a buffalo culture.



A Good Harvest
With the signing of the treaties, Cree people in Saskatchewan moved to reserves and developed agricultural skills.



Moving to a Different Place
Today, in the 21st century, there is a demographic shift with many First Nations leaving the reserve to move to urban areas.

BUFFALO CULTURE

When Wes Fineday looked at this picture he said, "Honour was paid to the buffalo in many ways by all tribes. The buffalo was our way of living. It was because of the buffalo that we were protected and fed. That bow and arrow that you see -- it's more than a weapon. It's eye-hand coordination. The wood, stone and feathers on the shaft would have had a ceremony to awaken their spirits to bring the element of spirituality to the hunt. Spirituality was integral to everything. It was involved everywhere. We still have many dances, songs and ceremonies that honour the buffalo."



Great Grandfathers Buffalo

How did First Nations use the buffalo?*

<p>Hide/Buckskin</p> <ul style="list-style-type: none"> • Teepee covers • Cradles • Bedding • Clothing: winter, robes, shirts, leggings, belts, moccasins • Quivers • Lance covers • Pouches • Pipe bags • Gun cases <p>Bones</p> <ul style="list-style-type: none"> • Tools (awls, hoes and knives) • Runners for a sled <p>Sinews/Tendons</p> <ul style="list-style-type: none"> • Sewing 	<p>Hair</p> <ul style="list-style-type: none"> • Saddle pad filler • Pillows • Rope • Ornaments • Halters • Headdresses <p>Tail</p> <ul style="list-style-type: none"> • Ceremonial Object • Decorations • Whips <p>Hoofs / Feet / Claws</p> <ul style="list-style-type: none"> • Glue • Rattles or bells <p>Horns</p> <ul style="list-style-type: none"> • Cups • Spoons or ladles 	<p>Meat</p> <ul style="list-style-type: none"> • Every part of the meat was eaten immediately, dried for winter consumption, or converted to pemmican for later use. <p>Stomach</p> <ul style="list-style-type: none"> • Cooking pot <p>Brain</p> <ul style="list-style-type: none"> • Tanning the hide 	<p>Rawhide</p> <ul style="list-style-type: none"> • Containers • Drums • Shields • Moccasin soles • Rattles • Ropes • Belts • Saddles • Knife cases • Stirrups • Ornaments • Headdress • Buckets <p>Skull</p> <ul style="list-style-type: none"> • Sacred ceremonial altar
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* Information used with permission from Allen Sapp Gallery, City of North Battleford

ANIMAL FRIENDS

Allen Sapp's paintings portray a connectedness with animals. With a dependency on animals for labour and companionship, a relationship with animals was a necessity. The following images portray the love, respect and admiration Sapp remembers.

Image	Use words/phrases to convey the relationship that exists between the people and the animals in each image
 <p data-bbox="380 863 672 894"><i>Four People on a Sleigh</i></p>	<ul data-bbox="805 552 1390 783" style="list-style-type: none"> • Horses have always been one of the greatest helpers for people who live on the land. • Horses need daily care and attention. • Horses are strong, dependable and friendly creatures. • Horses can be trained to do a variety of jobs.
 <p data-bbox="375 1247 691 1278"><i>Getting the Cows a Drink</i></p>	<ul data-bbox="805 932 1422 1257" style="list-style-type: none"> • With the signing of treaties, an agricultural way of life was necessary. People on reserves learned how to care for a domesticated herd of cattle. • Like any animal, cows need daily care and attention: food and water. • In the winter you have to make sure there's fresh water and that the water hasn't frozen. • Cows can paw the ground to remove the snow to reach the grass, but that isn't enough, so hay is needed.
 <p data-bbox="342 1631 711 1663"><i>That's His Dog Following Him</i></p>	<ul data-bbox="805 1316 1373 1614" style="list-style-type: none"> • Dogs serve people in different ways, as pets, as working partner and as protector or guide. • Dogs quickly develop strong emotional bonds to their master, more so than any other domesticated animal. • Dog owners appreciate the unconditional companionship their dog gives them – that happy wagging tail.

Activity:

Ask students to view the large laminated images that match these images. Using the chart above, discuss the relationship/purpose/need for animals that are portrayed in the images. Ask students to reflect on their own lives and the relationships they've had with animals and to make connections with Sapp's ideas.

ANIMAL FRIENDS

Match the pictures in this handout to color pictures you get from your teacher.

This picture tells me.... about Allen Sapp's feelings about animals	Allen Sapp's Art	I can make connections with this picture. I too have feelings about my animal friends....
	 <p><i>Chasing a Coyote</i></p>	
	 <p><i>That's His Dog Following Him</i></p>	
	 <p><i>Got a Prairie Chicken</i></p>	
	 <p><i>Looking for Rabbits</i></p>	

HONOURING THE HORSES

(By Lyle Trottier)

Horses have always been one of the greatest helpers and friends to Indian people. We always make sure to give them the care and attention they need. We have a responsibility to care for our friends because we're the master of all animals.

Did you know that if a horse dies, the horse hide can be used to make a drum? That's a way to honour the horse because the drum is a sacred object.

At the horse dance ceremony we pay respect to horses and it's here that we thank them for the help they've given us for that year. We honour the horses in the summer. It's a ceremony that's separate from the pow wow. Usually each reserve will have their own ceremony, but sometimes more than one reserve will participate.

My grandpa did that ceremony at Onion Lake and I was there as a little boy many times. All the horses are invited and they are brought to the ceremony by their masters. Each master is given a gift and in turn the master gives a gift to the Elders who perform the ceremony. The master honours his horses and in turn the horses get a gift. It could be a gift from anyone. Sometimes a horse is given a blanket.

Every summer we have this ceremony. We sing songs there and when we sing, sometimes those horses just look at us, but some of them may dance a bit too, some catch on.

I know other reserves may do it differently, but that's how Onion Lake does the horse dance ceremony.

Activity:

Write a Formula Poem (Tompkins, 2000, pp. 326 – 328)

1. Provide "formulas" for students.
2. Students view pictures of horses.
3. Together with students brainstorm lists of emotion words, verbs, adjectives etc.
4. Honour horses with pictures and poems by making a creative bulletin board.

Formulas:

"I Wish..." Poem

I wish I had a horse.
I wish I could ride far away.
I wish I could run as fast as...
I wish my horse was pock dotted.
I wish I had a friend who was...

Five-Sense Poems

Horses smell like...
Horses look like...
Horses sound like...
Horses feel like...
Horses taste like

"If I Were..." Poem

If I were a horse
I would...
And I would...
I would...
I would never...

PIONEERS OF SASKATCHEWAN

The first settlers to Saskatchewan, people from various European countries, enjoyed the bounty and benefit of moving to this prosperous territory called Saskatchewan. Just as Allen Sapp has portrayed the Cree people being dependent upon the land, living close to nature and to family, so did the pioneers. The following suggestions for activities are intended to give students an opportunity to see comparisons between the messages in Sapp's art to that of the pioneers' experiences.

1. Portraits and Photos

Sapp's art honours the memories of the people he loved. Portraits and photos of loved ones were cherished items that early Euro-Canadians brought with them from their homelands. Have students do an inventory of the important pictures that their families treasure. They may want to share some of their families' old photos and tell the stories that keep those memories.

2. Ethnic Celebration

Often when people discuss cultural differences, we tend to focus on food. Most people have some idea about their cultural foods and how some selections may be symbolic of identity or worldview. Create a cookbook with your class that celebrates ethnicity of all peoples. For example, bannock, Vietnamese roles, Welsh cakes, etc.

3. Family Heirlooms

Tell students to pretend they are going on a journey, a life-altering journey that will forever change their way of life. They may never come back to the way they are right now. Encourage students to imagine how change affects people. For First Nations people a life-altering change came when people were moved and often confined to reserves and learning to survive by agricultural means. For pioneers, their journey from Europe to Saskatchewan was often complete change.

Ask students: If you were to travel to another planet, what would you take with you? What do you have now that is of great significance, something that you would want your children to have?

Fine china, a musical instrument and small pieces of furniture were popular items considered family heirlooms.

A TREMENDOUS WORK ETHIC

Imagine a life without the conveniences we have today. Can you just imagine... our ancestors survived without pre-packaged food, cell phones, TVs, computers, SUVs, lawn mowers and even remote controls?

View laminated pictures to find answers to the following questions:

Questions	Titles of Pictures that Gave me Clues	My Answers
Where will I get food if there's no local grocery store?		
What will I do for entertainment without video games, theaters or TV?		
How will I get messages to friends and families when I have no phone or e-mail?		
How will I stay warm when we don't have a furnace?		
How can we build a fence when there's no Home Depot?		

TREATIES

“The treaties cannot be understood in isolation. Non-Aboriginal understanding of treaties and the treaty process is shaped by its colonial history. The First Nations’ perspective must be understood in the context of their worldviews.... [I]n their view, those who seek to understand Indian treaties must become aware of the significance of First Nations spiritual traditions, beliefs, and ceremonies underlying the treaty-making process” (Cardinal and Hildebrandt, 2000, p. 1).



Receiving Treaty Money

“Saskatchewan Treaty Elders recounted the words passed down to them and spoke of understanding that the yearly coming-together on Treaty Days was intentionally designed for the parties to Treaty to discuss matters of mutual concern. Year after year, members of many Treaty First Nations often travel great distances to be present for the time honoured tradition of Treaty annuity payment because it is an opportunity to meet with the Crown’s representatives to renew the treaty and reaffirm the continuing nature of the treaty relationship. The Royal Commission on Aboriginal Peoples, similarly noted in its report that the yearly payment of annuities in many treaty areas ‘...is regarded as a formal opportunity to discuss and renew the relationship each year.’”(Quoted in Office of the Treaty Commissioner, 1998, p. 52)

...

“For Canada, as well as for First Nations, annuities and the annual coming together for their payment are an important and respected affirmation of the relationship between Canada and Treaty First Nations.” (Quoted in Office of the Treaty Commissioner, 1998, p. 52)

DIVERSE FIRST NATIONS OF SASKATCHEWAN

Please see *Teaching Treaties in the Classroom* for a complete resource guide to this topic. Central to understanding Allen Sapp as a First Nations person, is knowledge about treaties.

Treaties of Saskatchewan

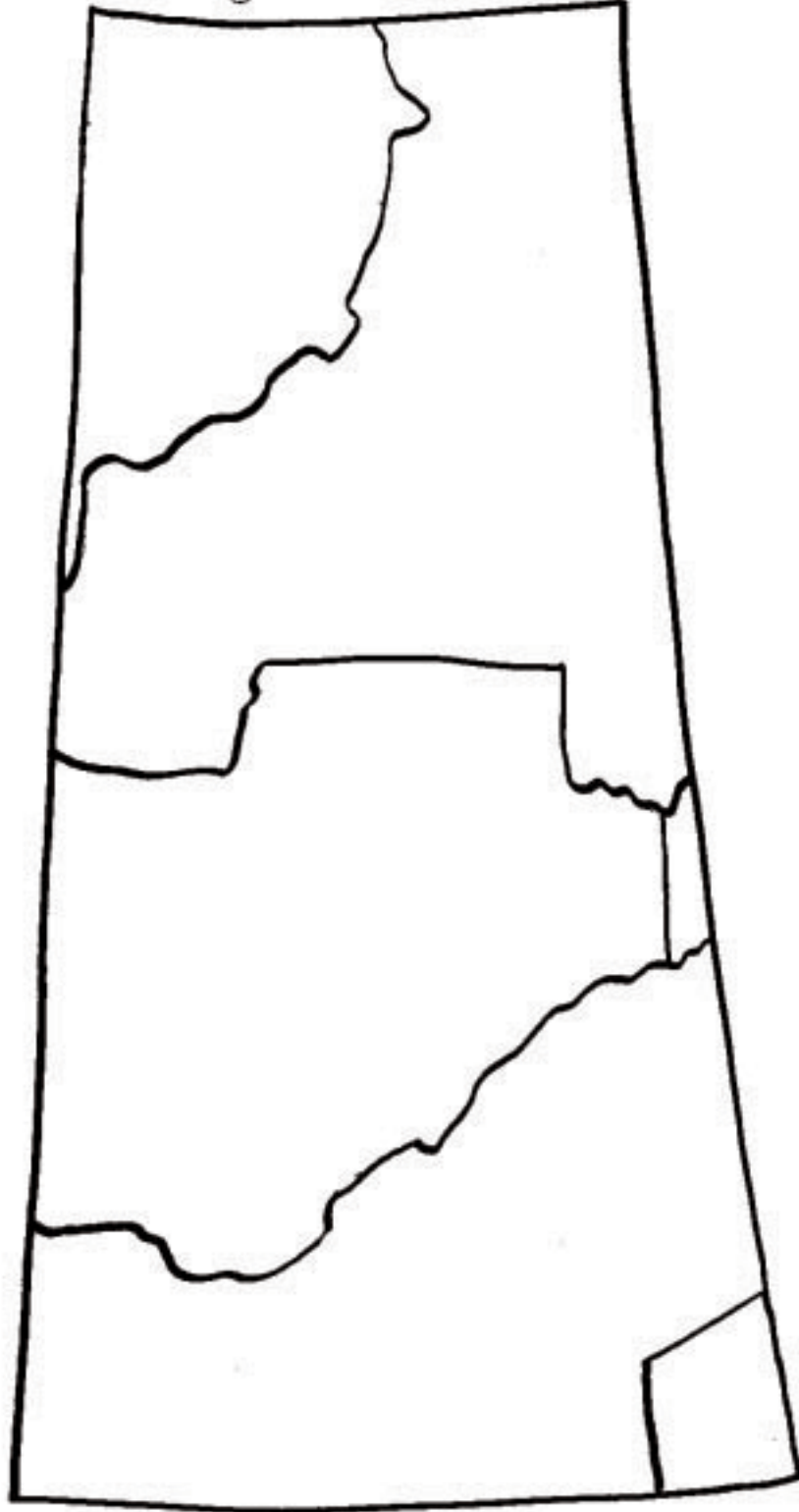
Post the “Treaty Boundaries, Location of First Nations and Treaty Sites of Saskatchewan” map in your classroom. This can be found in the “Attachments” section. Provide students with their own black and white copy that they can shade in (see next page), and ask them to answer the following questions:

1. How many treaties are in Saskatchewan?
2. How many First Nations are in Saskatchewan?
3. What treaty territory is Saskatoon located in? Regina? etc..
4. If you live in Saskatchewan, what First Nation is nearest your home? Define your relationship with that community.

Answers

1. There are 5 treaties covering Saskatchewan. The Numbered Treaties are those negotiated after confederation. Prairie Treaties 4, 5 and 6 were negotiated in 1874, 1875 and 1876 respectfully. Northern Treaties 8 and 10, were negotiated in 1899 and 1906. For further information, see the “Statement of Treaty Issues: Executive Summary” which is located at the end of this guide.
2. There are 74 First Nations in Saskatchewan recognized by the Federation of Saskatchewan Indian Nations and 72 recognized by the Canadian government.
3. Saskatoon is in Treaty 6 territory and Regina is in Treaty 4 territory.
4. Answers will vary.

Saskatchewan Treaty Boundaries



MAKING MEANING FROM A MAP

Activity 1:

1. Brainstorm a list of different kinds of information that can be learned from maps. These may include:
 - directions,
 - distances,
 - place names, and
 - geographical landmarks (e.g., rivers, sacred places, lakes or hills).
2. Pass out a variety of maps and have students locate their own communities, locate Allen Sapp's community, locate the nearest reserve, and locate one favourite place they've visited. Their maps do not necessarily have to be the same.
3. Share information within small or large group.

Activity 2:

1. Using the essay "Allen Sapp: His Story", identify the different places that embraced his art. "Allen's contribution... began to expand far beyond the bounds of the Red Pheasant Reserve or the City of North Battleford."
 - Red Pheasant Reserve
 - North Battleford, SK
 - Saskatoon, SK
 - London, England
 - New York, NY
 - Los Angeles, CA
 - Ottawa, ON
2. Using a map of the world, trace the journey of Allen Sapp's successes.

Activity 3:

1. Provide students with large paper, markers, crayons or paints.
2. Ask students to reflect upon their community / communities.
3. Ask students to draw a map that illustrates the places that influenced their life. Examples may include the school, church, barn, shopping mall, lake, river, relative's home or any type of special place.
4. Encourage students to think of their map as one that tells a story about lived experiences.
5. Encourage students to use descriptive vocabulary to define how they perceive their chosen places and why that place is important.
6. Provide opportunities for students to tell their stories to each other.
7. Develop the concept of "sense of place" (see Glossary).

TREATIES OF SASKATCHEWAN: TREATY FACTS AND MISCONCEPTIONS ANSWER KEY

Statements

- 1. Fact:** Treaties were centred on a land sharing agreement between Nations.

The nature of the treaty relationship is centred on a land sharing agreement between nations. First Nations people agreed to allow settlement and immigration into the west in exchange for benefits under treaty, including land set aside as reserves, annuities, education and health benefits. Ownership of the land is a contentious issue. First Nations claim that they allowed use of the land to the depth of a plow, while the governments of Canada and Saskatchewan claim that the land was surrendered along with the rights to minerals and other resources.

