

Traditional Woodland Art In The Highschool:
Reflections On Teaching In Moosonee, Ontario

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ABSTRACT

TRADITIONAL WOODLAND ART IN THE HIGHSCHOOL: REFLECTIONS ON TEACHING IN MOOSONEE, ONTARIO

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I designed and implemented three native art projects with the art classes at Northern Lights Secondary School in Moosonee, Ontario. The objective of the first project was to expose the students to Cree art in order that they may better understand that aspect of traditional Cree Culture. In the second project, my objective was to have the students experience two totally different modes of rendering the same subject in drawing. One of the modes I called "realistic", and the other I called "spiritual". The objective of the third project, which I called the "Special Project", was to have certain native artworks created for a special high school ceremony.

In addition to the art projects, I also distributed a questionnaire designed to obtain personal data on each of the students. Through the questionnaire, I gathered information on traditional aspects of Cree Culture that are still being retained by some of the Moose Cree students. I correlated the personal information of each student to the artwork they produced. Also, I required each student to discuss the meaning of their Project Two artwork, as well as to indicate, in writing, where they believe that they acquired their ideas from. This was done in order

to establish differential patterns in artwork and life-style between those native students who still retain aspects of traditional Cree Culture, and those native students who do not.

TABLE OF CONTENTS

	<u>Page Number</u>
LIST OF FIGURES	i
DEFINITIONS	iv
INTRODUCTION	1
Physical Setting and Livelihood of Moosonee	5
Northern Lights Secondary School	13
Project One	16
Project Two	26
Special Project	35
Reflections and Conclusions	38
FOOTNOTES	49
BIBLIOGRAPHY	52
APPENDIX I: Project I Pictures	55
APPENDIX II: Personal Information Questionnaire	68
APPENDIX III: Project II Pictures with Students Comments	76
APPENDIX IV: Analysis of Traditional Group and Non-Traditional Group Pictures From Project Two	142

LIST OF FIGURES

	<u>Page Number</u>
Figure # 1 Map of Study Area. (This map is a copied portion of one prepared by the Ministry of Treasury, Economics and Intergovernmental Affairs, Local Government Services Division. The map is distributed free by The Moosonee Development Area Board, and is entitled "Zoning By-Law No. 5-72, Schedule 'B'.")	4
Figure # 2	22
Figure # 3	23
Figure # 4	25
Figure # 5	29
Figure # 6	30
Figure # 7	31
Figure # 8	32
Figure # 9	33
Figure # 10	34
Figure # 11	36
Figure # 12	37
Figure # 13	56
Figure # 14	57
Figure # 15	58
Figure # 16	59
Figure # 17	60
Figure # 18	61
Figure # 19	62
Figure # 20	63
Figure # 21	64

	<u>Page Number</u>
Figure # 22	65
Figure # 23	66
Figure # 24	67
Figure # 25	79
Figure # 26	81
Figure # 27	83
Figure # 28	85
Figure # 29	87
Figure # 30	89
Figure # 31	91
Figure # 32	93
Figure # 33	95
Figure # 34	97
Figure # 35	99
Figure # 36	101
Figure # 37	103
Figure # 38	105
Figure # 39	107
Figure # 40	109
Figure # 41	111
Figure # 42	113
Figure # 43	115
Figure # 44	117
Figure # 45	119
Figure # 46	121

	<u>Page Number</u>
Figure # 47	123
Figure # 48	125
Figure # 49	127
Figure # 50	129
Figure # 51	131
Figure # 52	133
Figure # 53	135
Figure # 54	137
Figure # 55	139
Figure # 56	141

DEFINITIONS

(a) Cree Art: In this paper the term refers to the historical and pre-historical motifs, designs, symbolism, and spiritual nature of the art of Canada's Eastern Woodland Cree Indians (Dockstader 1961:21).¹

(b) Shaman and Shamanism:

" A mystic, either male or female, who engages in ecstasy through various techniques, either esoteric or literal, such as mastery over fire, astral travels and flight, descent into the underworld, disappearance into the sky, etc. The word shaman comes via the Russian from the Tungusic saman. Not every ecstatic can be considered a shaman. The definition offered by Mircea Eliade (cf. Shamanism, Princeton University Press (1964) here condensed, succinctly summarizes the shaman. "The shaman is also a magician and medicine man; he is believed to cure, like all doctors, and to perform miracles of the fakir type, like all magicians, whether primitive or modern. But beyond this he is a psychopomp, and he may also be priest, mystic, and poet. Shamanism in the strict sense is pre-eminently a religious phenomenon of Siberia and Central Asia. Through this whole region in which the ecstatic experience is considered the religious experience par excellence, the shaman, and he alone, is the great master of ecstasy. A first definition of this complex phenomenon, and perhaps the least hazardous, will be: Shamanism - technique of ecstasy. Generally shamanism co-exists with other forms of magic and religion". (Rice 1978:321).²

(c) Spiritualism: It has been my experience that "spiritualism" has a variety of meanings, usually depending upon the context it is used in. Russell and Clare Goldfarb, in discussing spiritualism in aspects of nineteenth-century literature, defined spiritualism as,

- (c) (cont'd): "concerned with the immortal souls of men, not with immortal beings called gods" (1978:17).³ On the other hand, a standard religious approach is taken by Francois Vanderbroucke.

In a word, spiritualism is first of all the science of the reactions of religious conscience vis-a-vis the object of faith - this is the intellectual aspect; secondly, it is the science of those human acts that have a special reference to God, that is, asceticism and mysticism. Thus, spirituality may be defined as the science of the application of the Gospel to Christian life on the intellectual plane, on the ascetical plane and on the properly mystical plane (Vanderbroucke 1965:52).⁴

For the purpose of this paper though, spiritualism is defined as, a belief in the supernatural. That is, a belief in an "afterlife" or an "afterworld".

- (d) Traditional Cree Culture: In this paper the term refers to the pre-historic origins of the hunting and gathering, and social features of the contemporary Cree Indians of Canada's Eastern Woodlands.
- (e) Transitional Culture: In this paper the term refers to the Moose Cree societies present acculturation (Linton 1963:463-464)⁵ status. On a general level, the term refers to the entire Eastern Woodland Cree Culture as it currently exists in the process of assimilation with the Western Industrial Culture.

INTRODUCTION

Teaching an aspect of a culture to the people of that culture is not new. Our schools, at the elementary, secondary, and post-secondary levels are involved in that particular activity continually. However, educators are much less frequently involved in teaching some aspect of a minority culture to the people of that culture. In this case, I am referring to the teaching of native art to Cree high school students of Moosonee and Moose Factory, Ontario.

In teaching native art in Canada's elementary and secondary schools one can find information on how to dissect and identify the various types of motifs used in Northwest Coast art (for example, Boas 1955)⁶ For the province of Ontario, a "how to" package on teaching native art was designed for elementary and secondary schools by the provincial government. The package is entitled "People of Native Ancestry" (P.O.N.A.)⁷ and it is composed of: P.O.N.A., A Resource Guide for the Intermediate Division, 1977 (P.O.N.A., Ministry of Education, Ontario, 1977);⁸ and, P.O.N.A. Curriculum Guideline for Senior Division, 1981 (P.O.N.A., Ministry of Education, Ontario, 1981).⁹ However, P.O.N.A. was basically designed as a package to teach non-natives about natives (P.O.N.A., Ministry of Education, Ontario, 1977:6,7)¹⁰ Information on the philosophy and methodology behind teaching modern Indian and Inuit people about traditional Indian and Inuit people, I found lacking. Jake Thomas (pers. comm. 1982), a renowned Iroquoian carver and a professor of Native Studies at Trent University, also knew of no publication, document, or guideline that dealt with the teaching of native art to native people.

Therefore, it is apparent that if one is found to be in the seemingly odd situation of wanting to teach native art to native students, then one must use materials that would normally be used to teach non-natives about native art.

The question to all of this is, of course, why should the materials matter? If the objective is to teach a group of students who presumably know little or nothing about native art, it should not matter whether or not they are native or non-native. It shouldn't matter, but how was I to know for sure? Certainly the Cree people of Moosonee and Moose Factory are participants in Canadian industrial society. However, there still remain vestiges of the ancestral Cree culture. Although the Cree trappers use snowmobiles, they are still trapping. Although the Cree hunters use guns and rifles, they are still hunting. Although the Cree fishermen use outboard motors and freighter canoes, they are still fishing. Their traditionalism, or maintenance of the "old ways", is in their actions. The "old ways" can also be found in their words, for many of the Cree, young and old, still speak the traditional language. Would any of these aspects of today's Cree matter when teaching them about their own art? With nothing to work with that specifically dealt with this problem, I chose to proceed with my native art projects, curious to see how my Cree students would respond in their art-work.

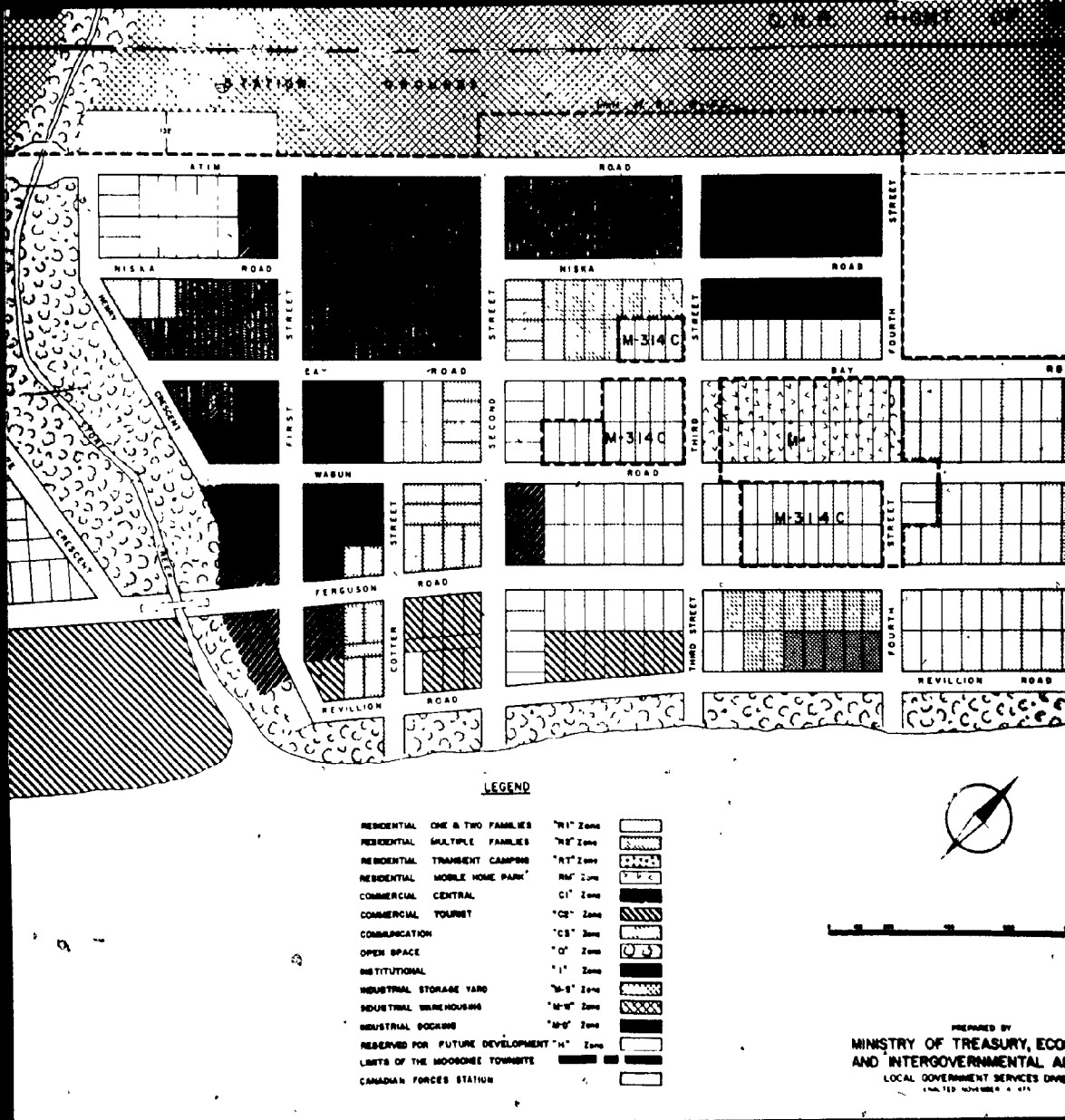
Why did I decide to teach native art to natives? The reason is, they do not know much about their traditional culture, and I viewed these projects as an opportunity for the students to learn about themselves; that is, what makes them unique and special (June K. McFee 1970:131).¹¹ Also, for the students, I believed that native art (i.e., pre-industrial art) would have a "direct, bold" appeal (Lowenfeld and Brittain 1975:403).¹² There is a profoundly deep and intriguing element

of mystery about art from pre-industrial cultures.

McFee, in discussing various important cultural functions of art, mentioned "the expression of the 'supernatural' in visible and tangible forms" (1970:33)¹³ as one of the functions. It is this supernatural function which is the root of the mystery in pre-industrial art. In line with pre-industrial art's supernatural function, is the spiritualism of Cree art. Thomas (pers. comm. 1982)¹⁴ believes that native art, of aboriginal North America, is spiritual in purpose and meaning.

It was my hope that the supernatural would serve as a highly stimulating concept in which the imagination of a student would flourish with creative imagery. Still, though, I wondered how well these Cree students would do in art assignments about the pre-industrial past of their own traditional culture. Would they enjoy such assignments? Would they show enough interest in those assignments on native art to want to talk about the meanings of such resulting art-works, as they pertained to traditional Cree life? I was hoping that with the little "cultural maintenance" (McFee 1970:138)¹⁵ that still existed (e.g., hunting, trapping, speaking of the Cree language) among the "Moose Cree" (i.e., Cree of Moosonee and Moose Factory), there perhaps would be an interest in learning something of their spiritual art.

This paper is a subjective documentation and appraisal of my personally designed native art lessons with predominantly Cree students. Answers, though not necessarily the only answers, to the above mentioned questions, are offered through my personal interpretations of my students' art-work and related responses.



LEGEND

RESIDENTIAL ONE & TWO FAMILIES	"R1" Zone	[Symbol]
RESIDENTIAL MULTIPLE FAMILIES	"R2" Zone	[Symbol]
RESIDENTIAL TRANSIENT CAMPING	"RT" Zone	[Symbol]
RESIDENTIAL MOBILE HOME PARK	"RM" Zone	[Symbol]
COMMERCIAL CENTRAL	"C1" Zone	[Symbol]
COMMERCIAL TOURIST	"CT" Zone	[Symbol]
COMMUNICATION	"CS" Zone	[Symbol]
OPEN SPACE	"O" Zone	[Symbol]
INSTITUTIONAL	"I" Zone	[Symbol]
INDUSTRIAL STORAGE YARD	"IS-1" Zone	[Symbol]
INDUSTRIAL WAREHOUSING	"M-W" Zone	[Symbol]
INDUSTRIAL DOCKING	"M-D" Zone	[Symbol]
RESERVED FOR FUTURE DEVELOPMENT	"F" Zone	[Symbol]
LIMITS OF THE MOOSONEE TOWNSHIP		[Symbol]
CANADIAN FORCES STATION		[Symbol]



PREPARED BY
 MINISTRY OF TREASURY, ECONOMIC DEVELOPMENT
 AND INTERGOVERNMENTAL AFFAIRS
 LOCAL GOVERNMENT SERVICES DIVISION
 1966-1967 NOVEMBER 14 1967

MAP OF STUDY AREA:
 TOWN OF MOOSONEE

Figure #1

Physical Setting and Livelihood of Moosonee

Moosonee is a small semi-isolated Ontario community located on the western side of the Moose River, just a few miles from James Bay. It has a predominantly Woodland Cree and Metis population that numbers approximately fifteen-hundred people. The main industry of the community is tourism, in which local art and craft play a significant role.

The "sister community" to Moosonee is Moose Factory. Moose Factory is located on an island in the Moose River, about three miles from Moosonee. Its population is approximately equivalent to that of Moosonee.

Moosonee is an economically depressed town, depending heavily upon government monies and services. The largest government service in the town is education.

The main business section of Moosonee can be found along First Street(see Figure #1). At the end of First Street, along Atim Road, can be found the Ontario Northland Railway station grounds. It is because of the existence of this rail connection with the rest of the province that Moosonee is generally considered to be semi-isolated.

Moving down First Street, away from the railway station, one would meet various businesses and services. Firstly, one would see, coming from the O.N.R. station, the Liquor Store. Beside the Liquor Store is the Ontario Provincial Police station. Across First Street from the Liquor Store there is a restaurant. Beside the restaurant stands the Weneebaykook Art Gallery; and beside the Art Gallery is Moosonee Public Elementary School.

Moosonee Public, or M.P.S. as it is more commonly called, is actually just the northwest wing of a larger structure known as the James Bay Education Centre. The James Bay Education Centre (JBEC pronounced "Jaybec" for short) is located on the corner of First Street and Bay Road. JBEC is an adult education and retraining institution. It rents classroom and gymnasium space to M.P.S., and Bishop Belleau Elementary School, better known as B.B.S. B.B.S. is located in the northeast wing (located along Bay Road).

At the intersection of First Street and Bay Road, along with JBEC, one would also find the local Catholic Church, and the local Hudson Bay store (more commonly known as "The Bay"). Behind the Catholic Church there is the Moosonee Clinic, which is specifically located on Bay Road and Henry Crescent.

In the immediate vicinity of the Hudson Bay store can be found smaller hardware, food, and variety stores, another restaurant, and the local post office. Then one comes, finally, to the last building of concern to this study, that is located in the business section of Moosonee.

Arctic Arts is an arts and crafts store located on the corner of First Street and Ferguson Road. It specializes in selling Inuit graphics and soapstone sculpture. This store also sells some Cree art and craft, and a great variety of tourist souvenirs. Arctic Arts receives its Inuit art from such places as Povungnituk and Great Whale in Quebec, and the Belcher Islands in the North West Territories.