[Misconception: Treaties were simple land transactions.]

- 2. Fact:** Treaties will endure into the future.

The text of the treaties and tradition in the treaty negotiations describe the treaty relationship as a lasting relationship to benefit First Nations and all other Canadians for as long as the sun shines, the grass grows and the rivers flow. Articles of the treaties, like yearly annuities and treaty gatherings, emphasize the fact that treaties will endure into the future.

[Misconception: Treaties have no relevance today; they are part of the past.]

- 3. Fact:** Treaties benefit all Canadians.

It takes at least two nations to make a treaty, and the treaties within Saskatchewan contain benefits for both First Nations and Canadian settlers. First Nations received annuities, reserve land, education and health benefits, as well as farming assistance. Settlers received access to farmland, security, and the peace and good will of First Nations.

[Misconception: Treaties only benefit First Nations.]

- 4. Fact:** When analyzing treaties, both written and oral histories must be taken into account.

When analyzing treaties, both written and oral histories must be taken into account. This provides for a balanced perspective on the views of treaty; in fact written and oral histories are often very similar. Recent court decisions, including the *Delgamuukw* case and the *Marshall* case, have set precedents that support oral histories, and include the written documents when analyzing treaty benefits.

[Misconception: The written text of treaty is all that a person needs to understand it.]

- 5. Fact:** First Nations leaders were formidable negotiators and understood treaty rights and benefits.

First Nation leaders were formidable negotiators and understood treaty rights and benefits. However, First Nations understanding of treaty is based upon the entire negotiations and is not limited to the treaty text. Some of the discussions during the treaty negotiations have been incorporated into federal policies and legislation.

[Misconception: First Nations peoples did not understand treaties, or were tricked into them.]

TREATIES IN SASKATCHEWAN: TREATY MEDALS, FLAGS AND SUITS

(Adapted from Morrison, J., 2000, pp. 41–64).

Treaty Medals

- Both the French and English distributed medals, and their goal was to encourage or reward loyalty.
- The Hudson's Bay Company also had a longstanding practice of giving out medals to encourage loyalty to their interests, and gave them out as far back as 1770.
- Treaty Commissioners issued medals to chiefs to commemorate the signing of the Numbered Treaties and to signify the position of the chiefs.
- According to Treaty Commissioner Alexander Morris (1991), [medals] are given both in the United States and in Canada, in conformity with an ancient custom, and are much prized and cherished by the Chiefs and their Families" (p. 286). They were also given as part of the Canadian Government's ongoing attempts to secure the loyalty of the First Nations of the west and to encourage them to adopt "civilized" ways.
- One side of the treaty medal had an image of a First Nations person shaking hands with an officer in civil uniform. The prairie landscape is in the background and a partially buried tomahawk is in the foreground. The other side of the medal has an image of Queen Victoria.
- There is no documentary evidence to suggest that the Government of Canada looked upon treaty medals as more than one-time gifts. The treaty texts refer to them as being given "in recognition of the closing of the treaty" or "after the signing of the treaty." None of the treaties suggest future or ongoing gifts of medals though most of them do specifically mention ongoing entitlements such as annuities and triennial clothing.
- Treaty 10 medals are unique since it is the only treaty area where silver medals were given to chiefs and bronze medals to headmen. In fact, Treaty 10 was the first of the treaties that included the awarding of medals to headmen.

Flags

The Europeans used flags for ceremonial purposes.

- Both the Hudson's Bay Company and the North West Company presented flags to the First Nations.
- In most of the Numbered Treaties the presentation of medals to chiefs was accompanied by the gift of a flag. These gifts were intended to illustrate the importance of the chiefs and at the same time encourage them to be loyal to the Crown. The Crown used flags for patriotism and saw the use of their flags as a sign of loyalty to Canada and Britain.
- The chiefs and headmen were presented with a "Union Jack" flag to show them they were under the protection of the Crown and that they must obey all laws.

- The Crown also gave flags to chiefs who had not signed treaty, since the use of flags was seen as a sign of loyalty.
- Flags were also given at the signing of treaty adhesions.

Treaty Suits

- Treaty suits are an important symbol of the relationship between the Crown and First Nations.
- After the treaty negotiations, treaty suits were issued to chiefs and headmen to indicate that they were officers of the Crown.
- During the Treaty 6 talks in 1876, Lieutenant-Governor Alexander Morris explained the reasons for the presentation of suits to Chiefs and Councilors:

“I have said a Chief is to be respected: I wear a uniform because I am an officer of the Queen. So we give to Chiefs and Councilors a good and suitable uniform indicating their office, to wear on these and other great days.”

- Chiefs and headmen received a jacket and pants, 1 shirt, 1 black felt hat, 1 black scarf, a pair of wool socks, a pair of boots and a belt. This suit of clothing has been issued once every three years.
- The issuing of suits is a treaty obligation. Today, the department of Indian Affairs issues a cheque (currently \$250) to chiefs every three years to fulfill the treaty obligation.

Each of the Numbered Treaties within the present-day boundaries of Saskatchewan has clauses dealing with suits, medals and flags, as illustrated below:

“In view of the satisfaction with which the Queen views the ready response which Her Majesty’s Indian subjects have accorded to the invitation of Her said Commissioners to meet them on this occasion, ...She hereby, through Her Commissioners, makes the Indians of the bands here represented a present, for each Chief...a coat and a Queen’s silver medal;...and each Chief shall receive hereafter, in recognition of the closing of the treaty, a suitable flag.”

(Taken from: Treaty No. 4 Between Her Majesty the Queen and the Cree and Saulteaux Tribes at Qu’Appelle and Fort Ellice, concluded on the fifteenth day of September, 1874)

TREATIES IN SASKATCHEWAN: TREATY MEDALS, FLAGS AND SUITS ACTIVITIES

Activity: Treaty Medal Symbolism

Provide students with an image of the treaty medal (see page 58). Ask them to examine the medal to identify the symbolism. This activity is designed to reinforce the writing process. Encourage them to make meaning of the following:

- The symbols of creation (as long as the sun shines, the rivers flow and the grass grows) represent that treaty is forever. Creation symbols represent the sacredness of treaty and the presence of the Creator as witness.
- Two representatives from two nations are symbolized by the Treaty Commissioner who represents the British Crown and the Indian Chief who represents his First Nation. Both came together in good faith. The medal demonstrates that they are of the same stature standing on even ground.
- Both men wear customary suits that represent their “office” or their official position within their communities. The men's poise demonstrates respect, honour and dignity.
- The “buried hatchet” represents the promise of peace.

Activity: Flag Symbolism

The Union Jack was the flag presented at treaty negotiation time. The presentation of the flag was meant to represent loyalty and honour to the Crown. The late Elder Joe Stick from Onion Lake First Nation described the significance of the Union Jack:

We should have a lot of respect for the Union Jack... That is the flag that was signed with our sacred stem, our pipe, [for] as long as the sun shines, grass grows, and rivers flow, that was what was promised us... They wrote the “x” on behalf of the pipe, the pipe was there to look after them, the pipe was sacred to the Queen when she signed, her representatives, signed the treaty. Let’s respect the other side. Let’s respect the treaty... Let’s respect each other.

(Quoted in Office of the Treaty Commissioner, 1998, p. 75)

Have students draw the Canadian flag and explain the symbolism of it. Direct them to the Canadian Heritage website at www.pch.gc.ca/progs/epsc-ccsp/sc-cs/df1_e.cfm for information on the symbolism of the Canadian flag. Share the information that is given by Elder Alma Kytwayhat about the teachings we get from leaves (see page 59).

Activity: Treaty Suit Symbolism

Just as a treaty suit represents relationship and pride (see pages 55 and 60), so do team uniforms. Youth who participate in school or community sports wear team uniforms to demonstrate their relationship to each other and their team spirit.

Have students research a school logo. This logo may be one that they presently have, or they may like to design a new one. Usually school mascots or team logos are chosen for a reason. Some sports logos have come under scrutiny. You may like to have them look at sport symbols like Atlanta Braves, Cleveland Indians or Chicago Black Hawks and how these stereotype First Nations people. Encourage students to look critically at these logos (see website: *When the Symbol of School Pride Becomes a Symbol of Shame* www.electriceggplant.com/theinsite/gallery/write/mascots_text.html).

TREATY MEDAL

Instructions:

- Carefully view the treaty medal.
- Make a list of symbols that are present on the medal.
- Interpret what you think the meaning of each symbol is.
- Share your ideas with others.
- Write a short descriptive essay that tells the significance of the treaty medal.



FLAG SYMBOLISM

Inside Dance Hall at Stoney Reserve

The late Elder Joe Stick from Onion Lake First Nation described the significance of the Union Jack this way:

We should have a lot of respect for the Union Jack... That is the flag that was signed with our sacred stem, our pipe, [for] as long as the sun shines, grass grows, and rivers flow, that was what was promised us...

They wrote the "x" on behalf of the pipe, the pipe was there to look after them, the pipe was sacred to the Queen when she signed, her representatives, signed the treaty. Let's respect the other side. Let's respect the treaty... Let's respect each other.

(Quoted in Office of the Treaty Commissioner, 1998, p. 75)



Inside Dance Hall at Stoney Reserve

The Canadian Flag

Elder Alma Kytwayhat from Makwa Sahgaiehcan First Nation explained the significance of the leaf this way:

The leaf is a living thing and therefore is something to be honoured. A leaf has two sides and if you look closely you can see the little veins. Each side of the leaf is like the two sides to a person. We can choose to be kind and follow that path or we can flip to the other side and choose the not-so-good path. Those little veins are like little roads with a direction to take. If you cut that vein in the leaf it's the same as cutting a human vein, we both bleed. In this way, a leaf can represent all people, all nations.



TREATY SUITS



Chief Thunderchild is proudly wearing his treaty suit and treaty medal in this circa 1876 picture. His suit is designed after European fashion and the beaver felt hat that he holds represents an important trade relationship between the First Nations and non First Nations.

Can you think of another Canadian symbol that is represented by a suit?

If you said the Royal Canadian Mounted Police suit (or tunic), you're right. Allen Sapp's picture demonstrates how important the issue of the annual treaty money is:



Chief Thunderchild, ca. 1920.
Courtesy of the Saskatchewan Archives Board, R-A17725

Receiving Treaty Money

Describe a Suit That is Important to You

Do you play a sport? Do you belong to a club or organization? If so, do you have a special logo or style that represents something special about your group?

On a separate page, draw your logo and explain what it represents.

THE ROLE OF FIRST NATIONS WOMEN IN TREATY NEGOTIATION

(The following content is based on interviews conducted at the Office of the Treaty Commissioner, November 2001).

"Women are sacred, just like Mother Earth is sacred."

Elder Jimmy Myo

"As a result of their inner strength, power and sacredness that women hold, it is only natural to realize that women were just as involved in the treaty negotiations as the leaders."

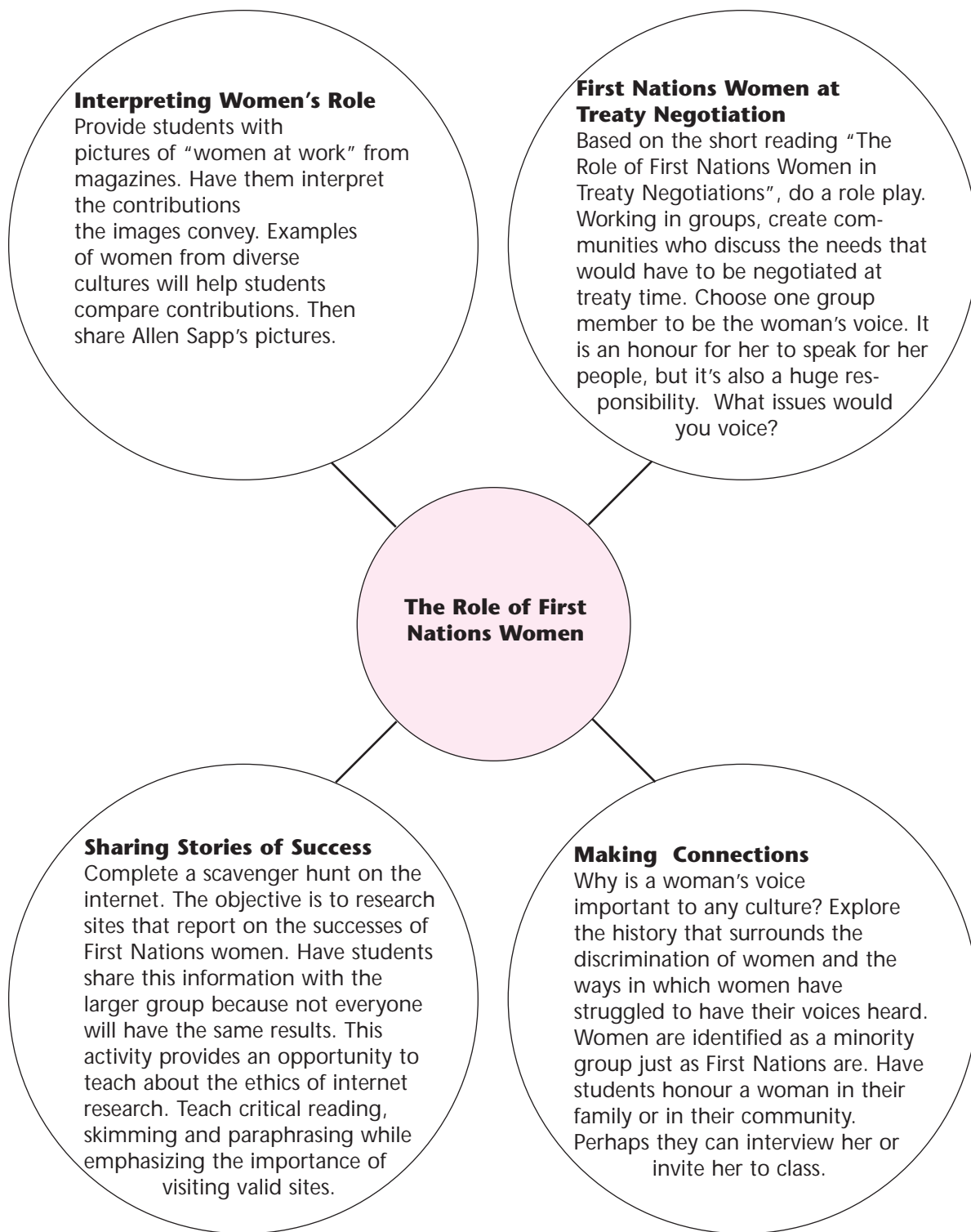
Elder Alma Kytwayhat

It is important for all people to understand the vital role First Nations women played during the time of treaty negotiations and signing, since this information is generally not included or noticed by historians. There is very limited written information on this subject, describing the role First Nations women played in negotiations. First Nations Elders are the carriers of First Nations history. Therefore, the Office of the Treaty Commissioner looked to Elders Jimmy Myo (Moosomin First Nation) and Alma Kytwayhat (Makwa Sahgaiehcan First Nation) to provide the information on the role of First Nations women in treaty negotiations.

To understand the role of First Nations women in treaty negotiations, one has to understand that the chiefs and their spokesmen represented their entire Nations. A Nation is composed of all its members: Elders, children, men and women. The opinions of all people were heard and taken into account. Elder Jimmy Myo told us, "That is why only a few people were selected to speak for the group."

Elder Alma Kytwayhat said, "It was just as much the women's responsibility to be involved in the treaty negotiations as were the men." Jimmy Myo's grandmother Askiy Iskwêw (Woman of the Land) was present at the Treaty Six negotiations. He learned a lot about the involvement of women from her. He says, "Women were always involved; they were never denied on anything." He explains that the interpreters spoke to the women prior to the treaty negotiations about what they felt was important for inclusion in treaties. The women met more than once in the evenings to discuss the things they needed and would relay to the interpreters and their spokespeople as the women were allowed to speak. The men and women also met together to make sure that what they had previously voiced and agreed upon was included in the treaty. Consequently, it is evident that men and women "had already finished and made their decisions on what they were willing to negotiate for before the actual treaty negotiations occurred."

ACTIVITIES FOR THE ROLE OF FIRST NATIONS WOMEN



THE ROLE OF CREE WOMEN

The Role of First Nations Women

Key cultural components resonate when one views Allen Sapp's art. A richness of Sapp's heritage is illustrated through images of a strong work ethic and the memories of the people who taught him a beautiful way of life. Women's images reoccur throughout this collection and they tell of the significant role women have in a First Nations society. Activities for understanding the role of women include interpreting Allen Sapp's art and examining women's contributions to treaty negotiation. These activities demonstrate the political, intellectual, emotional and spiritual strength of First Nations women.

Example Images of Cree Women



Late for the Meeting

The title for this image clearly shows that women were far more than housekeepers or cooks. A woman's presence at a meeting indicates the political value of her voice. Her ideas, opinions, intelligence and mere presence is something to be respected.



Baby was Crying

A mother's emotional connection to her infant is evident in this image. Today we have numerous devices to help comfort babies, but this picture is a beautifully simple portrayal of comfort, peace and the loveliness of quiet time.







Baking Bannock

A woman's dedication to her family's wellbeing is shown in her work to make food. Her closeness to the land, her work with her hands and her concentration of a job well done paint a picture of spiritual strength.

CONTRIBUTIONS OF CREE WOMEN AS ILLUSTRATED BY ALLEN SAPP

Match the pictures below with colored images you get from your teacher.

Allen Sapp's Art	Interpret the contributions of Cree Women
 <p data-bbox="423 720 678 751"><i>Late for the Meeting</i></p>	
 <p data-bbox="448 1102 656 1134"><i>Baby was Crying</i></p>	
 <p data-bbox="451 1482 651 1514"><i>Baking Bannock</i></p>	
 <p data-bbox="448 1862 656 1894"><i>Fixing the House</i></p>	

THE ROLE OF FIRST NATIONS WOMEN

Activity: Internet Scavenger Hunt

Sample Valid Sites to Visit

Site Title	Site Address
Aboriginal Women: Meeting the Challenges	http://www.ainc.inac.gc.ca/ch/wmn/index_e.html
A Celebration of First Nations Writers	http://digital.library.upenn.edu/women/_generate/FIRST%20NATIONS.html
First Nations Women as Keepers of the Culture	http://www.sifc.edu/Indian%20Studies/IndigenousThought/fall99/Keepers.html
Like Eagles	http://www.sicc.sk.ca/saskindian/a94sep15.htm

Scavenger Hunt Instructions:

- a) Read each task below and then search appropriate sites to locate a response.
- b) Share Success Stories with your group.

Scavenger Hunt Tasks:

1. Find and describe some interesting fact about a First Nations woman who has made contributions to science.
2. Find and be able to express something interesting about a First Nations woman who is a performer of the fine arts.
3. Find a First Nations woman who is a writer. Be able to tell what she has written and be able to give a recommendation about her writing.
4. Find a First Nations woman who is located near your community. Be able to report to your group where she is from and what she has contributed to her community.

A SYMBOL OF THE TREATY RELATIONSHIP



Elder Alma Kytwayhat from Makwa Sahgaiehcan First Nation explained the significance of the maple leaf this way:

The leaf is a living thing and therefore is something to be honoured. A leaf has two sides and if you look closely you can see the little veins. Each side of the leaf is like the two sides to a person. We can choose to be kind and follow that path or we can flip to the other side and choose the not-so-good path. Those little veins are like little roads with a direction to take. If you cut that vein in the leaf it's the same as cutting a human vein, we both bleed. In this way, a leaf can represent all people, all nations. It is the same way as the feather.

MEMORIES OF THE RICHNESS OF THE "OLD WAYS"



Inside My Home a Long Time Ago

"Our home, on the Red Pheasant Reserve near North Battleford, Saskatchewan, was not very big – there was a wood stove in the kitchen, a table and chairs, and then the place where we slept. Sometimes we would lie in bed and listen to our father play and sing, the drums and his voice lulling us to sleep. Sometimes he would sing in the morning; these songs were usually thanks to Manito for the many good things he had given us. We would all sit around the table, and I can remember my mother being there, but not too much since she died when I was very young.... I was lucky: I was born into a loving family, whose roots gave me a strong sense of identity" (Sapp, 1996, pp. 1 and 4).

"I like to ask my young friends to listen to the voices of our elders. Many stories have been passed on from generation to generation. Our fathers and mothers would pass on what they knew about our culture, our heritage. We had great respect for them, as we did for our elders. It touches my heart when I hear the elders pray or talk about the old days. This was the Cree way – stories would be passed on from one generation to the next. There was no written Cree language until recently so everything had to be passed on by word of mouth, person to person" (Sapp, 1996, p. 24).

MEMORIES: CREATIVE WRITING AND ORAL STORYTELLING

Give the students the handout on page 67 so that they get a small glimpse of the importance of story telling and oral history to First Nations. Tell students that oral history and oral traditions, in First Nations societies, are much more than storytelling. Explain that strict protocols must be followed (see “Key Concepts of First Nations Oral Tradition” in the attachment section). Follow up with these activities.

Activity 1: Story Blanket

Collect a variety of objects that are wrapped in a blanket. Have students sit in a circle and take turns choosing an object that reminds them of a story. Take turns telling stories.

Activity 2: A Picture is Worth a Million Words

Together with students view an Allen Sapp painting. Brainstorm ideas about what memories the images conjure. Write the first two sentences and ask students to individually write the end of the story.

Activity 3: Story Strips

Cut strips of 3 different colors of paper. Each color represents a different element of a family memory: character, setting and plot. Students write their stories then put all story strips into a hat. Students pick each other's strips and make a story based on the elements they chose. Students compare fabricated stories to the true story.

Activity 4: Story Chain

Put students in small groups giving them pictures to use as prompts for making a story. The first student writes a sentence then passes it to the next student. Go around 3 - 4 times until the story is complete. Share stories with large group.

Once again, remind the students that oral history and oral traditions are much different than the storytelling activities they have completed. Summarize a few of the “Key Concepts of First Nations Oral Tradition”.

CULTURAL SYMBOLS

Teacher Background Information

Every culture transmits knowledge in a variety of ways, and every culture uses its own techniques to teach core values and beliefs central to a particular worldview. For First Nations, Elders are important teachers who are keepers of memories and knowledge.

Cultural symbols exist around the world. People adopt symbols for a variety of reasons, and perceptions of the same symbol will depend on individual/collective intellectual or emotional associations.

For First Nations people, their culture is rich with symbols that include:

- Animals (e.g., eagle that teaches balance and vision)
- Elements of the natural world (e.g., fire that teaches relationship)
- Objects from an event in history (e.g., ghost dance shirt that teaches the importance of tradition and unity)
- Objects that are present in contemporary society (e.g., drum that represents the heart beat and wellbeing of a Nation)
- A hero's name (e.g., Poundmaker who teaches tradition and change can exist together)
- A sacred place name (e.g., Wanuskewin represents a peaceful way of life, reflection and ceremony)
- Technology or development that has brought success (casino represents economic growth)
- Ceremony (e.g., sweat lodge represents rebirth, forgiveness and renewal)
- Colors (e.g., blue represents the healing power of water)
- Food (e.g., wild meat is representative of a commitment and love for a traditional lifestyle and the bounty of mother earth)

Allen Sapp's art simply, yet eloquently, honours Cree cultural symbols. Without stereotypical or superficial representation of key symbols, Sapp shares images of cultural symbols that have traditional and contemporary significance.

CULTURAL SYMBOLS



At the Powwow

A pow wow is a celebration of culture that comprises music, dance and community togetherness. Participants pay tribute to the survival of a rich culture, the current commitment to wellness, and the prosperous future of a new generation.

Classroom Activity:

- Attend a powwow in your local area.
- Check a website for listings; search for “pow wows in Canada”.



Picking Roots

Hunting, gathering, fishing and trapping are the ways of traditional sustenance. Here, gathering roots is the responsibility of the women who hold knowledge of which plants have healing powers, which plants are used for ceremonial purposes and which plants are harvested for eating. Plants have sacred significance.

Classroom Activity:

- Communicate with a local Elder who will help you plan a gathering outing with him/her.
- Invite an Elder to your school or class to teach you about sweetgrass and smudging.
- When contacting an Elder for assistance or sharing of knowledge, make sure you know about proper Elder protocol.



Baking Bannock

Bannock is one of those foods that hold historical significance from the fur trade era. It was a time when First Nations clearly demonstrated economic and political power working together with non-First Nations. Making bannock is known to be borrowed from Scottish fur traders, and it has subsisted as a Cree staple food. It's simple to make and can have many variations.

Classroom Activity:




- Make bannock as a class.
- Combine it with different cultural foods of the Cree. For example, you might want to try buffalo stew or wild berries.
- Invite students to bring their own ethnic dishes to share.

THE SYMBOLS OF CREATION

Connect Allen Sapp's images of creation to the symbols of creation that are evident on the treaty medal:



*Treaties are a promise, a promise for as long as the sun shines,
the rivers flow and the grass grows.*

 <p><i>Last Year's Sun Dance</i></p>	<p>The sun dance is an annual sacred ceremony held in the summer time. The 4 – 8 day event pays homage to those who have passed away and celebrates those who have begun their life. The participants pay respect to life and death and renew spiritual connections. The sun's strength ensures harmony amongst all living things. It reaffirms our connectedness to and dependence on the land, the sun and other natural elements.</p>
 <p><i>Broken Wheel on Reserve</i></p>	<p>Water is another important symbol of life, for it provides the necessary nourishment for all living creatures. The flow of water represents the blood lines of mother earth. Just as our veins pump essential nutrients to our human body's organs, so does a river's flow circulate sediment along its course to its final destination. A river's flow sees many things as it travels downstream.</p>
 <p><i>Waiting for Water to Boil</i></p>	<p>Grass is representative of one of many important plants that springs from mother earth. Sacred plants and medicines come from the earth. These are used for ceremonial purposes or for healing. Traditional knowledge about plants' use has sustained First Nations since time immemorial and continues to be important to today's generation.</p>

MAKING MEANING OF THE SYMBOLS OF CREATION

*Treaties are a promise, a promise for as long as the sun shines,
the rivers flow and the grass grows.*

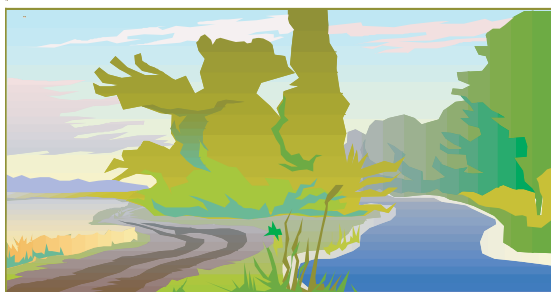
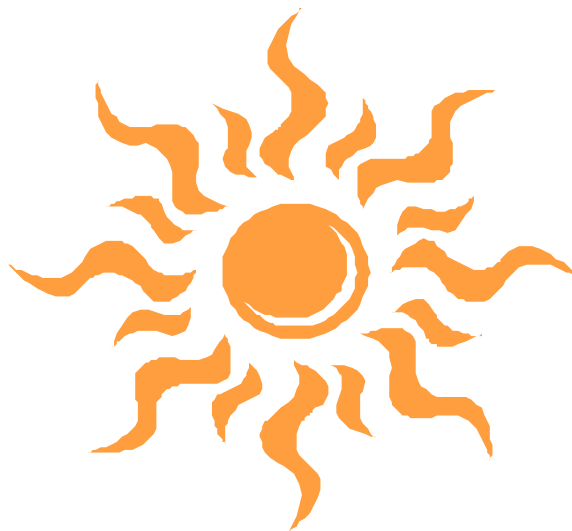
Activity: The Sun Gives Life

For Young Children:

- Paint a yellow sun on paper.
- Let dry.
- Put a small drop of orange paint on the sun and blow it through a straw.

For Older Children:

- Bend wire to resemble spokes and tape around two paper plates.
- Paper mache over all.
- Paint your sun.



Activity: If Rivers Could Speak...

- Ideally, students will have an opportunity to visit a river near by.
- Back in the classroom, break students into groups of 4 – 5.
- One or two students in each group are chosen to respond on behalf of the river.

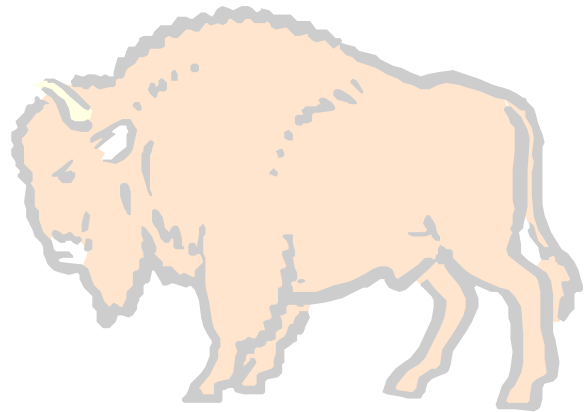
The group then asks the river the following questions:

- Is your water drinkable? Why not?
- How did you look 100 years ago?
- What are the causes of your biggest problems?
- What is your real function in this area?
- What would you like to do most for the community, and what makes it difficult?
- Which part of the area that you move through do you like most? And least?
- At the end of the interview students must put together a short summary of the responses they got from the 'river' and report it to the rest of the group.

DID YOU KNOW BUFFALO EAT GRASS?

Have students share their knowledge about the buffalo.

- Did you know buffalo eat grass?
- Did you know buffalo are the largest mammal on the North American continent?
- Did you know that by 1877 almost no buffalo were alive to migrate north to Saskatchewan?
- Did you know that a long time ago First Nations depended upon the buffalo for everything: shelter, food and clothing?
- Did you know the prairie grass is a sacred symbol of creation because it kept the buffalo alive?



Activity: The Buffalo Placemat

- The following activity asks students to artistically decorate their buffalo with symbols that demonstrate their knowledge of First Nations worldview.
- Alternatively, the buffalo can be decorated with symbols that demonstrate their own worldview.
- Then simply cut it out, mount on colorful paper and laminate.
- Now you're ready for buffalo stew and bannock.

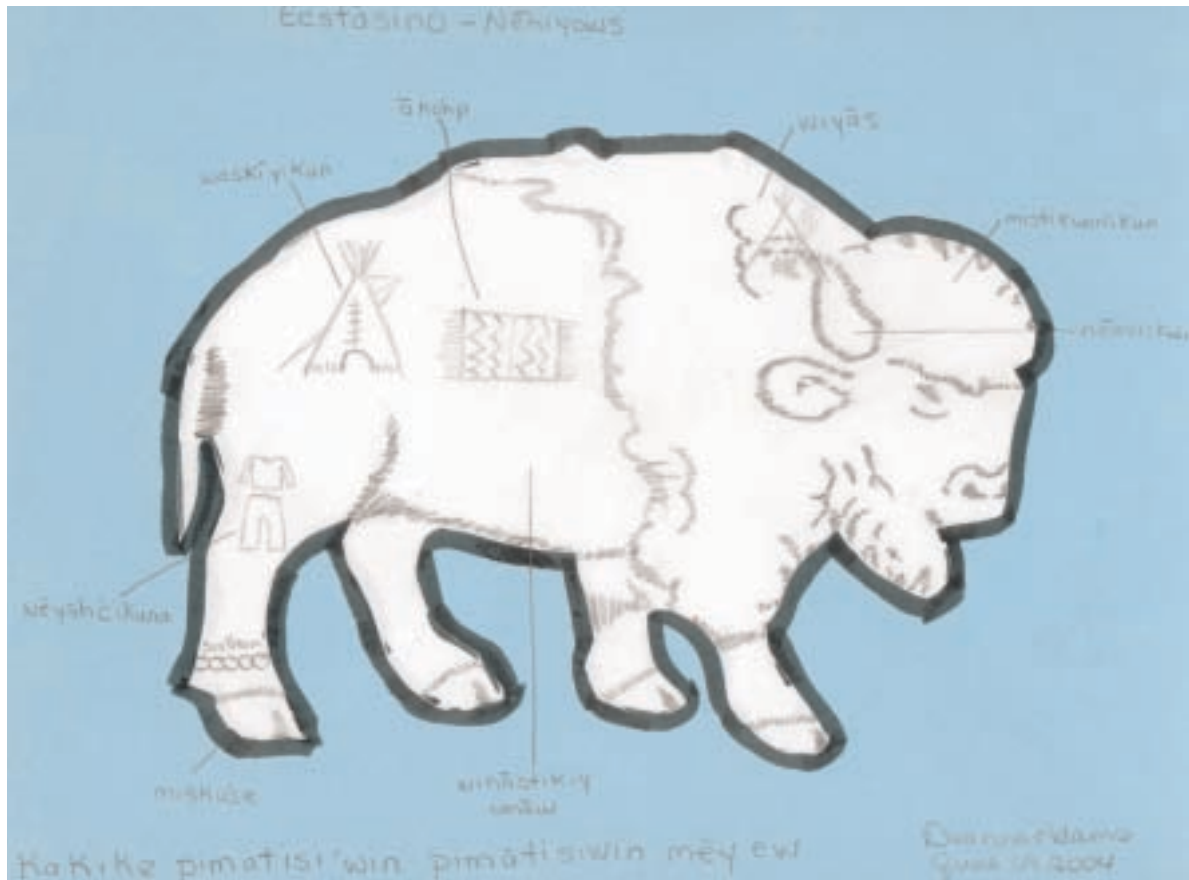
THE BUFFALO PLACEMAT



HONOURING THE SPIRIT OF THE BUFFALO

Activity:

Using the buffalo placemat, create a picture that displays the many uses of the buffalo.