Arctic Arts and the Weneebaykook, mentioned earlier, both operate year 'round, but see their largest volume of business during the tourist season of June through September. However, the similarity of these two

businesses ends here. Whereas Arctic Arts is a "middleman" for art and craft (primarily Inuit), the Weneebaykook Gallery operates both as a retail outlet, and a production centre.

The Weneebaykook has several Cree artists from the local area on staff, as well as an administrator who handles the financial and promotional end of the business. The gallery sells and promotes only the art that its own artists produce. The artists of the gallery are all screenprinters working largely out of the traditional Woodland Indian style. The Weneebaykook art is well known throughout the Moosonee/Moose Factory area, with its works gracing numerous homes. The gallery also maintains a lucrative mail order business with customers throughout Canada and the United States; and in Toronto Weneebaykook screenprints can be found in galleries specializing in native Canadian art.

Approximately one mile north of Moosonee there is a small subdivision called "the Base". It is called the Base because back in the 1960's and early 1970's it was an Armed Forces radar base, forming part of the now inoperative "Pine Tree" radar defense line. With the growing obsolescence of such defense, the Base was abandoned. By the early seventies the military airport was completely in the hands of Austin Airways, a civilian commercial company; and shortly afterwards, the complex of radar base buildings and military staff houses were under the authority of the Moosonee Development Area Board (the Moosonee Development Area Board, or MDAB, is the equivalent of a town council).

The community of Moosonee took these large military buildings as an opportunity to have their first high school; and so, together with

the town of Moose Factory, Moosonee formed the James Bay Lowlands Secondary School Board, with Northern Lights Secondary School (N.L.S.S. for short) as the Board's first and only school.

Since its beginning in 1976, Northern Lights Secondary School's teaching and administrative positions have been filled almost entirely by people from outside of the communities of Moosonee and Moose Factory. Having been born and raised on the Nipissing Indian Reservation, which is located between North Bay and Sturgeon Falls, Ontario, and with my father being Ojibway, I am considered to be of partial native Canadian descent. However, I feel that I was viewed as an outsider by the Cree of the Moose River region. My cultural background and influences, like those of all other outsiders, are not the same as those of the indigenous Moose Cree. Outsiders almost always come to Moosonee or Moose Factory from much larger towns or cities situated in the non-isolated regions of Canada. Hunting and trapping are often considered, by a "newcomer" to the James Bay area, to be unfamiliar activities.

The Nipissing Indian Reservation, where my family lives, is situated between two communities, each of several thousand people. The population of the city of North Bay alone is over 50,000. Therefore, the Ojibway people of the Nipissing Reservation are greatly influenced by their large neighbouring populations. Hunting and trapping, once the primary occupations of the Indian people of the Nipissing Reservation, have long since been replaced by jobs in administration, building trades, transportation, and lumbering which can be found on the reservation itself, or in a neighbouring community. Even the Ojibway languages of the Nipissing Reservation Indians has been affected by the close association between natives and non-natives. No longer is the Ojibway

language passed on from generation to generation. Only the elder people of the reservation speak the native tongue. The dominant language is now English. Among the Moose Cree, though, the Cree language is still being passed along, from generation to generation. It should be noted, though, that in the Moosonee/Moose Factory area not all of the Cree people can speak the Cree Language. There are now many Cree children who can only speak English. Certainly, though, the Moose Cree are significantly less enculturated to the contemporary dominant Western Industrial life-style of Canada than the Ojibway people from my reservation. I was viewed as an outsider* by the Moose Cree, along with all the other outsiders who came to teach in the area. It was a situation that I understood and accepted.

Although I have no statistics, my experience in Moosonee has led me to believe that many of the parents of Northern Lights Secondary School's students have an indifferent attitude toward the high school. In the early years of N.L.S.S. I think that indifference, by the parents of Moosonee and Moose Factory, was much greater than it is now, but the attitude of indifference is still held by a fairly large number. This attitude is reflected in the behaviour of many of the students. In my teaching experience, I have found that absenteeism is the result of that indifference, and that is a major problem that N.L.S.S. has been struggling with ever since the high school was first opened. Regularly the high school communicates with the parents of truant students. All too often in the past, though, the school was met with a lack of real support from the home. On rare occasions the high school has even encountered hostility from some parents. However, I wish to stress here that, recently, over-all concern and cooperation from the parents has

*I use the term to refer to anyone who has not been born and raised in the area.

improved significantly. The reason for problems existing between the local Cree and the high school is complex. Put very simply though, I see the reason as being one of suspicion on the part of the Cree and a general lack of sensitivity and understanding on the part of the N.L.S.S. towards working with a people who are in the midst of a change from a hunting and gathering culture to a modern industrial culture. For the great majority of outsiders, they have never known any other culture than the modern Western Industrial Culture of Canada. It is not surprising they do not adequately understand the Moose Cree and their problems. As for the Moose Cree, their suspicion of the outsiders who dominate and control the high school is also not surprising. The outsiders are from another culture. They don't speak the Cree language or behave like the Cree. The outsiders are, compared to the Cree, poor hunters. However, also compared to the Cree, the outsiders are usually quite wealthy. The outsiders always seem to have plenty of money, and a quick survey of Moosonee or Moose Factory would reveal that they seem to control almost everything. Almost all of the teachers and principals of the area schools are outsiders. Most of the personnel at the James Bay General Hospital's clinic in Moosonee, and the Moose Factory General Hospital in Moose Factory, are outsiders. Most of the police in the two communities are outsiders. The majority of the businesses in the two communities are owned by outsiders. The airline, helicopter and train services that operate in Moosonee are all owned by outsiders. The judge or magistrate who comes to Moosonee to hold court sessions is an outsider. The Ministry of Natural Resources officials who regulate hunting, fishing, and forestry laws, are all outsiders. The Children's Aid and Welfare officials, that some of the Cree come in

contact with are outsiders. Even in their places of worship, the local churches, control is held by outsiders. With the outsiders controlling so much, it is my opinion that the Moose Cree look at the outsiders as exploiters. I feel that many of the Moose Cree believe that outsiders only go to Moosonee to earn large amounts of money. Once outsiders have plenty of money, think the Cree, they leave the area. I have been told this in private conversations with a few of the Cree. Generally, the Cree people that I talked with feel that outsiders don't care about anyone but themselves. As an outsider, I was also accused of this selfishness. It is true that many outsiders have behaved very selfishly. There will always be outsiders who will go to Moosonee and Moose Factory, and behave that way. However, I have met some outsiders who truly have cared for the Moose Cree they have worked with. For those outsiders, the Cree people they met and befriended are worth far more than any amount of money they earned.

It is also my opinion that many of the Moose Cree view Northern Lights Secondary School with bewilderment. Unemployment in Moosonee and Moose Factory has always been a serious problem. In recent years unemployment has also become a serious problem for the entire Canadian nation. Of what use is a high school education when there are no jobs for a graduate? This and similar questions have been put to me by students in some of my classes. With a large number of Moosonee and Moose Factory parents unemployed, this question must also have been asked in many of the local homes. My answer to the question was based on self-improvement and hope for the future. It was a standard Western Industrial Culture answer, and at that, only limited to those of the industrial culture who do not know what it is like to be poor.

Thus, the lack of understanding, the insensitivity, and the suspicion continue between the Moose Cree and the outsiders. It was in this situation that I was employed as an art teacher at Northern Lights Secondary School in September of 1976. In the 1980-81 academic year, still as the high school art teacher, I developed and implemented three native art projects for my predominantly native art students. Through these projects, not only did I hope that my native students would learn more about themselves, it was my hope that I would learn more about them.

Northern Lights Secondary School

Northern Lights Secondary School is distributed throughout six large buildings. The school is similar to a college campus in that its students must frequently change buildings when changing classes. N.L.S.S. is a small high school, with one principal, twenty-two teachers, and approximately two hundred students.

Since N.L.S.S. is a small school it cannot offer the full variety of courses that the average Ontario high schools offer, but it does have most courses. The N.L.S.S. core curriculum consists of: English, French, History, Geography, Mathematics, Science, and Physical Education. Additional courses are offered in the areas of Business and Commerce, Family Studies, Law, Shops, Native Studies, Outdoor Education, Cree, Music, and Art.

Class periods at N.L.S.S. were forty minutes in length.

Most Ontario high schools offer courses on three different academic levels: The Five Year Program (grade 9 to 13) for students wishing to pursue post-secondary education at the university level; the Four Year Program (grade 9 to 12) for students who do not wish the in-depth academics of the Five Year Program, and who may be interested in pursuing post-secondary education at a technical college or institute; and the Two Year Program (grade 9 and 10) for students of the Occupations or Special Education Programs who find their abilities better suited to vocational trades.

Since Moosonee and Moose Factory are semi-isolated communities, the people of the area are somewhat cut off and sheltered from the outside world. N.L.S.S. has Five Year Program students planning to

persue their academic studies at the university level. With universities being located in large urban centres, it is the policy of the James Bay Lowlands Secondary School Board to offer the Five Year Program only up to grade twelve. Grade thirteen must be taken at a "southern" high school. In that way, the student is exposed to the different world and lifestyle of a non-native southern community without having to immediately face the heavy academic demands of university. As well, Moosonee and Moose Factory lack the community resources of larger centres, such as major museums, galleries, and extensive libraries. Therefore Northern Lights Secondary does not have many of the supporting resources that southern high schools do. In completing the final year of their Five Year Program at another high school, the students have an opportunity to utilize educational resources, such as the afore-mentioned, before entering university.