This picture was completed by Deanna Adams, a student in Louise Bear's Native Studies class at Sakewew High School. Deanna consulted with an Elder who helped her with language and knowledge.

HONOURING THE SPIRIT OF THE BUFFALO

The buffalo is a gift from the Creator, for it provided everything to the First Nations people to live on the Plains for thousands of years.

We have a responsibility to honour that gift.



Picture by Anna Leah King, (teacher)

What symbols will I use to honour the spirit of the buffalo?
What colours will I use to demonstrate my emotions?
Will others be able to identify my feelings?



Picture by Tanis King, (grade 4)

The Spirit Within Color

(by Wes Fineday)

Sound is a sibling of colour. Sound and colour are related. You have a mind and you hear a word and that word gives birth to emotions. Emotions have a relationship with colours.

Within the sacred circle of spirits – every quadrant of that circle of spirits also has a relationship to colour. In the 4 directions, sit the chiefs of the spirit world and in the doorway and in the seat of power of each of those beings – there is a colour. They have a colour that is related to them. And in ceremony to honour that seat and to access that doorway you bring certain colour offerings.

Colour should be used with such care, with such dexterity, with such power that it leaves as lasting an impression in the mind as a story heard through the years. Colour touches the emotions as deeply as anything that you can possibly hear, and it evokes and summons the presence of spirits. So then a work of art – painted, using brushes or whatever other materials you have at your disposal, when you're working with colour... that work of art is coming from the mind and that is connected to the spirits.

When a spiritually developed person comes along and views that work what he'll see is not necessarily the different colours or how they are placed in relation to each other so much but rather they will see the flow of spirit that was present in this act of the artist which was in fact an act of power. And because it was an act of power it was brought to life at the time of its creation, and it retains that life throughout. Its existence – as long as this work of art is here, people who have been able to touch the spirit or people are touched by the spirit by viewing. They see and feel, remember, dream, understand the spirit of this work of art. Often this work of art will speak for itself. It is not something that necessarily can be explained using language, but it touches your spirit, and you can feel it in your body. It impacts upon your body in a very powerful way. Just to view it is something that you cannot forget.

VIEWING ART



Picking Roots

"Sapp's work is powerful because he has so successfully brought to his canvas a real sense of the Cree people and their past."

(Bauche, 1989, p. 36).

Viewing art is an area of skill development for most secondary students. There are several parts to this skill set and each part should be discussed with students. Students who have an opportunity to practice viewing art will develop vocabulary, deepen appreciation and extend first impressions into analytical comments. The following notes are adapted from the website:

Viewing Art Work: http://www.saskschools.ca/curr_content/visualart/viewing.htm

- A. Preparation:** Laying a foundation for viewing art will better prepare students who are unfamiliar with the subject matter or context of presentation. Engage students in learning activities that create awareness and understanding about the artist, his subject, his medium, his times and culture.
- B. First Impressions:** This is where students jot down initial reactions. This may be words or phrases. This is simply a brainstorming session and all answers are correct.
- C. Description:** This section encourages students to use descriptive words to explain the art. Teach students to use words that appeal to the senses, to concentrate on imagery the art conveys.
- D. Interpreting/Analyzing:** To analyze is to take it apart, to see beyond the obvious and perhaps to question the art. Students bring their own interpretation to figure out the questions they may have. They make connections between their own experiences and what they view. This is where cultural issues expressed in the art are brought up, questioned or commented on. Students apply what they have learned about the artist to what they are viewing.
- E. Making Judgment:** This is the concluding activity that brings students to a final statement about the piece of art. Based on all the above work, what is the final comment?

VIEWING ART

Instructions:

- Do each section in order.
- Carefully read instructions for each.
- Identify the title of art for each page you complete.

Title: _____

1. First Impressions: Jot down words or phrases that indicate your initial reactions to the art.

2. Descriptions: Use descriptive words to express what you think or feel when you look at this picture. Does this picture speak to you?

3. Interpret/Analyze: What connections can you make between what you've learned about the artist, his times and culture to that of this picture?

4. Make Judgment: After reflecting on what you've already thought about, write one statement that stands as a final statement of this piece of art.

REFLECTIVE WRITING ASSIGNMENT – PROCESS*

Purpose: A reflective piece of writing is completed after a process, and in this case it comes after studying Allen Sapp's art. In essay format, tell a story about your learning experiences and the personal connections that have been made. This exercise is about you, the writer, and your learning journey.

Pre-writing Activities:

Begin with considering your purpose:

- What did you learn?
- What emotions or feelings did you experience?
- What connections were you able to make?
- Who is your audience?
- What form will your essay take? Will your essay look like a letter, a story or a journal entry?

Drafting Your Paper:

- Write a rough draft by skipping every other line, so you'll have room for revising.
- Write any idea with no worry about punctuation, spelling or grammar rules.
- Share your ideas with your teacher or with your friends.

Revising Your Writing:

- This stage is more than polishing. It is about adding, deleting, rearranging or changing what you wrote in the drafting stage.
- You may want to meet in a writing group to share your paper with others. Ask others for their feelings, thoughts or suggestions about your work.

Editing Your Composition:

- This is where you put your paper into its final form. Proofread your paper several times marking it where you need to fix it. Focus on correcting all errors in spelling, punctuation or grammar. Ask for help if you require it.

Publishing Your Composition:

- Maybe add a cover page or turn your writing into a little book.
- Share your writing with a real audience.

Through the Eyes of the Cree and Beyond

I didn't know who Allen Sapp was or even who the First Nations were before we began this unit. Now I feel that I know Allen Sapp, or at least I have met his family and have visited his Indian reserve. I've learned many things about the Cree culture and I just love the interconnectedness of all living things. At times, my learning journey was somewhat emotional because I had never known about this way of life.

I grew up on a farm and I really didn't think that my experiences would be anything like those of an Indian who grew on a reserve, but now...

*This writing process has been adapted from Tompkins, 2000, pp. 9 – 31.

"The Song Within My Heart" WORD SEARCH

Instructions:

Look up and down, look sideways, backwards or criss-cross to find words.

t	b	e	f	g	r	e	s	e	r	v	e	h	w	g	i	f	t
k	s	d	r	k	j	d	b	m	r	x	y	n	c	k	f	n	s
f	j	r	t	w	b	m	c	f	w	h	k	l	o	h	d	r	h
e	b	u	n	j	l	w	q	o	t	y	u	o	m	t	n	c	a
s	b	m	y	j	r	t	w	t	f	e	h	y	m	j	r	r	r
z	c	r	b	y	h	w	k	l	r	j	t	b	u	t	k	y	i
e	r	y	n	u	o	d	j	y	v	j	l	r	n	r	t	y	n
e	w	e	g	p	t	j	i	s	r	h	y	f	i	w	r	y	g
l	a	x	b	m	b	m	d	r	j	i	r	a	t	v	t	s	u
d	g	b	d	q	e	f	a	m	i	l	y	t	y	y	k	o	k
e	n	k	o	z	d	h	m	m	t	u	p	d	w	t	m	n	k
r	q	m	u	s	i	c	r	g	j	l	k	c	t	g	j	g	n
z	c	e	t	y	b	m	v	m	s	t	o	r	y	e	g	k	l
a	d	h	v	t	t	y	u	p	e	f	s	v	b	n	g	r	m
x	l	o	v	e	h	k	r	r	c	i	r	c	l	e	d	n	u
f	c	r	t	i	m	v	w	c	d	v	n	m	y	w	n	i	k
j	k	m	o	s	o	m	b	y	k	t	a	x	y	u	v	n	o
t	l	y	r	r	o	u	n	d	d	a	n	c	e	e	k	r	n

Vocabulary:

drum
pow wow
song
music
family
community
circle
elder
round dance

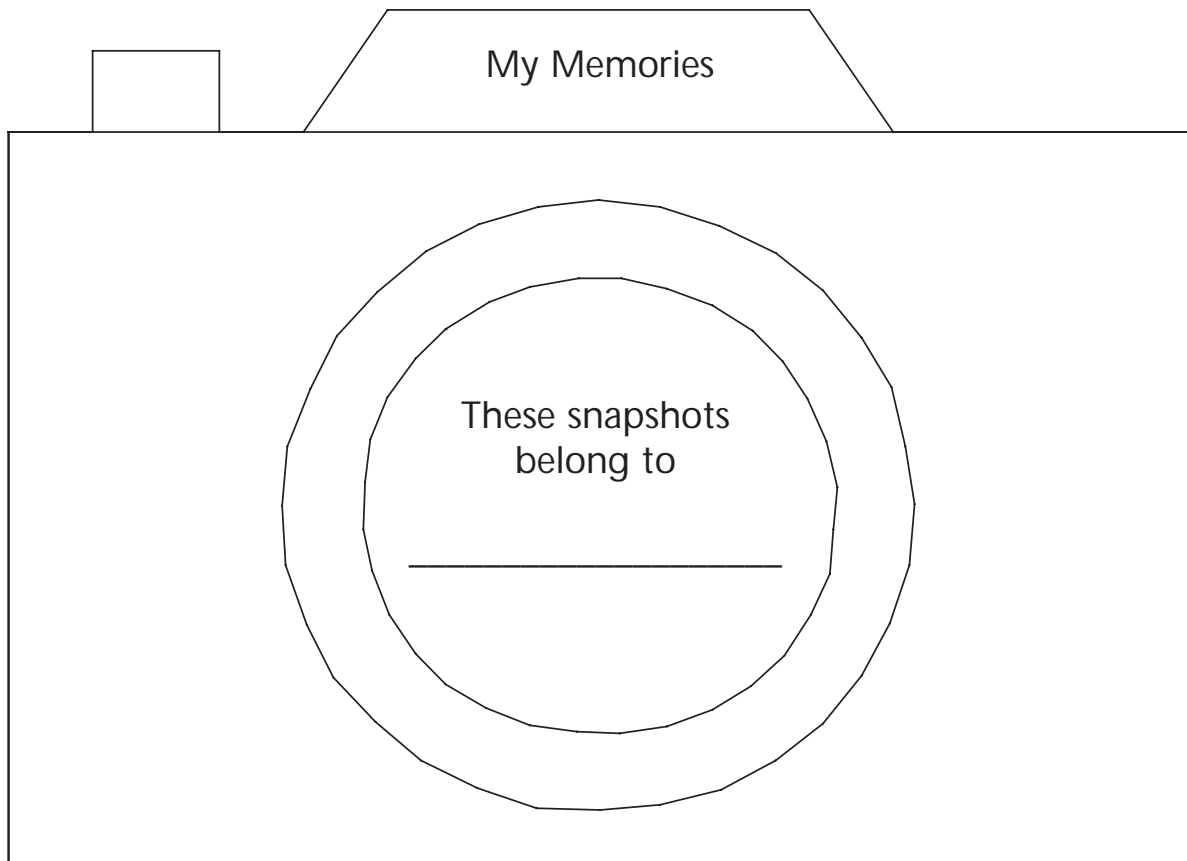
love
sharing
nokum
mosom
gift
reserve
story

MY MIND AS A CAMERA

"When I started to paint life as I remembered it on the reserve, I didn't need any pictures to remind me. It was as if my mind was a camera and would place before me pictures of places and events of many years ago while growing up on the Red Pheasant reserve"
(Sapp, 1996, p.12).

Activity:

1. Cut out one cover page and several blank shapes.
2. Use magazine pictures, family photographs and your own drawings of "pictures of places and events of many years ago while growing up" to create a memory book.
3. Staple all pages together to make a little book of collected memories.
4. Share your memories with your friends and family.



GLOSSARY OF TERMS AND CONCEPTS

The following definitions were taken from various sources including: "Definitions" (Indian and Northern Affairs Canada, March 2000), The Canadian Oxford Dictionary, Saskatchewan Education Curriculum Guides, Indian Claims Commission, *Knots in a String* (Peggy Brizinski, 1993), *Treaty Elders of Saskatchewan* (Cardinal and Hildebrandt, 2000), Federation of Saskatchewan Indian Nations, Saskatchewan Indian Cultural Center and various Internet sites.

Cree is the European name for First Nations living in central Canada. The Cree were divided into three main groups, the Plains Cree, the Woodland Cree and the Swampy Cree.

Elder is a person who has earned the right to be recognized as an Elder in his/her community and/or in other First Nations' communities. Most have a variety of special gifts that they have acquired and have earned the right to share with others. These Elders have the ability to pass on traditional teachings and provide spiritual guidance.

Indian Reserve is a tract of land, the legal title to which is vested in Her Majesty that has been set apart by her Majesty for the use and benefit of a band.

Miyo-wicêhtowin is a Cree word that means "having or possessing good relations". It is a concept that is central to understanding the values of the Cree Nation. This term defines the nature of all relationships. It teaches that Cree people are to conduct themselves in a positive way and to nurture good relations individually or collectively (Cardinal and Hildebrandt, 2000, p.14).

Oral History is the art of passing on the history, values, and beliefs of First Nations from one generation to the next through the spoken words of people who have knowledge of past events and traditions. Knowledge based on the experience of the person speaking, usually recollections of events the person saw, heard of, or took part in.

Oral Tradition is knowledge that goes back many generations. It may take the form of laws, myths, songs, stories or fables. It may be found in place names or phrases in a traditional Aboriginal language. Weaving, masks, totem poles, carvings and other symbolic creations may be used by some First Nations to record information.

Note: First Nations' oral tradition has been labeled as myths, fables, legends and stories. However, each of these terms conceal the true meaning of oral tradition. For instance, the term "myth" is derogatory and is associated with fantasy and untruths. It is also assumed that the events in stories never took place. In oral tradition it is clear that the events that are addressed did take place and are very real in the minds of the storyteller who follows centuries of protocol for passing this information on.

Pimâcihowin is a Cree concept meaning making a living. “When Elders describe the wealth of the land in terms of its capacity to provide a livelihood, they are referring not simply to its material capabilities but also to the spiritual powers that are inherent in it” (Cardinal and Hildebrandt, 2000, p. 43). The ability to make a living is central to life on the land. First Nations connections to the land include emotional, spiritual, economical and physical dimensions.

Sense of Place is a concept that demonstrates the inter-connectedness between land and the people. This term encompasses geographical ideas but also goes well beyond this idea to connect to a person’s sense of belonging that involves all ways of knowing. Having a sense of place, whether this is a personal place, sacred place, or communal place, is knowing it emotionally, physically, intellectually and spiritually.

Spirituality is a devotion to spiritual things and ceremony. It is a dedication to a good and healthy way of life.

Tradition is the handing down of beliefs, opinions, customs, stories, etc. from parents to children.

Witaskêwin is a Cree word meaning living together harmoniously and peacefully on the land. It is a word that has multiple meanings. It can refer to individuals or nations who are strangers to one another, agreeing to either live on or share for some specific purpose a land area with each other. It can also be applied to land-sharing arrangements between individual members of a nation (Cardinal and Hildebrandt, 2000, p. 39).

Worldview is a comprehensive view or philosophy of life that shapes how a society interacts and responds to the world around us. Our own worldview influences, shapes and interprets what we experience and provides us with a sense of vision for the future.

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ATTACHMENTS

1. Answer Keys (cross-word puzzle and word search)
2. Key Concepts of First Nations Oral Tradition
3. Two Essays – “Allen Sapp: His Story” and “Story of His Art”
4. Statement of Treaty Issues: Executive Summary.
5. Map - “Treaty Boundaries, Location of First Nations and Treaty Sites of Saskatchewan.”
6. Picture Inventory

"The Song Within My Heart" WORD SEARCH: ANSWER KEY

t	b	e	f	g	r	e	s	e	r	v	e	h	w	g	i	f	t
k	s	d	r	k	j	d	b	m	r	x	y	n	c	k	f	n	s
f	j	r	t	w	b	m	c	f	w	h	k	l	o	h	d	r	h
e	b	u	n	j	l	w	q	o	t	y	u	o	m	t	n	c	a
s	b	m	y	j	r	t	w	t	f	e	h	y	m	j	r	r	r
z	c	r	b	y	h	w	k	l	r	j	t	b	u	t	k	y	i
e	r	y	n	u	o	d	j	y	v	j	l	r	n	r	t	y	n
e	w	e	g	p	t	j	i	s	r	h	y	f	i	w	r	y	g
l	a	x	b	m	b	m	d	r	j	i	r	a	t	v	t	s	u
d	g	b	d	q	e	f	a	m	i	l	y	t	y	k	o	k	
e	n	k	o	z	d	h	m	m	t	u	p	d	w	t	m	n	k
r	q	m	u	s	i	c	r	g	j	l	k	c	t	g	j	g	n
z	c	e	t	y	b	m	v	m	s	t	o	r	y	e	g	k	l
a	d	h	v	t	t	y	u	p	e	f	s	v	b	n	g	r	m
x	l	o	v	e	h	k	r	r	c	i	r	c	l	e	d	n	u
f	c	r	t	i	m	v	w	c	d	v	n	m	y	w	n	i	k
j	k	m	o	s	o	m	b	y	k	t	a	x	y	u	v	n	o
t	l	y	r	r	o	u	n	d	d	a	n	c	e	e	k	r	n

Key Concepts of First Nations Oral Traditions

- Oral tradition transmits the First Nations worldviews, including the values, beliefs and the “essence” of the nations.
- Oral tradition requires the ability to listen and understand.
- Traditional teachings of the First Nations are passed on through oral tradition and are told over and over again. The people hear the stories and teachings many times.
- First Nations values, customs, beliefs, traditions, songs, ceremonies, history, and information about events are passed on through oral tradition and observation.
- Oral tradition is still practiced today. First Nations people rely on Elders to pass on important teachings, history, skills, healing information, songs, ceremonies, and events of the past that are invaluable to the culture, language and spirituality of their people.
- First Nations children were socialized and educated through oral tradition and observation, and listened to a story many times before they gained an understanding and the ability to pass the story on to their children and grandchildren.
- If people did not know the details or parts of a traditional teaching, they did not engage in the sharing of these teachings and had the responsibility to learn the details so they would not pass on inaccurate information.
- Elders who share their knowledge with others do not come with notes. They verbally share the teachings that were passed on to them.
- Oral tradition follows strict laws of respect. Only the information that was heard is passed on. If information is either missing or unclear, the speaker publicly acknowledges his/her inability to share any of that information with the listeners. Often times, an Elder or the teller of the story will acknowledge where the information originated.

ALLEN SAPP: HIS STORY

"Then one night I had a dream, I dreamed of houses, many houses. I dreamed I saw one tall building, which had an opening. There he (Allen) stood in broad daylight. I spoke of my dream to others long ago. It frightened me. This must have been what I dreamed about, where he stands today."

- Alex Sapp

Alex Sapp, Allen Sapp's father, died in 1994 at the age of 92. In the 1970s he shared this dream with Thecla Bradshaw, who at the time was working on the first book on the life of Allen Sapp. Even then it had become apparent to many including Allen's own father, that Allen was emerging as one of Canada's pre-eminent painters.

Allen Sapp was born in the winter of 1928 on the Red Pheasant Reserve in north central Saskatchewan. He was a weak and sickly child born to a mother who also suffered from illness and eventually died of tuberculosis while Allen was away at residential school. Allen was raised and cared for by Maggie Soonias, his maternal grandmother. The memory of this tender relationship has spawned in Sapp some of his finest and most sensitive works.

Allen never learned to read or write but found refuge and satisfaction in drawing pictures. When he was eight years old and suffering again from a childhood illness, his grandmother's sister *Nootokao (the old woman)* had a dream in which she saw Allen was threatened seriously with death. This dream compelled her to bestow a Cree name upon Allen. She touched his forehead as he slept and called him *Kiskayetum (He perceives it)*.

As Allen grew older he grew in his gifts and found great satisfaction in painting and drawing. At the age of fourteen he was stricken with spinal meningitis. The recovery from this near fatal illness was slow and exhausting. *Nootokao* had promised he would not succumb to illness, but live to make *Nehiyawak (the Cree people)* proud of him and become a blessing to both the *Nehiyawak* and the white race. There was a purpose for this frail one who made such a determined effort to live. One day he would be instrumental in communicating to the world his own humble story with such an honesty and clarity that it would be held as an expression of a larger story – that of his own people, the Northern Plains Cree.

Today Allen Sapp's canvases, more than any other Canadian artist, centre on family and community. Even when a canvas does not contain a single person, its title or content alludes to the presence of individuals who make up an intimate part of its memory. For thousands of years, community and survival had gone hand in hand for Allen's people. His grandparents were part of the last generation to live the nomadic hunting life and of the first to make the transition to treaties and reserve life. Their sense of community had been intensified by a new imperative: survival in the face of the annihilation of the buffalo, westward expansion and government restrictions aimed at cultural assimilation.

Allen was steeped in the world view shared by his grandparents and those of their generation. They held that the land, family, spirituality and community are all intimately connected and his art testifies to this. The traditional world view Allen knew as a child held that generosity was integral to happiness and, indeed, survival. An individual giftedness or talent was a “spiritual blessing” to be shared with family as well as with the larger community.

“The artist is considered spiritually gifted for the common good of the community.”

- Bob Boyer

This may help explain the strong sense of community expressed in Sapp's art. More importantly, it also explains why so many of his people connect strongly with Sapp's paintings, claiming Sapp's story as their own; belonging to them and, indeed, their grandchildren. They see his gift of art as having been encouraged and formed by the old ones in the interest of the community and future generations.

“[Allen's] teachers were excellent, honourable people the way they taught him... You know when you see a picture of Allen's...He puts a spirit in that drawing... and that's the connection that the young people will get”

- Alma Kytwayhat

Allen, now in his mid 70s, continues to be very active in his culture, participating in regional and international gatherings. Some of what he paints has been inspired by the pow wows, feasts, or sun dances he has attended in recent years. Other themes are inspired by events from his early childhood. Together these paintings bear witness to the enduring vitality of his people and culture. They also speak to the fulfillment of his grandparents' hope that the Nehiyawak ways would survive and not be victim to assimilation or indifference.

In 1955 Allen married. His wife, Margaret, spent several years in the sanatorium in Prince Albert. It was there in 1957 that their son David, was born.

In 1963, after the death of his grandparents, Allen, his wife and son moved to the small city of North Battleford and rented the humble upper story of a house. In this flat Allen set up his easel and began to paint.

“Allen and Margaret, they moved from one place to another, they were very poor. He'd do little sketch drawings, or paints. He continued practicing...They came to stay here, North Battleford. They were very poor...There wasn't anything I could do. They were hungry at times, so poor...I admonished him...‘Think of manitow, and our mother, and your guardian, the spirit guardian. You will get help.’ So one day he told me of a doctor he had met.”

- Alex Sapp, Allen's father

One winter morning in 1966, Sapp ventured timidly into the North Battleford Medical Clinic trying to sell his paintings to the doctors. There he met the clinic's director Doctor Allan Gonor. This meeting was to begin a relationship that would change both men's lives. Allan Gonor immediately saw significance and possibilities in Sapp's work. On Allen's second visit, Doctor Gonor was immediately drawn to a painting of Chief Sam Swimmer. He bought it at once and gave Allen money for supplies.

"This is much better," I told him, "You should paint what you know."

- Dr. Allan Gonor

Doctor Gonor asked Allen if he would paint more of the people and places he remembered from the reserve. This invitation to paint from his life experience opened a door to Allen Sapp's heart. At first the paintings seemed to just pour out. Doctor Gonor had hoped to buy what Allen could produce but quickly realized that Allen was painting one or two paintings a night. Doctor Gonor began to seek advice from professionals across Canada in order to assist Allen.

It was not without reservation that Sapp was painting the memories of his past. For his life to that point had been the same as any other Aboriginal of his generation. He had contended with the harsh reality of residential school and the systematic efforts to suppress his language and culture. He too had been subject to the restrictive pass and permit system that confined both his and his grandparents' generation to the reserve and effectively undermined their capacity to succeed as farmers. He was painfully aware of the gap that lay between his people and his white sisters and brothers and he could not imagine why anyone would be interested in paintings that depicted the humble simplicity of his former reserve life.

"At first Allen feared to show (in his paintings) a broken window, a damaged farm implement, anything that indicated want or poverty."

- Dr. Allan Gonor

It was through the encouragement of his own father and people like Wynona Mulcaster, an art professor at the University of Saskatchewan, that Allen's concerns were set aside. Doctor Gonor had arranged to drive Allen to see Wynona upon the advice of the director of the Winnipeg Art Gallery, Doctor Ferdinand Eckhardt.

In September of 1968, Wynona invited Allen to show his paintings on the grounds of her home in Saskatoon. The show was a great success, but this favourable response from a largely artistically cultured crowd in no way prepared Allen for the overwhelming public response to his first major exhibition only seven months later. It was Easter weekend at the Mendel Art Gallery in Saskatoon; a show of sixty-one oils and acrylics had been assembled and hung. When the doors finally opened that weekend some 13,000 viewers passed through the gallery. At the conclusion of opening night most of the sixty-one paintings had been sold. That Easter weekend in 1969 began an explosion of interest and fascination with Sapp's work that resulted in shows from London to Los Angeles. Reviews on his shows came from all quarters. He was applauded by the public as a 20th century painter they could relate to and by the critics as a painter whose style created *"illusionism so arresting as to constitute a revelation"* (Daily Telegraph of London, 1969).

By now Allen, himself, had begun to grasp the full implications of his success, but his reaction was modest and in character. He let his hair grow into long braids that he tied up with deerskin. He began to wear denim cowboy boots, beaded medallions and a headband along with his cowboy hat. He was a descendant of the great Chief Poundmaker and had begun to understand the pride of being able to live that.

In May of 1976, Allen visited New York to attend the opening of his show at the Hammer Galleries. Diana Loercher of the Christian Science Monitor observed of Sapp and his work,

"He has great reverence for the land, a tradition in Indian Religion, and derives much of his inspiration from nature. A radiant light permeates most of his paintings...It is evident that not only his art but his identity is deeply rooted in Indian culture."

It was this deeply-rooted identity that acted to stabilize Allen during these years of great attention and ensured his values and priorities remained true. As Doctor Gonor observed:

"His values have not changed. Because of the traditional Indian belief in sharing... he cares more about looking after his relations and participating in religious ceremonies and dances than painting, even though he cannot keep up with the demand."

The significance of Sapp's roots and the stability and vision they offered him cannot be understated. The other important influence and stabilizing factor in his life was the friendship that grew between himself and Doctor Allan Gonor. Dr. Gonor was a Russian born Jew whose own humble beginnings left him with an openness to all creeds and cultures. Gonor was a kind and gentle man whose appreciation of art stemmed from his intense fascination and appreciation of all world cultures. Gonor's gift was his insight and enthusiasm that spurred and motivated not only Allen Sapp but other emerging artists like author W.P. Kinsella, and Inuit artists Dave Rueben Piqtoukin and Abraham Anghik.

By 1974 Allen Sapp had found commercial success and attained widespread attention. He had been the subject of a book *Portrait of the Plains* by then Lieutenant-Governor of Alberta, Grant MacEwan. His life and art were also the subject of a CBC and a National Film Board documentary, and he had met a number of important people including Prime Minister Pierre Trudeau. All of these events gave evidence of his popularity and the respect he had gained, but little did he know he was about to experience one of his greatest milestones as an artist.

In December 1975, Allen Sapp was elected to the Royal Canadian Academy of Arts (R.C.A.A.). Election to the R.C.A.A. means something far beyond commercial success for an artist. The historic role pursued by the R.C.A.A. through the years has been to maintain the highest standards in the cultivation of the fine and applied arts in Canada. Members of the R.C.A.A. represent a cross-section of Canada's most distinguished artists. Election to membership is the acknowledgment of the quality and value of Sapp's work by one of the most demanding and discriminating groups concerned with the arts in Canada, his own peers. As each new award or acknowledgment came, Allen's reaction remained modest and simple. In 1980 he

met Princess Margaret and presented her with one of his paintings. In 1981, a book *A Cree Life: The Art of Allen Sapp* was released and found its way across Canada as a popular bestseller.

In 1985 he faced the news that his good friend and patron, Doctor Allan Gonor, had died while visiting in Thailand.

Allen, himself, had experienced the death of many members of his own family, including the death of his son, David, in 1977, and had struggled deeply with the loss of loved ones. It was his determination and strength of character that seemed to guide Allen through these difficult times. This strength of character was soon to be acknowledged as having significance and value to his community, and the community that was to call him their own began to expand far beyond the bounds of the Red Pheasant Reserve or the City of North Battleford.

On December 5, 1985, Allen Sapp became one of the first eight recipients of the Saskatchewan Order of Merit along side Saskatchewan icons like Tommy Douglas. This award is given in recognition of individual excellence or contributions to the social and economic well-being of the province and its residents. It was one of the first indications that Allen was being recognized not only as an artist, but as an individual and a citizen. He becoming recognized as a force in the renaissance of the First Nations culture and his art and life story were seen as a beacon for other aspiring native artists. His art was also beginning to create a bridge for other cultures to come to understand the Indian way of life and the world view underlying it.

It came as no surprise that in 1986, at the “New Beginnings” Native Art Show in Toronto, Allen Sapp was singled out as one of the Senior Native Artists in Canada, “whose contributions to the present renaissance of native art and culture will only be measured by history.” That simple observation seemed almost prophetic in light of what was about to occur. In January 1987 the Governor General of Canada appointed Allen Sapp an Officer to the Order of Canada as a means of recognizing outstanding achievements and honouring those who have given service to Canada, to their fellow citizens or to humanity at large. That award marked the beginning of a series of honours that have now come to include the opening, (1989) in North Battleford of the Allen Sapp Galley: The Gonor Collection (the only public gallery bearing the name of a living artist), the Saskatchewan Arts Board Lifetime Achievement Award (1997), an honorary doctorate from the University of Regina (1998), a National Aboriginal Lifetime Achievement Award (1999) and the Governor General’s Award for Illustration of a Children’s Book (2003).

The creation of the 2005 national touring exhibition “Through the Eyes of the Cree and Beyond” is an important and significant milestone for Allen Sapp. His 1995 national touring exhibition “Kiskayetum” was an excellent retrospective organized by the Mackenzie Gallery in Regina and curated by his close friend, the late Bob Boyer.

The 2005 exhibition is not a career retrospective, rather it is an exhibition that examines the full significance of Sapp's art to his own people. Its genesis was the 2002 creation of a site for the Virtual Museum of Canada. This award winning site used digital technology to capture the thoughts and stories of the Elders of Allen's generation as they reflected upon the memories invoked by his paintings. Their insights, digitally combined with Allen's paintings, weave the larger story of a history yet untold. This unique version of their own history, told not by academics, historians, or pundits, but by ordinary people, has become the basis of the touring exhibition. Inspired by Allen's paintings, the Elders stories speak of the joys and sorrows of a people who struggled against great odds and significant obstacles to give their children a better future founded upon a rich and proud past.

As his father foresaw, Allen's art and story has come to reveal the story of his people, placing it into the light of day for all to see.

After more than half a century, the prophetic dream of *Nootokao*, who had placed her hand upon his forehead as Allen lay sick, had now come to pass. *"There was a purpose for this frail one, who made such a determined effort to live."*

Dean G. Bauche
Director /Curator
Allen Sapp Gallery

STORY OF HIS ART

(www.allensapp.com/art.htm)



"The paintings of Allen Sapp reveal what a reservation means to those for whom it is home. Like Remington and Russell in the United States before him, Sapp is a historical chronicler of a life and society that will pass into history, recorded with the sensitivity of one who was part of it. With honesty and without embellishment the artist depicts a bleak environment in a harsh climate without trace of bitterness or protest."

Zachary Walter Gallery, Los Angeles, California

Sapp's canvases, more than any other Canadian artist, center on family and community. Even when a canvas does not contain a single person, its title or content alludes to the presence of individuals who make up an intimate part of its memory. Many have observed Sapp's extraordinary ability to paint the landscape and natural world around him. Max Wykes-Joyce (Art in London) saw Sapp as having "an acute visual perception...a feeling for the land and for the life of the land is a part of the artist's subconscious inheritance." It is this *life of the land* that so intricately connects it with the people who draw life from it. Sapp's works reflect the deep value his people hold in the land, but it reveals even more sensitively the value the Cree see in all living things and especially human life. To the Cree, nature, human life, family and community are all intimately connected. It is for this reason that upon viewing Sapp's work one seems to enter into a deeply personal world that leaves the viewer with a sense of privilege in what is being shared with them. As we discover just how Allen Sapp paints and learn more about what his paintings can reveal to us, our sense of privilege deepens and the mystery of his gift begins to unfold.

The Memories of a Child

Allen Sapp's approach to painting is totally unique. There may only be a handful of artists in the world today who paint as he does. Although it is difficult to describe in words, Allen seems to be gifted with a photographic memory. He not only paints the past but he almost seems to return in his mind to that very situation that he wishes to impart upon the canvas. It is for this reason we see into Allen's paintings from the perspective of a child. Each experience he paints contains almost every

significant detail from that moment and almost every moment he paints was seen in his childhood. Possibly one of the most common and striking revelations of this recall is that many of his paintings of the inside of his grandparents cabin are painted from the perspective of lying on a bed. This is not only revealed by the low perspective from which the canvas is obviously painted, but amazingly enough by the appearance of a cast iron rung which cuts across the corner foreground of the canvas so naturally that, unless it is pointed out, remains unnoticed by the viewer. Once one is attuned to the nature of Allen's recall you begin to see the child's perspective everywhere. The tiny cabin he was raised in often appears large and spacious (as a child would perceive it). Suddenly the many canvases that seem to be painted from an overhead perspective, become understandable when we see the small boy climbing up a tree. Gates, hay wagons, and fences often cut right across the foreground of a painting regardless of what they might seem to obscure, leaving no sense that they might be out of place.