In addition to the Five Year Program, N.L.S.S. also offers a Four Year Program, and a Two Year Program.

The program with the largest group of students was the Four Year Program.

I was the only art teacher at Northern Lights Secondary during the 1980-81 academic year. My teaching load was: one Two Year Program art class, and four Four Year Program art classes. There were no Five Year Program art classes, although some Five Year Program students were allowed to take art classes at the Four Year level. Each art program that I taught consisted of five forty minute classes per week. The three art projects I developed, that are discussed in this paper, were implemented with the four Four Year Program classes:

Art 141 (1) : 14 students (grade nine)

Art 141 (2) : 14 students (grade nine)

Art 241 : 8 students (grade ten)

Art 341 : 3 students (grade eleven)

Please Note: Art class designation numbers were given by N.L.S.S.

Also, class sizes are based on year end figures, since all classes fluctuated in size during the year. Due to absenteeism, some students did not participate fully in the projects.

Project One

In September of 1980 I began the Four Year level art classes with a discussion of some examples of native Canadian art. I used, as resources, the following publications: Armstrong 1971, Brodzky et al. 1977, Eliade 1964, Hoffman 1897, Jilek 1974, Lommel c. 1967, Meldgaard 1960, Moody, Jr. 1975, Moody, Jr. 1977, Morriseau 1965, Neihardt 1972, Osis and Haroldsson 1977, and Vastokas and Vastokas 1973.

In addition to the above publications, I used several screenprints by Weneebaykook artists to illustrate my lessons.

The objective of Project One was to expose the students to spiritual motifs in primitive art (primarily Woodland Indian and Inuit). With exposure to such motifs, the students were then required to make two dimensional works of art incorporating one or more of the motifs. In my opinion this process would lead the students toward a better understanding of the art of the James Bay Cree.

The opening three lessons of Project One involved discussion of the role that spiritualism once played in Indian and Inuit life. I mentioned the important roles of the shaman as spiritual medium and guide, and healer of the sick (Eliade 1964).¹⁶

In the opening lesson I spoke of how the sun, a constantly visible power high in the sky, could possibly have been viewed by the ancestors of the James Bay Cree as the manitou or great god. Together with my classes, I looked at pictures of the thunderbird, a mythical creature from ancient Indian lore, and discussed its purpose as "protector of mankind" (Morriseau 1965).¹⁷ We looked at professional works of art displaying souls in an "x-ray" view of a man or an animal's body. Also,

we studied the peculiar spiritual belief of reincarnation as depicted in works displaying the process of metamorphosis (a creature undergoing a physically radical change from one form to another completely different form). In a following lesson I illustrated for my students the greatest influence of primitive ancient shamanism upon modern day religions, and that is the "Tree of Life" which we know today as the cross (Farbridge 1923)¹⁸

In the final lesson, using several Weneebaykook serigraphs that depicted such spiritual motifs as the thunderbird, the x-ray form, and the sundisc, I illustrated what Andreas Lommel (1967)¹⁹ believes to be the common thread that links these motifs together - shamanic spiritualism.

Once preliminary discussion was complete, the students began their first art assignment. Throughout this first assignment, which lasted for six to eight weeks, we frequently returned to the various aspects of the spiritualism of native art that we first talked about.

The substance of the first assignment consisted of each student creating his or her own visual image utilizing any of the native art ideas studied in the preliminary discussion, or discovered in the works of professional Indian and Inuit artists.

Pencil sketching on newsprint paper was encouraged while each student was searching for an idea. Once a sketch that a student liked was achieved, then a second drawing of the idea was made on a sixteen inch by twenty inch sheet of cartridge paper. All students were encouraged to colour their sketches or second pictures if they felt that colour would enhance either the aesthetic effect or meaning of their images.

The primary importance of the second picture, or second stage of the process, was to allow students to introduce any desired alterations to their works, using pencils and erasers, while enlarging and refining the images. Quite often original ideas underwent radical changes while going through this second stage.

I found that original sketch ideas changed for a variety of reasons in the second stage. Sometimes change resulted from students exchanging ideas with one another. At other times students would come to me with technical problems (e.g., "I can't draw a bird".) or aesthetic problems (e.g., "My picture looks funny. What's wrong with it?"). Most frequently, though, the students would quietly sit at their desks working and re-working their ideas out on paper without giving any indication as to why they were modifying a particular form.

Once refinement was complete, the students were then instructed in cutting out their images using either scissors or x-acto knives. Large and middle size shapes were cut from the pictures. Small details were avoided because they were too awkward to cut.

With the cut-outs of the second stage pictures, the students moved to a third and final stage. On a sixteen inch by twenty inch sheet of bristol board, the students arranged and traced their cut-out shapes, according to the refined picture idea each person arrived at. In this way a neater, cleaner version of the refined image was developed. Only the details too small or awkward to cut out were re-done without stencil aid. Deviation from the second stage image, though, at this point, was marginal.

The cut-out stage of this process could be substituted with an acetate copy of the original sketch placed upon an overhead projector. In that way the exact original image could be illuminated onto the final

drawing sheet, ready for tracing. However, such a procedure, although faster, was not used by the students because only one overhead projector was available for four classes.

Since the native students of my classes are, culturally, very different from their Cree ancestors of pre-industrialization times, I felt it necessary to place the traditional native spiritual beliefs, that we discussed, into a modern context. In this way, I believed that I would offset at least some of the criticism that the students may have had regarding the existence of supernatural phenomena, such as: human souls, helping spirits, and the Great Manitou. Therefore, one week after beginning Project One I conducted a lesson on research into recent claims of supernatural experiences by ordinary citizens in the United States. I mentioned to my classes the work of psychiatrist Raymond A. Moody, Jr. (1975 and 1977),²⁰ and psychologists Karlis Osis and Erlendur Haroldsson (1977).²¹ These researchers are part of a growing body of scientists and medical physicians who have, in the last several years, taken to studying the unusual reports associated with the supernatural. The research of these writers is based on interviews with hundreds of people who have had "near death experiences" (Moody 1975),²² that is, coming close to death through some traumatic experience such as injury in a car accident, or the suffering of a heart attack. Upon resuscitation, these victims claim to have had one or more of the following experiences while undergoing their trauma:

1. Hearing a strange noise, sometimes reported as a "buzzing".
2. Feeling one's consciousness "float" out of one's own body.
3. "Flying" swiftly through a great blackness, like a "long dark tunnel".

4. Meeting a "very brilliant light" at the end of the tunnel or darkness. (Moody 1975)²³

I related these research findings to anthropological writing on shamans and the phenomena that they reportedly encountered while experiencing a self-induced state of trance (Jilek 1974).²⁴ The main point of this comparison was to convey to the students the mystery of these trance and near death experience phenomena that have only recently begun to baffle serious scientific researchers.

I wish to note here that through all discussions that I initiated on this first assignment, very little verbal response was given back to me from the students. Unless asked a direct question, the students tended to prefer just sitting quietly listening, which, I may add, was a characteristic of the Northern Lights students frequently reported by the teaching staff.

Three of the Project One art-works are illustrated here, with comments by the artists. The remainder of the Project art-works can be found in Appendix 1. Unfortunately, not all students attended classes enough to give their work the time that is needed. Therefore, a number of students could not contribute to the final collection displayed in this paper.

In order to get some idea of the kind of thought that was put into the creation of these pictures, as well as some indication as to the origins of their ideas, I asked three of the student subjects to tell me about their pictures and where they got their ideas from.

Student Code Name : Anna F.
 Grade : nine
 Residence : Moose Factory
 Status : Part-Indian
 Language : English
 Age : 15

(See Figure #2)

The inside cavity in the eagle represents life flowing out, with a light side and an evil side. The flowing movement in the wings represents grace and fluency. The colours are morning and evening colours, to me. The figures beside the wave-motions in the wings represent power.

I got the idea from a photograph of an eagle in a nature book. I think I was influenced (by) other pictures I've seen.