Images Waiting to be Revealed

A second and equally fascinating aspect of Allen Sapp's approach to painting is in the execution itself. Almost every artist whose style is realism (schooled or otherwise) is familiar with and uses a technique called "a thumbnail sketch." This technique of drawing a few small preliminary sketches allows the artist to anticipate and plan how he will execute the final draft of his painting. Even artists whose ability or technique is such that they may not require a thumbnail sketch will sketch and rearrange a draft version of the painting directly on the canvas in charcoal. Sketching is the way most artists visualize and formulate what they see in their minds. It is the way an idea takes on substance and can be altered, corrected and rearranged. Even when an artist has immediately before him a subject or the landscape, he inevitably is required to make an initial sketch to ensure good execution. Allen Sapp uses neither photograph nor live subjects; he does not make sketches, nor does he draw a single line on his canvas in preparation. "*I have to think here,*" Allen says, tapping his temple, "*before I can paint it here,*" he explains, pointing to an imaginary canvas. Somehow after he has thought and returned to that time and place he knew, he picks up the brush and begins. Initially, only meaningless forms and shapes appeared on his canvas. Their purpose remains obscure to an observer. Even their placement seems random. Each shape and form is executed with certainty and decisiveness; there is no timidity in his application. To watch Sapp paint is to begin to understand Michelangelo when he described his own work as not sculpting forms and figures but discovering and releasing in each marble block the figure that lives within. Stroke after stroke seems to pull the canvas into its own vivid reality making each form and shape reveal something new and unexpected. From what seemed at first to be unnatural shapes and forms come images of men working, horses pulling, or people playing. Allen appears not to be painting a memory at all, but completing the details of an image already present on the canvas longing to take form.

Each image is real . . . together they make up the life of Allen Sapp

“Sapp, more than any other Indian artist, is able to infuse his canvases with a definitive sense of mood, feeling and emotion for his subjects,” says American sociologist John Anson Warner. This ‘sense of mood’ Sapp so effectively transmits is connected to how he recalls the images he paints. Allen does not paint fragments of stolen images from out of the past, rather each painting is a living experience which remains dynamic and alive both within and beyond the canvas itself. This is most effectively revealed by Allen Sapp himself when he was asked to describe one of his works. He began to describe a painting of two men driving sleighs on a road, the sleighs having paused beside one another. Rather than describing the technique or even the content, Allen begins to recall word for word the conversation of the two men who are speaking with one another how one man is taking wood to sell to a white man and the other tells him to ask the white man if he needs any more because he had some to sell also. It is not uncommon for Allen, while describing a painting to refer to a cabin or someone who is outside the painting, indicating that the other cabin or person would be “*right over here*” while pointing at the wall beside the painting. Through this we are able to see that each painting becomes a vivid event returned to, and relived by Allen, opening to the viewer something much greater than a single image of the past. It is for this reason that “*Allen Sapp more than any other Indian artist is able to infuse his canvas*” with that “*emotion and feeling.*” With this in mind we are able to view Allen Sapp’s paintings in a new light we begin to fully appreciate how his work truly is an intimate portrait of his own people. Every character is real. Every image drawn is from experiences that together make up the life of Allen Sapp. Sapp’s work is powerful because he has so successfully brought to his canvas a real sense of the Cree people and their past. In telling of a simple, quiet people and their determination to survive, his work over the years has depicted almost every aspect of life Allen ever knew on the reserve. His simple titles themselves become an intimate part of each painting and again reveal just how personal this portrait of his people is: “*Sometimes I Would Sleep in my Grandmother’s Bed,*” “*John Bears Horses,*” or “*My Friend’s Place at the Red Pheasant Reserve a Long Time Ago.*” It may well be possible that the power and success of Sapp’s canvases is far beyond how he depicts the Cree of the past. Allen Sapp’s portraits of his people seem to pull images from the past and connect them intimately with the present, providing a bridge and opening our eyes not only to a people who “lived long ago” but to a people alive and well, living all around us.



"I can't write a story or tell one in the white man's language so I tell what I want to say with my paintings . . . I put it down so it doesn't get lost and people will be able to see and remember."

Allen Sapp

As Florence Pratt observed, "A fact too often missed is that Sapp's work depicts what is still common to the Cree Indian today." What may even be less obvious is how much of what Sapp depicts has a common root in us all. His love of family, the value he places in community, the importance of helping one another, these are memories of a way of life and value system our parents and grandparents have shared. In a highly complex, individualistic and commercial society we have moved far from this "old way" of life; but somehow we inwardly long for its simplicity and beauty. It is through this longing that we are all to be touched by Sapp's work, finding in it a place and a people not so different than ourselves. From the very beginning, Doctor Allan Gonor seemed to grasp that, "There is a universal quality to Allen's work. It reaches beyond the singular experience of the Cree to encompass a description of many Canadians." In a sense the people Allen Sapp so sensitively portrays extend far beyond the Cree to all persons who can find in his work something of themselves.



OFFICE OF THE TREATY COMMISSIONER

STATEMENT OF TREATY ISSUES

~ EXECUTIVE SUMMARY ~

The Office of the Treaty Commissioner has completed the first phase of exploratory treaty discussions between the Federation of Saskatchewan Indian Nations and the Government of Canada, with the Government of Saskatchewan observing the process. The Statement of Treaty Issues: Treaties as a Bridge to the Future chronicles the exploratory treaty discussions and presents a forward-looking approach to relations between Canada and Treaty First Nations in Saskatchewan. The Statement includes a brief history of Treaties 4, 5, 6, 8, and 10 in Saskatchewan; it presents an overview of the parties' discussions on seven specific treaty issues; and it presents the parties' common understandings about the treaty relationship. The parties also devoted considerable time to identifying steps that are needed to advance their discussions and to build on the treaty relationship.

Introduction

A paradigm shift is occurring in relations between the government of Canada and Treaty First Nations in Saskatchewan, one which could turn the page on the Indian Act approach of the past and build upon the treaty relationship. In Saskatchewan, a Joint Work Plan for Exploratory Treaty Table discussions was established between the federal government and the Federation of Saskatchewan Indian Nations (FSIN) on July 22, 1996, which included the following objectives:

- to build a forward-looking relationship that began with the signing of the treaties in Saskatchewan;
- to reach a better understanding of each other's views of the treaties and of the results to be expected from the exploratory treaty discussions; and
- to explore the requirements and implications of treaty implementation based on the views of the two parties.

On October 31, 1996, the Chief of the FSIN and the Minister of Indian Affairs and Northern Development, signed a Memorandum of Agreement reconstituting the Office of the Treaty Commissioner (OTC) for a five-year period commencing January 1, 1997. Judge David M. Arnot was appointed the Treaty Commissioner. The mandate of the OTC is to facilitate a common understanding between the FSIN and Canada on treaty rights and/or jurisdiction in the areas of: child welfare; education; shelter; health; justice; treaty annuities; hunting, fishing, trapping, and gathering; and any other issues which the parties may place before it.

Further to the establishment of the Exploratory Treaty Table, the Government of Canada and the FSIN recognized the need to discuss matters of mutual concern and priority with the Government of Saskatchewan. In 1996, the parties established a Common Table, which includes the federal Minister of Indian Affairs and Northern Development, the provincial Minister of Intergovernmental and Aboriginal Affairs, and the Chief of FSIN. Under the umbrella of the Common Table, the three parties also established a Fiscal Relations Table and a Governance Table to discuss First Nations' governance and related fiscal issues. While the Exploratory Treaty Table is a bilateral table (at which Saskatchewan was an observer, in recognition of the special relationship between the Treaty



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First Nations and Canada), the other tables are trilateral and involve all three parties. These tables form the basis of the evolving treaty process in Saskatchewan. The OTC is not currently involved in the Common Table, Fiscal Relations Table, or the Governance Table discussions, but has received reports on their progress.

In commencing the work of the Exploratory Treaty Table, the parties adopted a number of guiding principles for the exploratory process. The parties agreed that the following principles would apply to their conduct and approach to the discussions:

- The parties acknowledge that the principles of mutual recognition, mutual respect, reciprocity, and mutual responsibility shall apply to the proceedings and the processes of the Exploratory Treaty Table.
- Discussions at the Exploratory Treaty Table will always respect the principles of ethical and honourable conduct.
- The parties approach the Exploratory Treaty Table as partners.
- The parties shall demonstrate in their discussions and deliberations mutual respect for each other and for the Office of the Treaty Commissioner.
- The parties shall be guided by candor and good faith in both oral and written submissions to the Office of the Treaty Commissioner.
- The parties agree to the sharing of information and expertise without undue restrictions.
- The parties acknowledge the importance of flexibility and the necessity to avoid legal disputes.
- The parties acknowledge that First Nations have distinct perspectives and understandings, deriving from the cultures and histories and embodied in First Nation languages.
- The parties acknowledge that Elders are keepers and transmitters of oral history, and therefore, must play an integral role at the Exploratory Treaty Table.
- The parties agree that knowledge that is transmitted orally in the culture of First Nations must be accepted as a valuable resource along with documentary evidence and other sources.

The parties' commitment to maintaining these principles have contributed greatly to the success of these discussions and enabled the parties to develop new understandings.



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Between May, 1997, and March, 1998, Canada and the FSIN engaged in discussions to explore each others' understandings of the nature of the treaty relationship, and to examine the policy implications of building on the treaty relationship. They did this through Exploratory Treaty Table discussions, facilitated by the OTC, and through meetings with First Nations' elders in all five treaty areas in Saskatchewan.

While the parties came to the Exploratory Treaty Table as partners, they approached the discussions from different perspectives. At the beginning of the discussions, Canada stated that, consistent with its commitment to working in partnership with Treaty First Nations in Saskatchewan, it would not create new policies or change its current policies with respect to treaties in advance of the Exploratory Treaty Table discussions. Instead, it would outline Canada's current understandings regarding treaties in Saskatchewan and seek the views of Treaty First Nations regarding how best to interpret the treaties including their original spirit and intent. Furthermore, Canada stated that it is committed to strong, effective First Nations' governments within Canada and believes that these can be achieved within the context of a treaty relationship through trilateral intergovernmental agreements.

The FSIN emphasized that it was important to contextualize the discussions in terms of how they have conceived of the treaty relationship, how they understand the history of the treaties, how they view the purposes of treaty-making, and how they interpret the objectives of the parties. During the Exploratory Treaty Table discussions, the FSIN relied upon elders' oral history for an overview of treaty-making in Saskatchewan, including the motivations, understandings, and commitments made by the parties negotiating the treaties. In the view of the FSIN, Treaty First Nations entered into treaties with the Crown for the purpose of securing a positive future for their children and their children's children. At the time of treaty-making, First Nations were aware that changes were coming. They entered into treaties to ensure that future generations would continue to:

- govern themselves according to the comprehensive body of laws given to them by the Creator;
- make a living, providing for both the material and spiritual needs of themselves and their families; and
- live in brotherhood and peace with their neighbours.

These three objectives guided Treaty First Nations at the time of treaty-making. They believed that the arrangements which were agreed upon would lead to a better future for both parties.

The Five Treaties in Saskatchewan

In western Canada, First Nations' relations with Europeans were forged with the expansion of the fur trade, conducted on the European side mainly through large companies holding trading charters, such as the Hudson's Bay Company (HBC), established in 1670. As the fur trade economy evolved, HBC agents gradually built a network of alliances with First Nations borrowing and adapting First



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Nations protocols. After Confederation in 1867, the Dominion Government in Canada focused on settling the Prairies. In 1869-70, the Dominion acquired Rupert's Land from the HBC without the knowledge of the First Nations. First Nations were angered by reports that the HBC had "sold" what they considered to be their lands to the Dominion, and conflict followed. Surveyors were stopped and settlers turned back. This action frustrated settlement and jeopardized peace and security in the west. At this time, Canada was also facing external pressures. The government was conscious of the expansionist pressures in the United States to extend the American border northward to Canada. Both the Canadian government and First Nations were aware of the Indian Wars in the United States and the heavy human and financial costs they exacted.

First Nations were beginning to suffer severe hardship from the impact of settlement and commercial harvesting of buffalo and other wildlife, and were also growing anxious over the security of their way of life and their means of livelihood. First Nations' objectives were related to their land, and their livelihood, and to dealing with deteriorating economic and health conditions in their communities brought about by declining wildlife populations and fur prices, diseases, and contact with growing numbers of settlers. They also wanted peace and recognized the importance of securing additional means of livelihood while protecting their way of life. They were hopeful that their objectives would be addressed through a treaty relationship.

Prairie Treaties 4, 5, and 6 were negotiated in 1874, 1875 and 1876 respectively. Disappearing buffalo herds, declining fur prices, and new diseases deepened the hardship of prairie First Nations. During treaty-making, First Nations leaders stressed the necessity of education and agriculture to establish new means of ensuring an adequate livelihood for future generations, and undertook to share their land, according to the oral tradition, in return for the Queen's benevolence and protection. Canada sought unencumbered control of the land to ensure Canadian sovereignty in the area and to facilitate settlement.

The northern treaties, 8 and 10, were negotiated in 1899 and 1906. Treaty 8 was negotiated after the discovery of gold in the north led to an influx of miners. Hostile relations developed between the First Nations and the miners. The North West Mounted Police, the trading companies, and the churches all suggested treaties should be negotiated to address the problems. The Crown entered into negotiations on Treaty 10 in part because the boundaries of the Province of Saskatchewan extended far beyond existing treaty limits. The First Nations in the north had considerable apprehension that their way of life would be threatened and that their livelihood would be curtailed. They were assured that they would be as free to hunt and fish after the treaty as they would be if they never entered into treaty and that no interference with their mode of life would occur as a result of treaty.

Policy Implications

The Exploratory Treaty Table discussions were designed to bring forward the understandings of Treaty First Nations on each of the seven specific issues (education, child welfare, justice, shelter, health, treaty annuities, and hunting, fishing, trapping and gathering) and the policy implications of



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building upon the treaty relationship. Instead of focussing primarily on the rights, existing programs, and policies in the seven areas, the parties adopted a holistic approach and focussed their discussions on exploring the nature of the treaty relationship. It appeared to the parties that the seven areas would be most productively addressed by taking into account their relationship to the three objectives of treaty making identified by First Nations – livelihood, governance, and brother-to-brother relations.

Three areas were identified by First Nations as being in urgent need of change – child welfare, education, and justice. Canada was told that the lack of Treaty First Nations' authority and control in these areas hampers their ability to exercise responsibility for the well being of their people. Treaty First Nations wish to have responsible government and to exercise jurisdiction rather than to administer policies and programs not of their own making. Given the nature of federal and provincial jurisdictions in these areas, the parties acknowledged the need for working with the government of Saskatchewan in order to achieve their objectives. Out of their discussions, the parties agreed that the policy implications of building on the treaty relationship in these areas had been sufficiently outlined to a point where fiscal and governance aspects could be pursued with the full participation of the government of Saskatchewan.

While further discussions are needed at the Exploratory Treaty Table in the areas of health, shelter, treaty annuities, and hunting, fishing, trapping, and gathering, continued discussions of all seven treaty issues will allow the parties to fully identify their common understandings and the policy implications of building on the treaty relationship in a contemporary context.

Common Understandings about the Treaty Relationship

Although the written texts of the treaties have been taken by the Government of Canada to represent definitively the agreements of the parties, the FSIN and Treaty elders have long maintained that the written texts are only one source of information about treaty-making, the treaties, and the treaty relationship. For First Nations, the oral history of the spirit and intent of the treaties is a significant method of understanding the treaty-making process and the nature of the treaty relationship. Canada and FSIN approached the exploratory discussions with a commitment to consider all sources of information about the treaties and reached a number of common understandings about the treaty relationship:

- Treaty-making incorporated the customs of the respective parties and created a fundamental political relationship between Treaty First Nations and the Crown. Treaties gave shape to this relationship, creating obligations and expectations on both sides.
- The treaty-making process between the parties involved the exchange of solemn promises, based on respect for the spiritual and traditional values of the other. The Crown and Treaty First Nations entered into the agreements freely and of their own accord as the best possible means of advancing their respective interests.



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- In entering into these agreements, both the representatives of the Crown and those of Treaty First Nations recognized each others' authority and their capacity to enter into treaties on behalf of their respective people.
- One of those fundamental treaty principles is the acknowledgment by the treaty parties of the solemnity of the treaties.
- The treaty-making process contains within it the treaty principle of maintaining the honour of the Crown and the honour of Treaty First Nations in maintaining the treaty relationship. Equally important was the conduct and behavior of the parties to honour and respect the commitments made in the treaties.

With respect to the purposes of treaty-making, the parties came to the following common understandings:

- The treaties were to provide for peace and good order between the parties, and among the First Nations.
- The treaty-making process was a means to build lasting and meaningful alliances between the parties that would foster the future well-being of the people they represented.
- The treaties were foundational agreements that were entered into for the purpose of providing the parties with the means of achieving survival and stability, anchored on the principle of mutual benefit.
- The relationship between the Treaty First Nations and the Crown is one in which the parties have both benefits and responsibilities with respect to one another. The treaties created mutual obligations that were to be respected by the parties.

In looking to the future, the parties felt that the following principles could guide their conduct:

- The treaty relationship is one in which the parties expect to resolve differences through mutual discussion and decision.
- The parties share a common commitment to reinvigorate the treaty relationship, and to build on a partnership that can address the well-being of the parties in a respectful and supportive way.
- Canada and Treaty First Nations can enter into arrangements whereby Treaty First Nations exercise jurisdiction and governance over their lands and people, building upon the foundation of their treaty relationship with Canada. These agreements should not alter the treaties; rather, they should implement the treaty partnership in a contemporary way while recognizing the principles of treaty-making.



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- The parties recognize that the participation of the Government of Saskatchewan is required for there to be significant progress on the implementation of Treaty First Nations' jurisdiction and governance within Saskatchewan, and they believe that the principles of the treaty relationship are beneficial for all people in Saskatchewan.

Treaties as a Bridge to the Future

In building a bridge to future relations between Treaty First Nations and other Canadians, knowledge is a necessary precursor to mutual respect. An accurate and comprehensive historical record should be developed and made accessible, and public and official actions symbolizing mutual respect and renewal should be undertaken. To clearly strengthen relations between Treaty First Nations and all Saskatchewan people, the message must be clear – that the treaty relationship will not go unacknowledged in the future. Symbolic acts of celebration, reconciliation and recognition will be needed, such as establishing monuments at treaty-making sites, recognizing First Nations' place names, proclaiming a Treaty Awareness Day, jointly celebrating the anniversaries of all treaties in Saskatchewan, participating in annual treaty gatherings to discuss treaty issues, and supporting research and school programs devoted to the treaty relationship.

The treaties in Saskatchewan can be viewed as a bridge to future relations between Treaty First Nations and the federal and provincial governments. The treaty relationship is seen as a bridge to Treaty First Nations' governance in Saskatchewan. The implementation of a new paradigm – one based on the treaty partnership rather than on the Indian Act – would require a new approach on the part of the parties. The jurisdiction of Treaty First Nations' governments should be based on inherent rights of governance building on the treaty relationship, rather than on the Indian Act. Treaty First Nations may need to consider whether their existing government structures are in keeping with the treaty relationship in terms of addressing the objectives of livelihood, governance and brother-to-brother relations.

The four "tables" already established – the Exploratory Treaty Table, the Common Table, the Fiscal Relations Table, and the Governance Table – are all vital elements of an effective integrated process which is consistent with a new paradigm for building on the treaty relationship. The discussions taking place at the Exploratory Treaty Table provide a foundation for discussions at the other Tables. The outcome of the discussions occurring at the various Tables will have a significant impact on future relations between Treaty First Nations, the Governments of Canada and Saskatchewan, and the people of Saskatchewan.

Conclusion

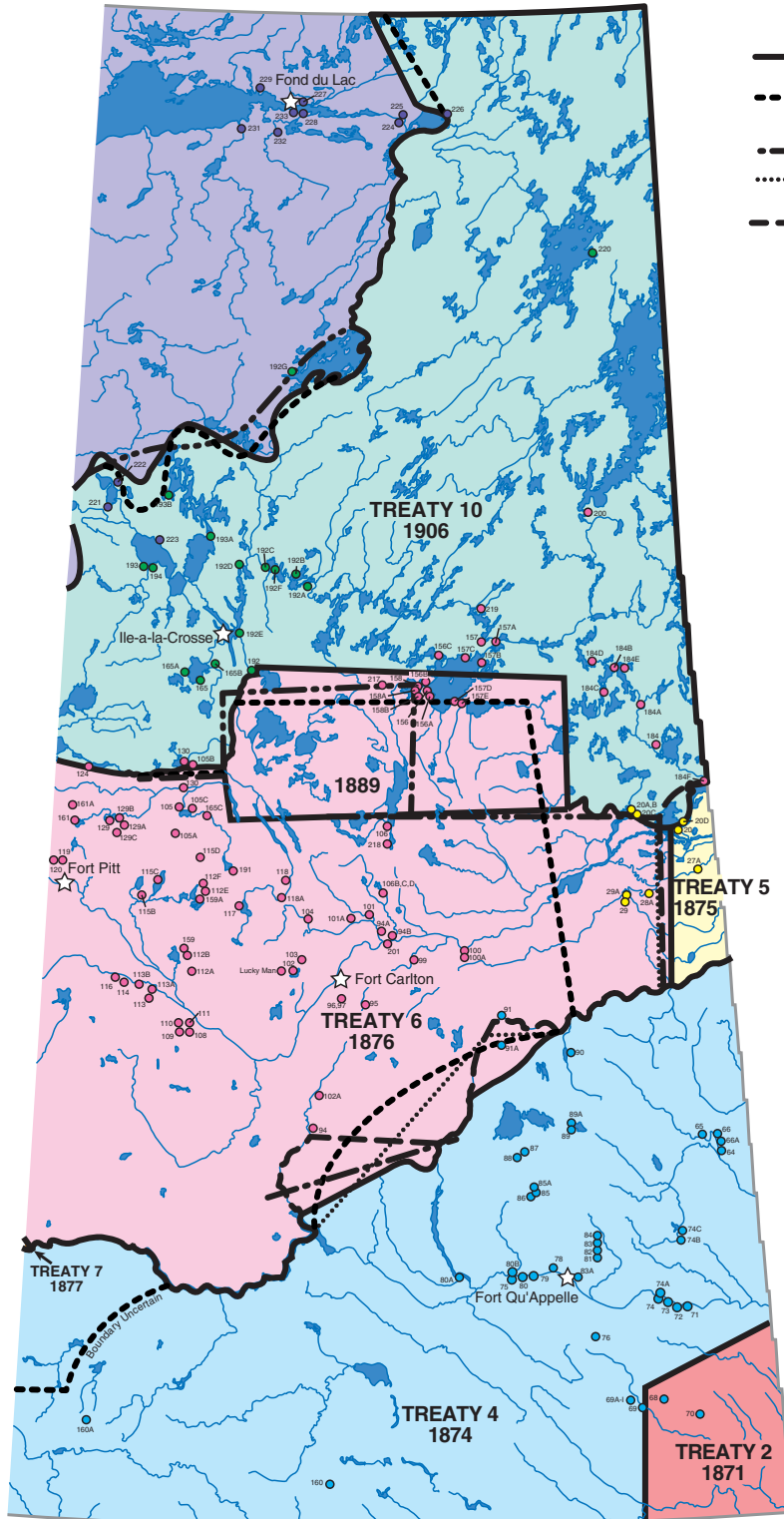
The first year of discussions at the Exploratory Treaty Table in Saskatchewan resulted in the discovery of substantial common ground on understanding the treaty relationship, on the policy implications of building upon the treaty relationship, and on the mutual benefits of doing so for Canada, Saskatchewan and Treaty First Nations. Everyone in Saskatchewan (and, indeed, in Canada as a whole) is a beneficiary of the prairie treaties. First Nations are growing as a



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demographic and economic reality, and their prosperity will have a significant impact on their neighbours. Revitalizing the treaty relationship has the potential for becoming the unifying force that redefines and enriches what it means to be Canadian, and what is distinctive about living in Saskatchewan today and as we approach the 21st century.

Treaty Boundaries, Location of First Nations, and Treaty Sites in Saskatchewan



VARIATIONS IN DEPICTED TREATY BOUNDARIES

- Canada Indian Treaties. Wall map. The National Atlas of Canada, 5th Edition. Energy, Mines and Resources Canada, 1991.
- - - General Location of Indian Reserves. Saskatchewan. Wall Map. Prepared for the Department of Indian and Northern Affairs by Prairie Mapping Ltd., Regina, 1978, updated 1981.
- Map of the Dominion of Canada, 1908. Department of the Interior, 1908.
- Map Showing Mounted Police Stations...during the Year 1888 also Boundaries of Indian Treaties... Dominion of Canada, 1888.
- Map of Part of the North West Territory. Department of the Interior, 31st December, 1877.








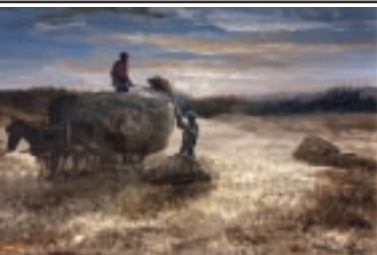





☆ TREATY SITES

RESERVE INDEX

NO.	NAME	FIRST NATION
20	Cumberland	Cumberland House
20 A	Pine Bluff	Cumberland House
20 B	Red Earth	Cumberland House
20 C	Muskeg River	Cumberland House
20 D	Burns' Point	Cumberland House
27	Carroll River	The Pias
28 A	Shield Lake	Red Earth
29	Red Earth	Red Earth
29 A	Carroll River	Red Earth
64	Cole	Cole
65	The Key	The Key
66	Keskekocose	Keskekocose
66 A	Keskekocose	Keskekocose
68	Phasant Pump	Phasant Pump Nakota
69	Ocean Man	Ocean Man
69 A1	White Bear	White Bear
71	Ochapowace	Ochapowace
72	Kichowestshaw	Kichowestshaw
72 A	Cowessiss	Cowessiss
74	Little Bone	Saskinay
74 B	Saskinay	Saskinay
74 C	Saskinay	Saskinay
74 D	Saskinay	Saskinay
75	Pipao	Pipao
76	Assiniboine	Carry the Kettle
78	Standing Buffalo	Standing Buffalo
79	Panxau	Panxau
80	Muscowpung	Commonly Held
80 A	Last Mountain Lake	Muscowpung
80 B	Hay Lands	Muscowpung
81	Pepewissas	Pepewissas
82	Okanese	Okanese
83	Star Blanket	Star Blanket
83 A	Wa-pi Mooos-Toosis	Star Blanket
84	Little Black Bear	Little Black Bear
85	Muscowpung	Muscowpung
85 A	Muscowpung	Muscowpung
86	Gordon	Gordon
87	Day Star	Day Star
88	Paie Men	Paie Men
89	Fishing Lake	Fishing Lake
89 A	Fishing Lake	Fishing Lake
90	Yellowquill	Yellowquill
91	Kinoin	Kinoin
91 A	Kristin	Kristin
94	White Cap	White Cap
94 A	Walperton	Walperton
94 B	Walperton	Walperton
95	One Arrow	One Arrow
96	Beardy's & Okemassis	Beardy's & Okemassis
97	Beardy's & Okemassis	Beardy's & Okemassis
98	Makicooy	Makicooy
100	James Smith	James Smith
100 A	Cumberland	James Smith
100 B	Surgeon Lake	Surgeon Lake
101	Surgeon Lake	Surgeon Lake
102	Muskeg Lake	Muskeg Lake
102 A	Asimansiseekan Asky	Muskeg Lake
103	Mitewas	Mitewas
104	Atahakocop	Atahakocop
105	Meadow Lake	Flying Dart
105 A	Meadow Lake	Flying Dart
105 B	Gladwin Lake	Flying Dart
106	Montreal Lake	Montreal Lake
106 A	Montreal Lake	Montreal Lake
106 B	Little Red River	Lac la Ronge
106 C	Little Red River	Lac la Ronge
106 D	Little Red River	Lac la Ronge
106 E	Red Mountain	Red Mountain
109	Montezuma	Montezuma
110	Grizzly Bear's Head	Mosquito-Grizzly Bear's Head
110 A	Louis Man	Mosquito-Grizzly Bear's Head
111	Mosomin	Mosomin
112	Mosomin	Mosomin
112 A	Mosomin	Mosomin
112 B	Mosomin	Mosomin
113	Sweetgrass	Sweetgrass
113 A	Sweetgrass	Sweetgrass
113 B	Sweetgrass	Sweetgrass
113 C	Thunderchild	Thunderchild
113 D	Thunderchild	Thunderchild
113 E	Thunderchild	Thunderchild
114	Little Pine	Little Pine
Not No.	Lucky Man	Lucky Man
117	Wichitan Lake	Wichitan Lake
118	Big River	Big River
119	Salteaux	Salteaux
120	Makako	Orion Lake
121	Bighead	Joseph Bighead
129	Makwa Lake	Makwa-Sahgahchan
129 A	Makwa Lake	Makwa-Sahgahchan
129 B	Makwa Lake	Makwa-Sahgahchan
129 C	Makwa Lake	Makwa-Sahgahchan
130	Waterloo	Waterloo Lake
136	Lac la Ronge	Lac la Ronge
136 A	Waterloo Lake	Lac la Ronge
136 B	Kwasie	Lac la Ronge
136 C	Sucker River	Lac la Ronge
136 D	Kwasie	Lac la Ronge
137	Sainty	Lac la Ronge
137 A	Sainty	Lac la Ronge
137 B	Old Fort	Lac la Ronge
137 C	Four Fortages	Lac la Ronge
137 D	Four Fortages	Lac la Ronge
137 E	Four Fortages	Lac la Ronge
137 F	Four Fortages	Lac la Ronge
137 G	Four Fortages	Lac la Ronge
137 H	Four Fortages	Lac la Ronge
137 I	Four Fortages	Lac la Ronge
137 J	Four Fortages	Lac la Ronge
137 K	Four Fortages	Lac la Ronge
137 L	Four Fortages	Lac la Ronge
137 M	Four Fortages	Lac la Ronge
137 N	Four Fortages	Lac la Ronge
137 O	Four Fortages	Lac la Ronge
137 P	Four Fortages	Lac la Ronge
137 Q	Four Fortages	Lac la Ronge
137 R	Four Fortages	Lac la Ronge
137 S	Four Fortages	Lac la Ronge
137 T	Four Fortages	Lac la Ronge
137 U	Four Fortages	Lac la Ronge
137 V	Four Fortages	Lac la Ronge
137 W	Four Fortages	Lac la Ronge
137 X	Four Fortages	Lac la Ronge
137 Y	Four Fortages	Lac la Ronge
137 Z	Four Fortages	Lac la Ronge
138	Little Hills	Lac la Ronge
138 A	Little Hills	Lac la Ronge
138 B	Little Hills	Lac la Ronge
138 C	Little Hills	Lac la Ronge
138 D	Little Hills	Lac la Ronge
138 E	Little Hills	Lac la Ronge
138 F	Little Hills	Lac la Ronge
138 G	Little Hills	Lac la Ronge
138 H	Little Hills	Lac la Ronge
138 I	Little Hills	Lac la Ronge
138 J	Little Hills	Lac la Ronge
138 K	Little Hills	Lac la Ronge
138 L	Little Hills	Lac la Ronge
138 M	Little Hills	Lac la Ronge
138 N	Little Hills	Lac la Ronge
138 O	Little Hills	Lac la Ronge
138 P	Little Hills	Lac la Ronge
138 Q	Little Hills	Lac la Ronge
138 R	Little Hills	Lac la Ronge
138 S	Little Hills	Lac la Ronge
138 T	Little Hills	Lac la Ronge
138 U	Little Hills	Lac la Ronge
138 V	Little Hills	Lac la Ronge
138 W	Little Hills	Lac la Ronge
138 X	Little Hills	Lac la Ronge
138 Y	Little Hills	Lac la Ronge
138 Z	Little Hills	Lac la Ronge
139	Saulteaux	Saulteaux
150	Wood Mountain	Wood Mountain
160	Nekaneet	Nekaneet
160 A	Nekaneet	Nekaneet
161	Ministwan	Island Lake
161 A	Ministwan	Island Lake
162	Canoe Lake	Canoe Lake
162 A	Canoe Lake	Canoe Lake
162 B	Canoe Lake	Canoe Lake
162 C	Canoe Lake	Canoe Lake
162 D	Canoe Lake	Canoe Lake
162 E	Canoe Lake	Canoe Lake
162 F	Canoe Lake	Canoe Lake
162 G	Canoe Lake	Canoe Lake
162 H	Canoe Lake	Canoe Lake
162 I	Canoe Lake	Canoe Lake
162 J	Canoe Lake	Canoe Lake
162 K	Canoe Lake	Canoe Lake
162 L	Canoe Lake	Canoe Lake
162 M	Canoe Lake	Canoe Lake
162 N	Canoe Lake	Canoe Lake
162 O	Canoe Lake	Canoe Lake
162 P	Canoe Lake	Canoe Lake
162 Q	Canoe Lake	Canoe Lake
162 R	Canoe Lake	Canoe Lake
162 S	Canoe Lake	Canoe Lake
162 T	Canoe Lake	Canoe Lake
162 U	Canoe Lake	Canoe Lake
162 V	Canoe Lake	Canoe Lake
162 W	Canoe Lake	Canoe Lake
162 X	Canoe Lake	Canoe Lake
162 Y	Canoe Lake	Canoe Lake
162 Z	Canoe Lake	Canoe Lake
184	Birch Narrows	Peter Battanyne
184 A	Birch Narrows	Peter Battanyne
184 B	Birch Narrows	Peter Battanyne
184 C	Birch Narrows	Peter Battanyne
184 D	Birch Narrows	Peter Battanyne
184 E	Birch Narrows	Peter Battanyne
184 F	Birch Narrows	Peter Battanyne
184 G	Birch Narrows	Peter Battanyne
184 H	Birch Narrows	Peter Battanyne
184 I	Birch Narrows	Peter Battanyne
184 J	Birch Narrows	Peter Battanyne
184 K	Birch Narrows	Peter Battanyne
184 L	Birch Narrows	Peter Battanyne
184 M	Birch Narrows	Peter Battanyne
184 N	Birch Narrows	Peter Battanyne
184 O	Birch Narrows	Peter Battanyne
184 P	Birch Narrows	Peter Battanyne
184 Q	Birch Narrows	Peter Battanyne
184 R	Birch Narrows	Peter Battanyne
184 S	Birch Narrows	Peter Battanyne
184 T	Birch Narrows	Peter Battanyne
184 U	Birch Narrows	Peter Battanyne
184 V	Birch Narrows	Peter Battanyne
184 W	Birch Narrows	Peter Battanyne
184 X	Birch Narrows	Peter Battanyne
184 Y	Birch Narrows	Peter Battanyne
184 Z	Birch Narrows	Peter Battanyne
191	Chibouchean	Chibouchean
192	La Plonge	English River
192 A	La Plonge	English River
192 B	La Plonge	English River
192 C	La Plonge	English River
192 D	La Plonge	English River
192 E	La Plonge	English River
192 F	La Plonge	English River
192 G	La Plonge	English River
192 H	La Plonge	English River
192 I	La Plonge	English River
192 J	La Plonge	English River
192 K	La Plonge	English River
192 L	La Plonge	English River
192 M	La Plonge	English River
192 N	La Plonge	English River
192 O	La Plonge	English River
192 P	La Plonge	English River
192 Q	La Plonge	English River
192 R	La Plonge	English River
192 S	La Plonge	English River
192 T	La Plonge	English River
192 U	La Plonge	English River
192 V	La Plonge	English River
192 W	La Plonge	English River
192 X	La Plonge	English River
192 Y	La Plonge	English River
192 Z	La Plonge	English River
193	Chibouchean	Chibouchean
193 A	Chibouchean	Chibouchean
193 B	Chibouchean	Chibouchean
193 C	Chibouchean	Chibouchean
193 D	Chibouchean	Chibouchean
193 E	Chibouchean	Chibouchean
193 F	Chibouchean	Chibouchean
193 G	Chibouchean	Chibouchean
193 H	Chibouchean	Chibouchean
193 I	Chibouchean	Chibouchean
193 J	Chibouchean	Chibouchean
193 K	Chibouchean	Chibouchean
193 L	Chibouchean	Chibouchean
193 M	Chibouchean	Chibouchean
193 N	Chibouchean	Chibouchean
193 O	Chibouchean	Chibouchean
193 P	Chibouchean	Chibouchean
193 Q	Chibouchean	Chibouchean
193 R	Chibouchean	Chibouchean
193 S	Chibouchean	Chibouchean
193 T	Chibouchean	Chibouchean
193 U	Chibouchean	Chibouchean
193 V	Chibouchean	Chibouchean
193 W	Chibouchean	Chibouchean
193 X	Chibouchean	Chibouchean
193 Y	Chibouchean	Chibouchean
193 Z	Chibouchean	Chibouchean
194	Turner Lake	Birch Narrows
194 A	Turner Lake	Birch Narrows
194 B	Turner Lake	Birch Narrows
194 C	Turner Lake	Birch Narrows
194 D	Turner Lake	Birch Narrows
194 E	Turner Lake	Birch Narrows
194 F	Turner Lake	Birch Narrows
194 G	Turner Lake	Birch Narrows
194 H	Turner Lake	Birch Narrows
194 I	Turner Lake	Birch Narrows
194 J	Turner Lake	Birch Narrows
194 K	Turner Lake	Birch Narrows
194 L	Turner Lake	Birch Narrows
194 M	Turner Lake	Birch Narrows
194 N	Turner Lake	Birch Narrows
194 O	Turner Lake	Birch Narrows
194 P	Turner Lake	Birch Narrows
194 Q	Turner Lake	Birch Narrows
194 R	Turner Lake	Birch Narrows
194 S	Turner Lake	Birch Narrows
194 T	Turner Lake	Birch Narrows
194 U	Turner Lake	Birch Narrows
194 V	Turner Lake	Birch Narrows
194 W	Turner Lake	Birch Narrows
194 X	Turner Lake	Birch Narrows
194 Y	Turner Lake	Birch Narrows
194 Z	Turner Lake	Birch Narrows
201	Oswawakocan	Peter Battanyne
217	Merrin Lake	Lac la Ronge
218	Blinn Lake	Lac la Ronge
219	Grandfather's Bay	Lac la Ronge
220	Lac la Haedre	Hatchet Lake
221	La Loche	Clearwater River
222	La Loche	Clearwater River
223	La Loche	Clearwater River
224	Chicken	Black Lake
225	Chicken	Black Lake
226	Fond du Lac	Fond du Lac
227	Fond du Lac	Fond du Lac
228	Fond du Lac	Fond du Lac
229	Fond du Lac	Fond du Lac
231	Fond du Lac	Fond du Lac
232	Fond du Lac	Fond du Lac
233	Fond du Lac	Fond du Lac