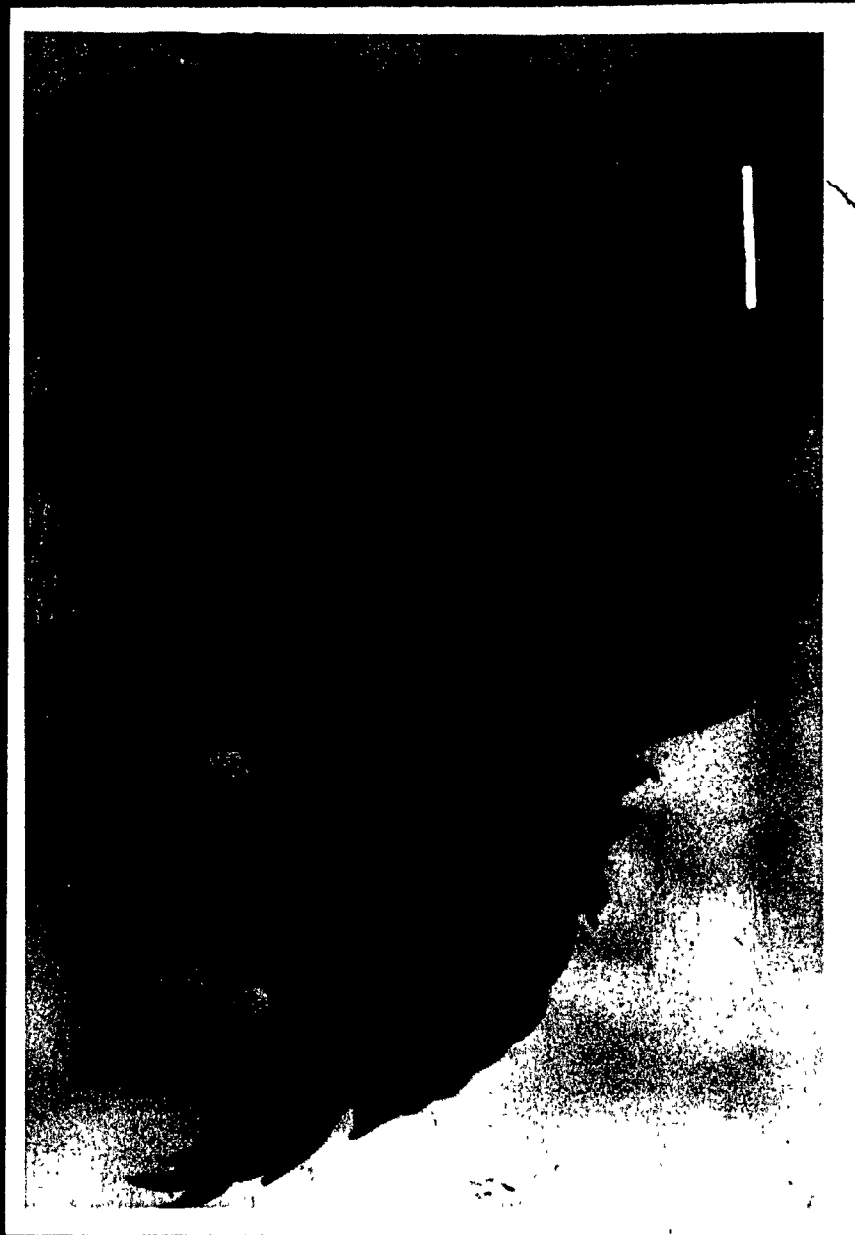
Student Code Name : Ganeb M.
 Grade : nine
 Residence : Moosonee
 Status : Indian
 Language : Cree, English
 Age : 15

(See Figure #3)

Picture Title: Spirits of the Sky and Water

There are many spirits, good and bad, but these ones are the good ones. There are other spirits such as the spirits of the underground, the spirit of land (surface), spirits of nature, etc.

To the best of my knowledge I got this picture from my mind.



UNTITLED

Anna F.

Figure #2

COLOURED PICTURES
Images en couleur

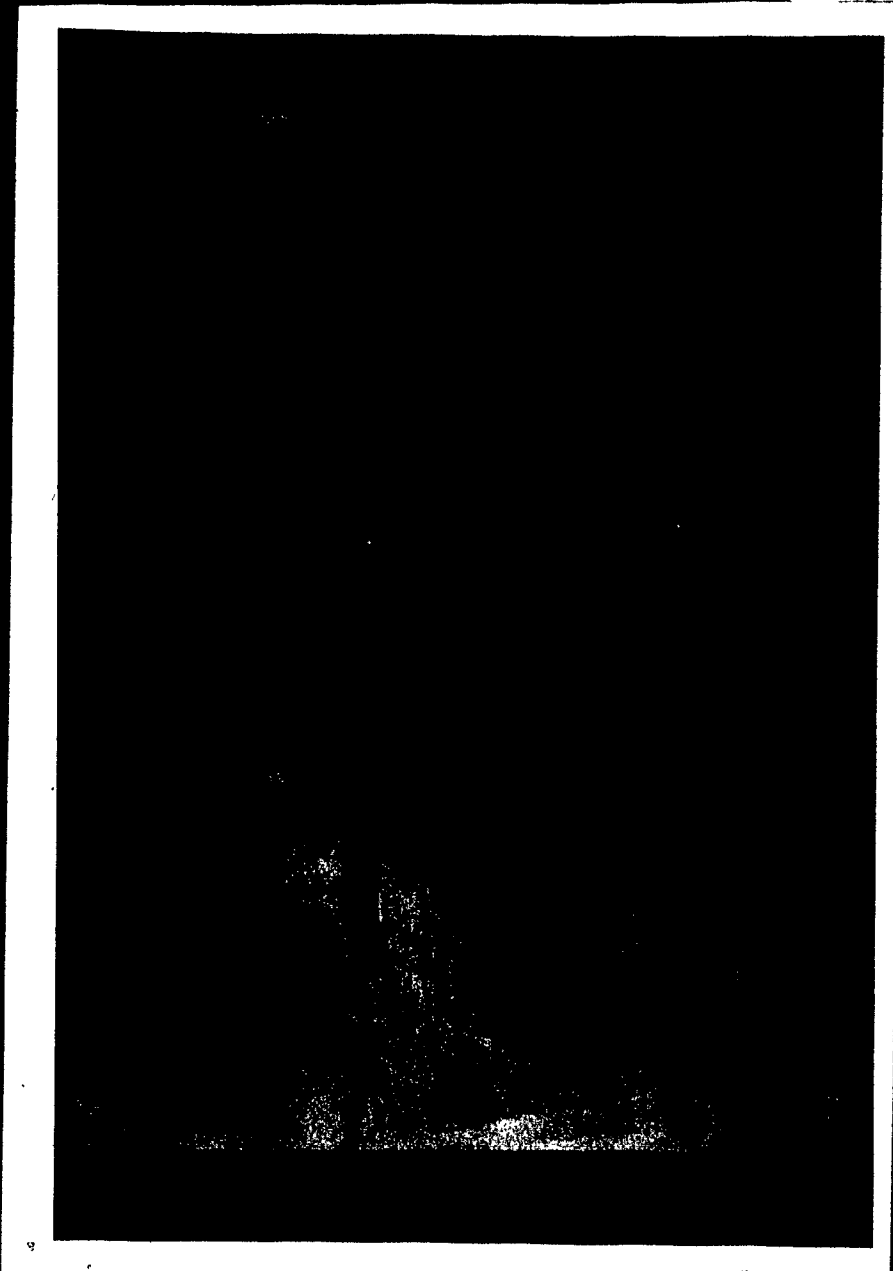


Figure #3

SPIRITS OF THE SKY AND WATER

Ganeb M.

Student Code Name : Pennab M.
Grade : nine
Residence : Mosse Factory
Status : Indian
Language : English, Cree
Age : 15

(See Figure #4)

(In) the content and meaning of my art picture... there are two meanings: (1) that wildlife is joined together. For instance, the geese joined up by wings means... a male and female put together gives ... an offspring. See, the bottom goose, doesn't yet have the white chin... It's wings of orange colour mean he's still a young one. (2) The second meaning has to do with the caribou and three geese. They create a circle to show that the geese are protectors of one species of animal (could've used a different animal than a caribou). Also, that wildlife is joined like a family, living free together.

To the best of my knowledge, I got the idea of my art picture from (another picture) that had two geese joined up and a fetus... in the middle; but (I) changed it to... the one I drew...