Office of the Treaty Commissioner. (1998). *Statement of Treaty Issues: Treaties as a Bridge to the Future*. Saskatoon: Office of the Treaty Commissioner.

Picture Inventory

 <p>A painting depicting an elderly woman in a purple top sitting at a table, being drawn by another person in a dimly lit room.</p>	 <p>A painting showing a close-up of a woman's face as she gently cradles a sleeping baby.</p>	 <p>A painting of a broken wooden wheel lying on a grassy field.</p>
 <p>A painting of a group of people gathered outdoors for a feast, with some sitting on the ground and others standing.</p>	 <p>A painting showing people cutting wood in a snowy, wooded area near a body of water.</p>	 <p>A painting of the interior of an old, rustic house with people sitting on the floor.</p>
 <p>A painting of a group of people in traditional attire performing a round dance under a large wooden structure.</p>	 <p>A painting of a person on a sled being pulled by a horse, appearing to be late for a meeting.</p>	 <p>A painting of a person loading hay onto a horse-drawn cart in an open field.</p>
 <p>A portrait painting of Allen Sapp wearing a large cowboy hat and glasses.</p>	 <p>A painting of a man working in a barn, possibly milking a cow.</p>	 <p>A painting of men using a horse-drawn threshing machine in a field.</p>
 <p>A painting of a horse-drawn wagon moving along a dirt road through a field.</p>	 <p>A painting of a traditional teepee at a campsite in a grassy field.</p>	 <p>A painting of people picking roots in a field, with a horse nearby.</p>



Making Bannock Outside



Two Lil Fellas Dancing Together



Pow Wow at the Battlefords



Singing at Pow Wow



Great Grandfathers Buffalo



Four People on a Sleigh



Taking Water Home



Getting the Cows a Drink



Chasing a Coyote



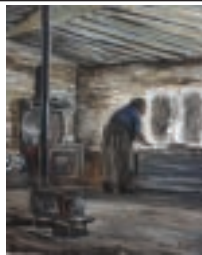
Receiving Treaty Money



Waiting for the Water to Boil



Baby Was Crying



Baking Bannock



Inside Dance Hall at Stoney Reserve



Indoor Pow Wow at Sweet Grass Reserve



Fixing the House at Little Pine



At the Pow Wow



Last Year's Sun Dance



That's His Dog Following Him



Got a Prairie Chicken



Looking for Rabbits



My Grandfather's Ranch a Long Time Ago



Drawing my Grandmother, Allen Sapp



Baby is Sleeping, Allen Sapp



Broken Wheel on Reserve, Allen Sapp



Feast at Little Pine Cemetery, Allen Sapp



Cutting Wood, Allen Sapp



Inside My Old House a Long Time Ago, Allen Sapp



The Round Dance, Allen Sapp



Late for the Meeting, Allen Sapp,



Loading Hay, Allen Sapp



Allen Sapp,



Man in Barn, Allen Sapp



Men Threshing, Allen Sapp



Moving to a Different Place, Allen Sapp



My Grandfather's Campsite, Allen Sapp



Picking Roots, Allen Sapp



Making Bannock Outside, Allen Sapp



Two Lil Fellas Dancing, Allen Sapp



Powwow at the Battlefords, Allen Sapp



Singing at Pow Wow, Allen Sapp



Great Grandfathers Buffalo, Allen Sapp



Four People on a Sleigh, Allen Sapp



Taking Water Home, Allen Sapp



Getting the Cows a Drink, Allen Sapp



Chasing a Coyote, Allen Sapp



Receiving Treaty Money, Allen Sapp,
Allen Sapp's Art: Through the Eyes of the Cree and Beyond, Teacher Resource Guide, 138.

Receiving Treaty Money, Allen Sapp



Waiting for the Water to Boil, Allen Sapp



Baby Was Crying, Allen Sapp



Baking Bannock, Allen Sapp



Inside Dance Hall at Stoney Reserve, Allen Sapp



Indoor Powwow at Sweet Grass Reserve Long Time Ago, Allen Sapp



Fixing the House at Little Pine, Allen Sapp



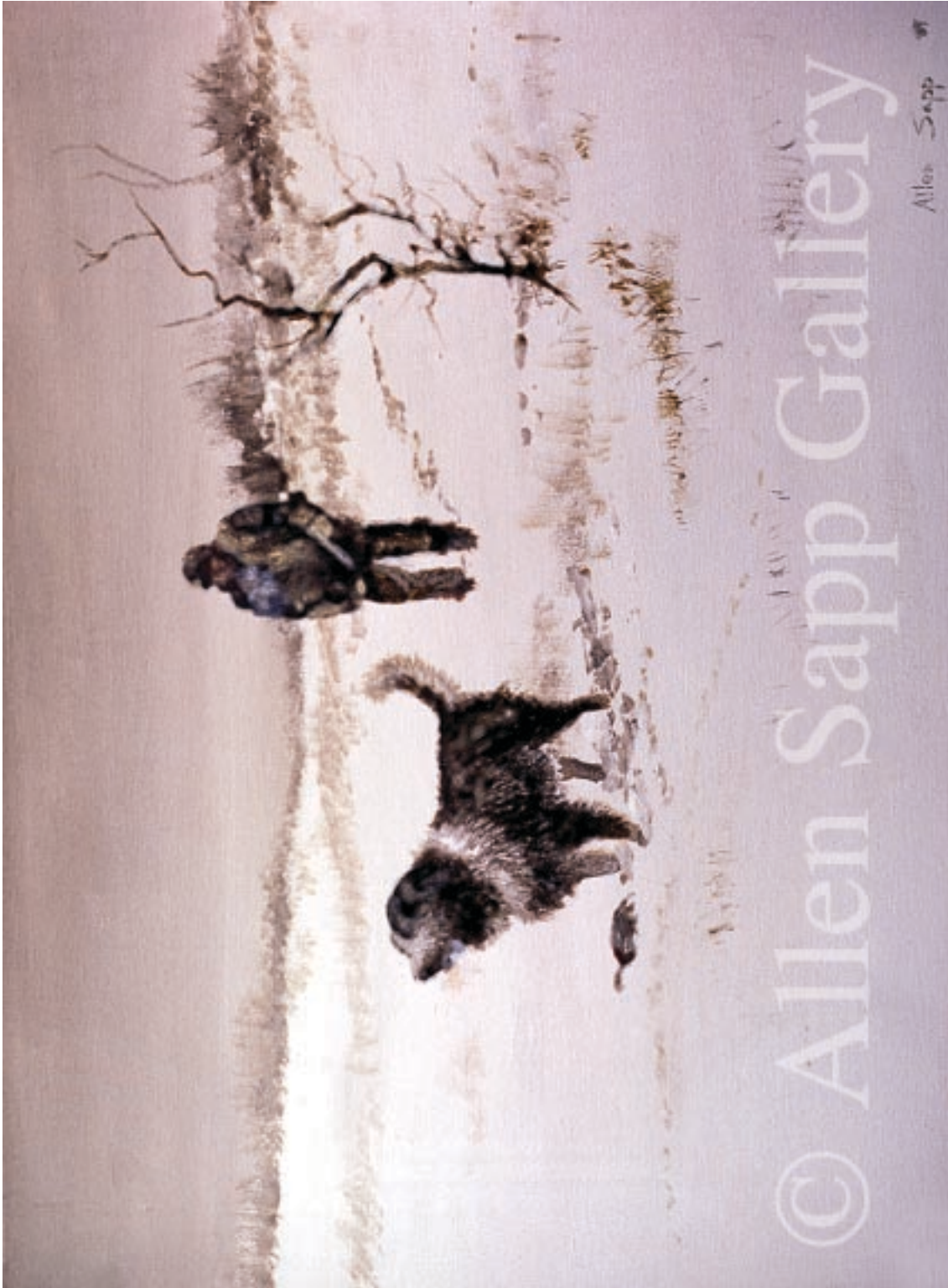
At the Pow Wow, Allen Sapp



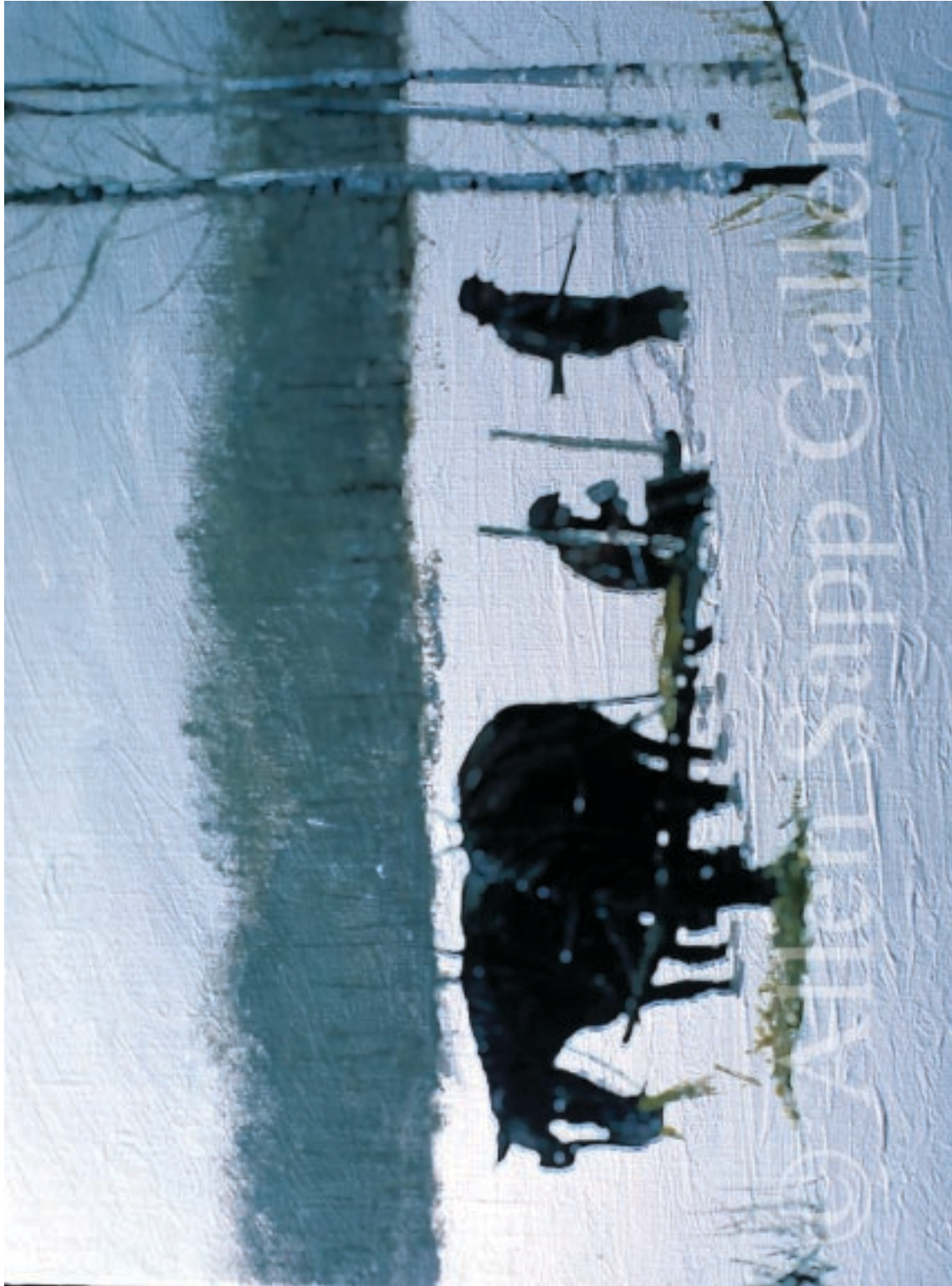
Last Year's Sun Dance, Allen Sapp



That's His Dog Following Him, Allen Sapp



Got a Prairie Chicken, Allen Sapp



Looking for Rabbits, Allen Sapp



My Grandfather's Ranch a Long Time Ago, Allen Sapp