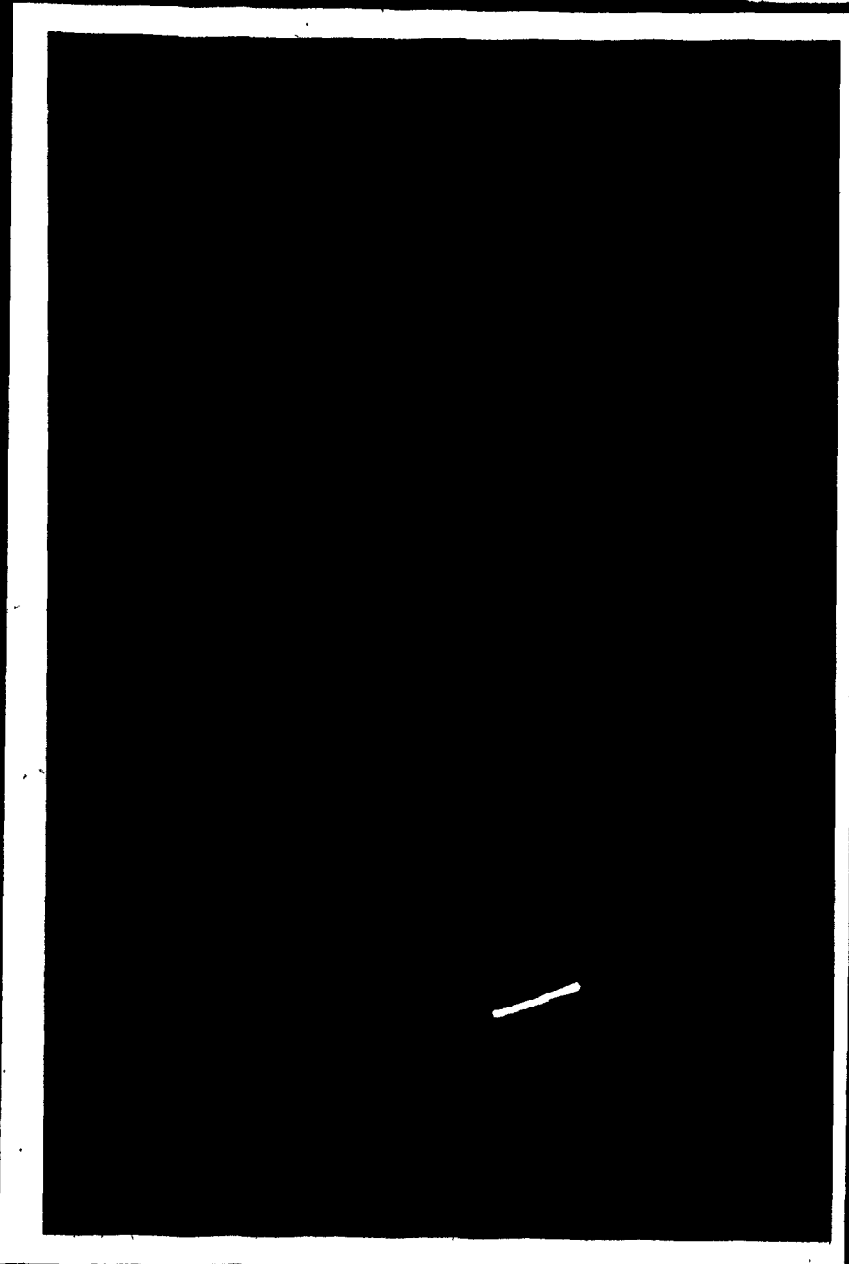


Figure #4

UNTITLED

Pennab M.

Project Two:

In April of 1981 I introduced Project Two. The project lasted between two and three weeks, although some students did take more time.

The grade eleven students were excluded from this project because of other course-work demands. The project that I gave to the grade elevens, in place of Project Two, is described in the section of this paper entitled "Special Project".

Project Two involved each student drawing two pictures of a goose, or geese. The goose, or geese, could be drawn in any kind of situation that the students chose. For example, they were told that the birds could be depicted flying in formation, standing on a shore, or in the midst of landing.

I chose geese as the main subject-matter for this second assignment because geese are the most ardently hunted of all wildlife in the James Bay region. This is due to the fact that in the Fall and Spring, when the geese are in their north or south migration, large flocks of them stop to feed on the Moose River mud-flats, which are located just a few miles from Moosonee.

The specific instructions I gave to my students regarding this assignment were: to draw one realistic picture of a goose, or geese; and one picture in symbolic Indian art, or symbolic design-oriented fashion. I did not want to overly influence the specific content or meaning of the students' pictures, so I allowed colour to be optional in their drawings.

I told the students that in either one or both of the pictures they may use any of the ideas that they found in other works of art,

provided such ideas were only used as starting points in the evolution of their own pictures. Also, I suggested to the students that they consider using ideas that we had discussed in Project One. Further, I encouraged the students to search for ideas from their own experiences outside the school.

The objective behind this assignment was to have the students experience two totally different modes of rendering the same subject in drawing. Through such an exercise the students would demonstrate that there are at least two different ways of looking at a given life-form: a documentary depiction (e.g., "This is a goose eating"), also described as the "realistic" mode; and the Woodland Indian style depiction studied in Project One (e.g., "This is the soul of a goose entering the spirit world"), also described as the "spiritual" mode.

The materials I supplied to the students were: white 8" x 11" office ditto paper, erasers, thirty centimeter rulers and pencils (2B and HB).

I decided on the 8" x 11" paper size because it has been my experience that teenage art students generally seem to prefer a small rather than a large drawing format. With two pictures required from each subject, I wanted them to be as comfortable with the assignment as possible.

In order to save time I decided not to use the "cut-out" procedure of the first assignment. I allowed the students to use erasers on their final drawings. Additionally, for those who wished, I allowed them to transfer their finished drawing ideas to acrylic paint on stretched canvas. However, I have not presented any of these paintings in this paper. Only the drawings are presented, since they were the portion of

Project Two I considered a mandatory assignment for all students.

The following are samples of the art-work completed for Project Two. The entire body of pictures, submitted by the students for this assignment, can be found in Appendix III.

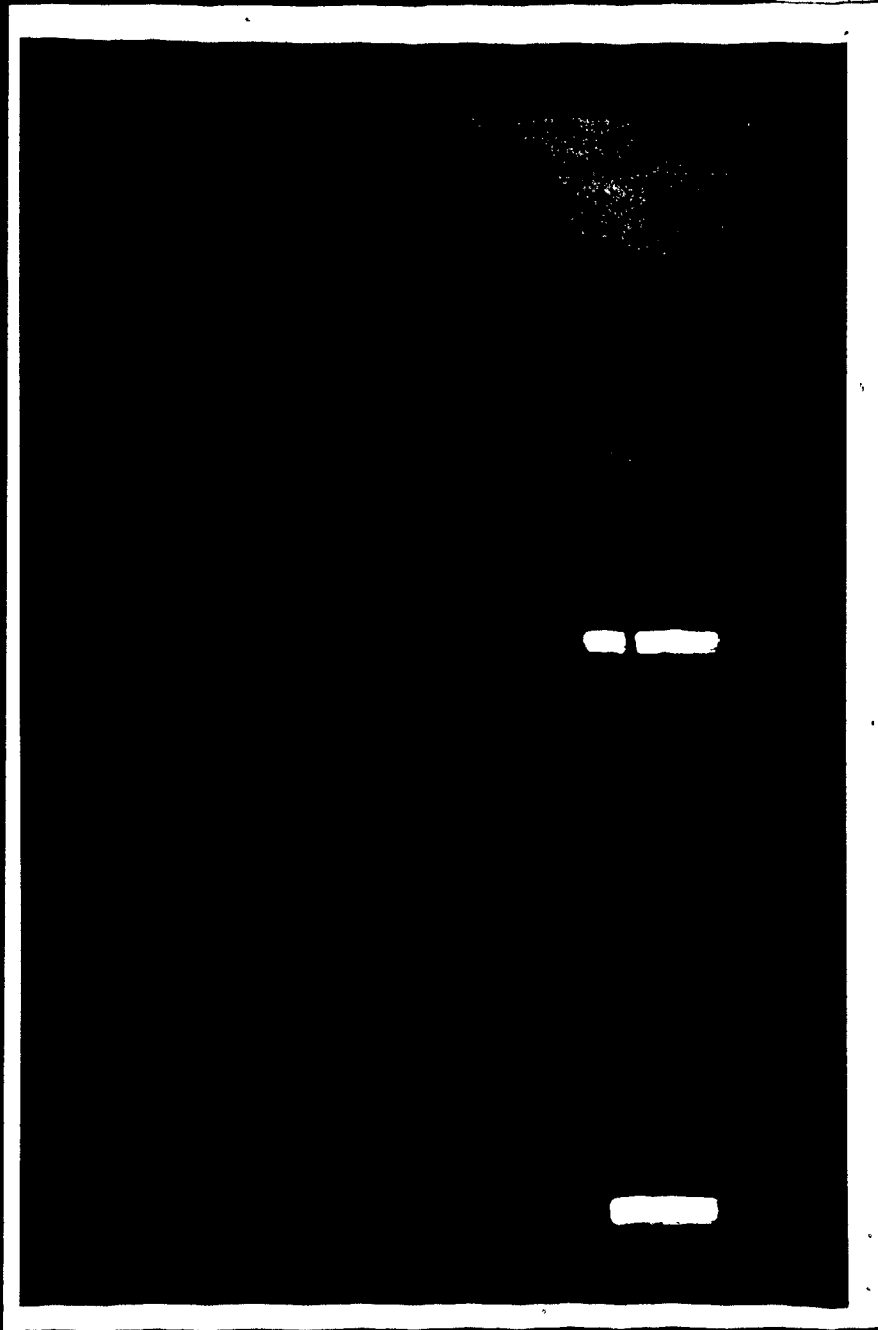


Figure #5

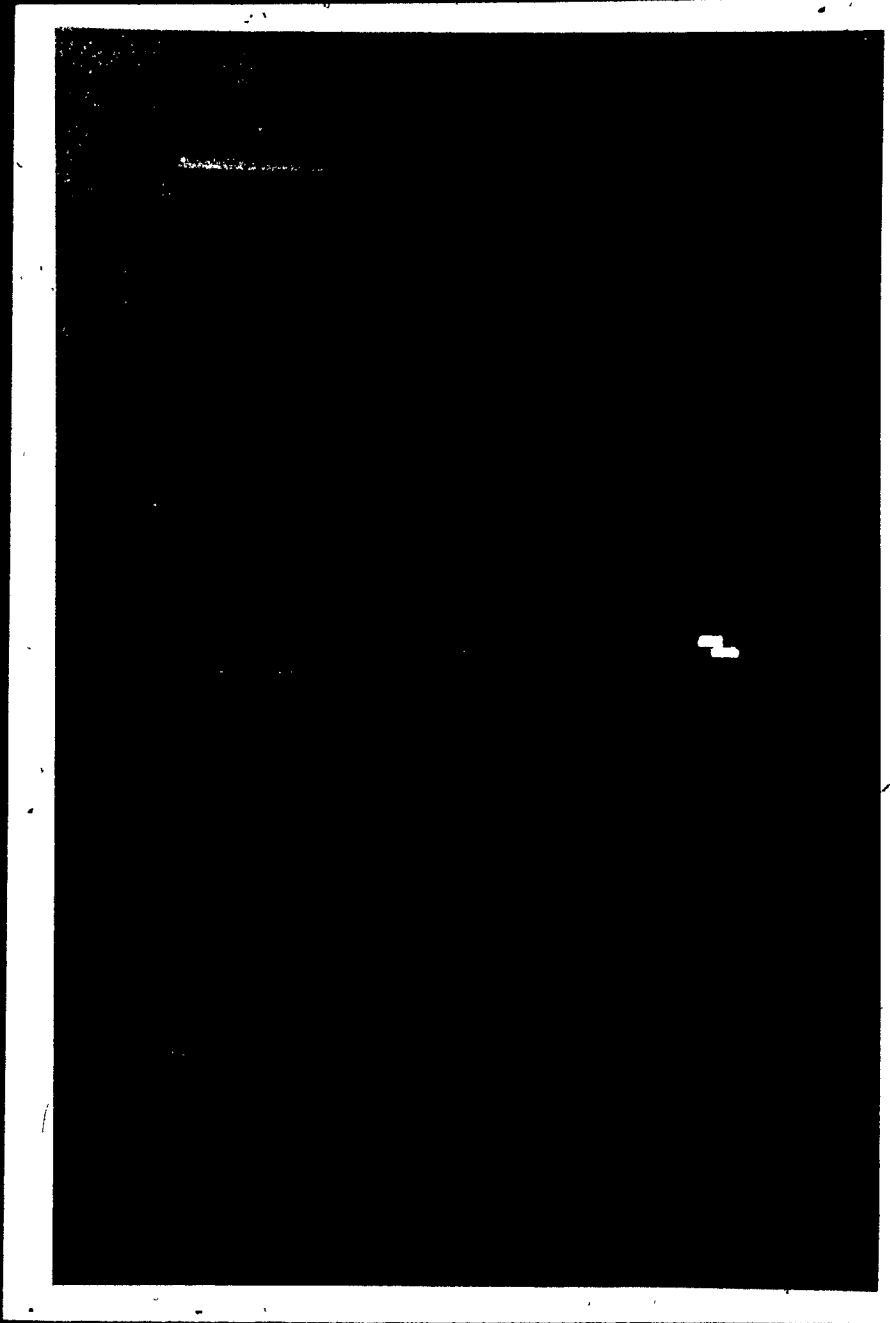


Figure #6

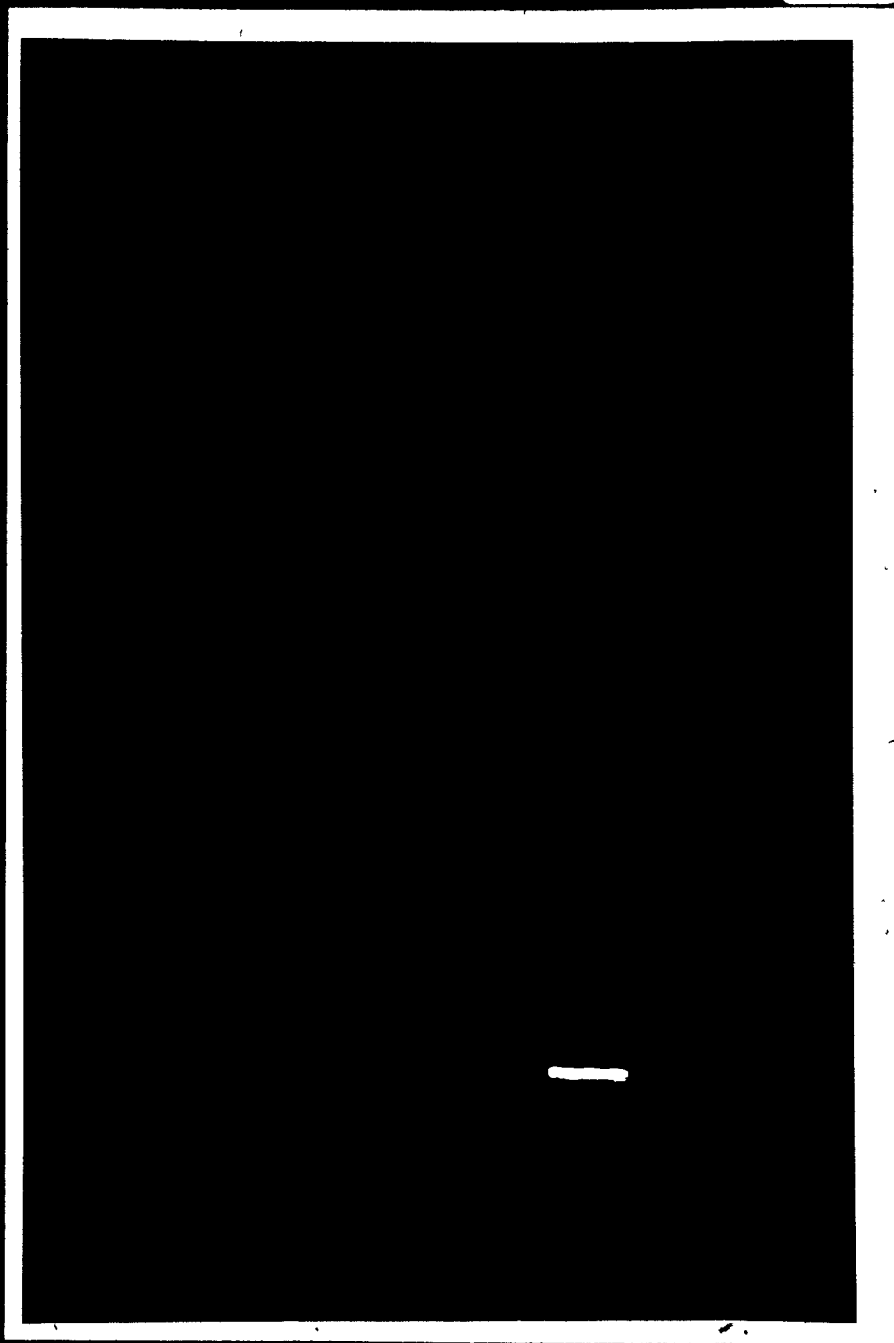


Figure #7

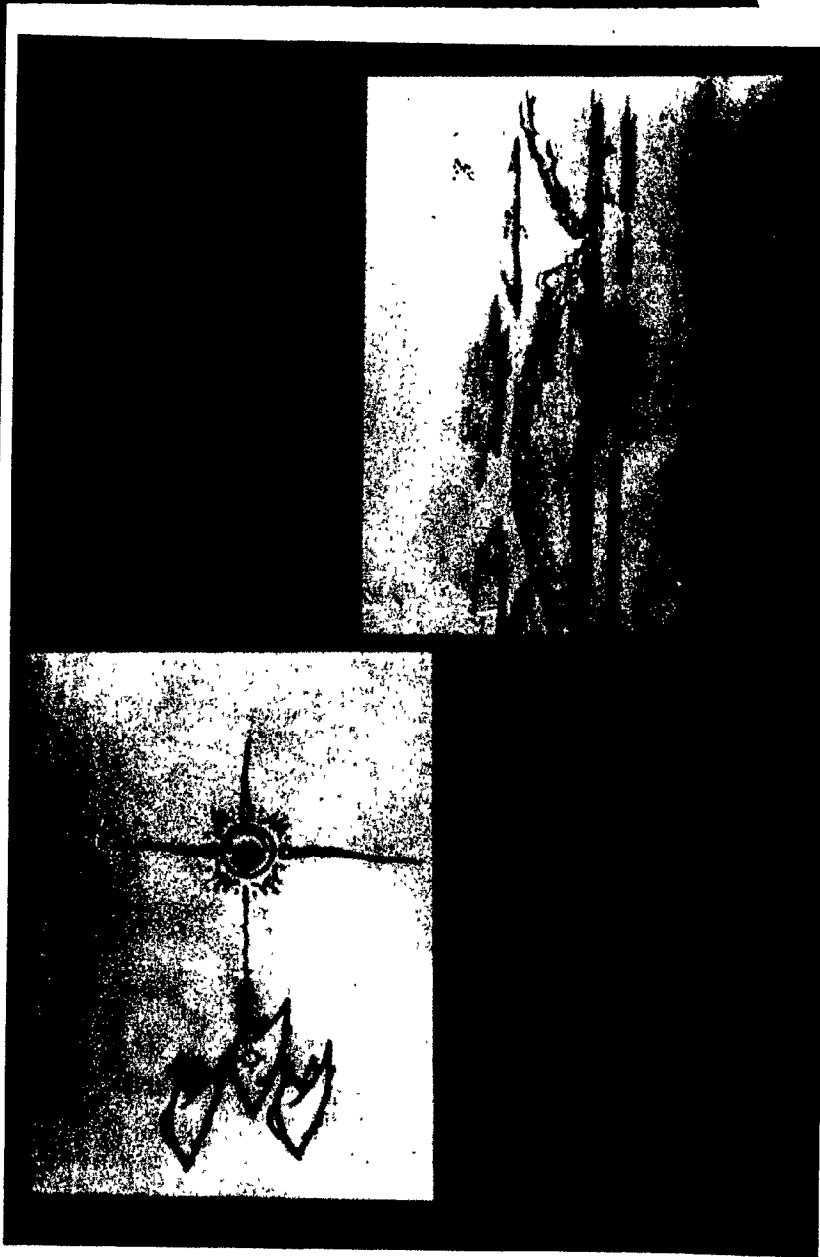


Figure #8

COLOURED PICTURES
Images en couleur

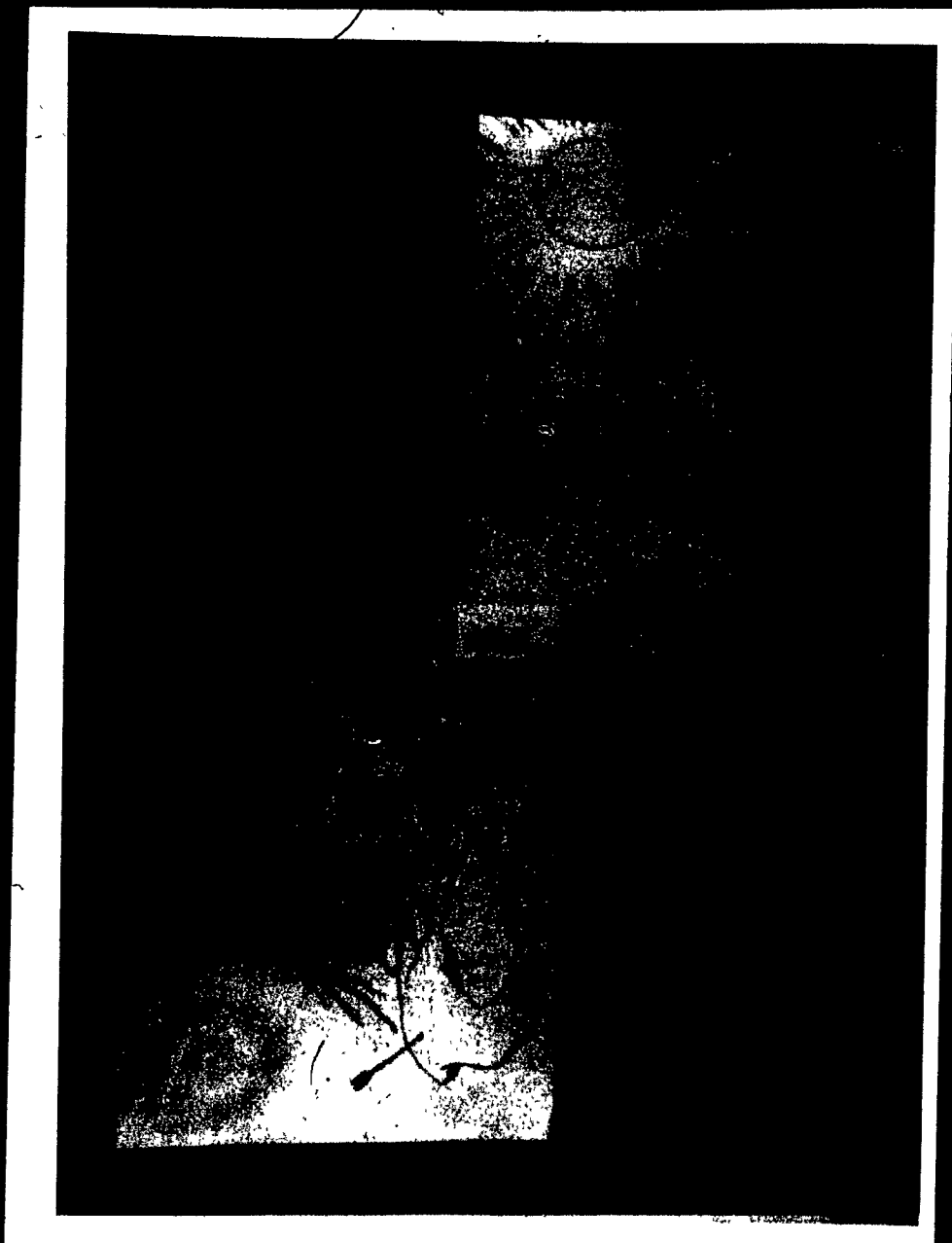


Figure #9

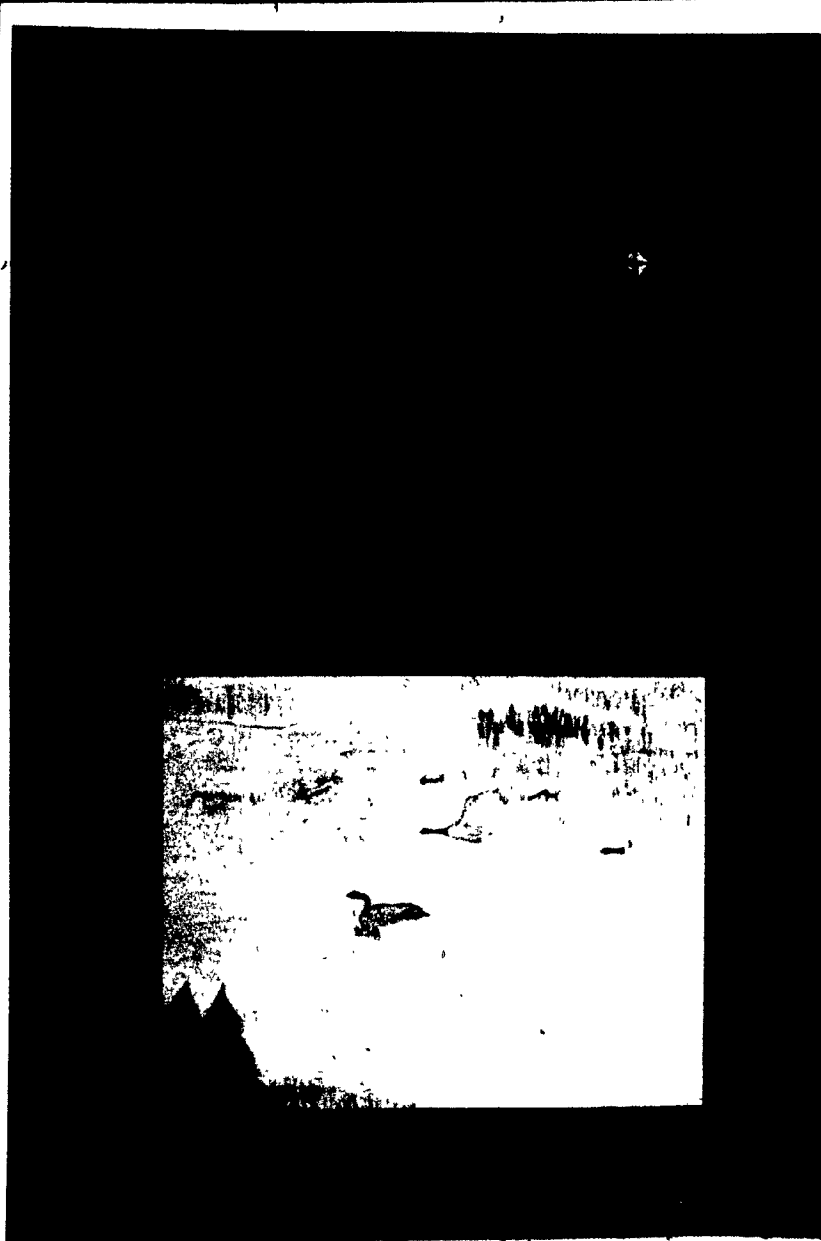


Figure #10

Special Project

The small grade eleven art class, as was mentioned earlier, did not participate in Project Two. Instead, they were given a special assignment. Two of the three students were to each create native art paintings on a five-foot by approximately twelve-foot canvas. The third student was to make a five-foot by five-foot painting of the high school sports crest. The work of the third student is not contained in this paper because his work only involved the duplication and enlargement of a pre-existing design.

The class received their initial instruction on Canadian native art in September and October of 1980. Then, in the Spring of 1981, I had the class return to making native art. The high school needed three large paintings to complete the decor of the gymnasium for the Northern Lights Secondary School 1980-1981 Graduation ceremony. I had the students (except the one who was working on the sports crest) return to native art because such styles and designs would be very much in keeping with the rest of the decor and ceremony. I did not tell either of the "artists," working on the twelve-foot banner paintings, what specifically to do. I merely gave them the theme; their work had to be something that could be identified as native art.

The work of these two students is presented here, and also in Appendix III with accompanying comments.



Figure #11

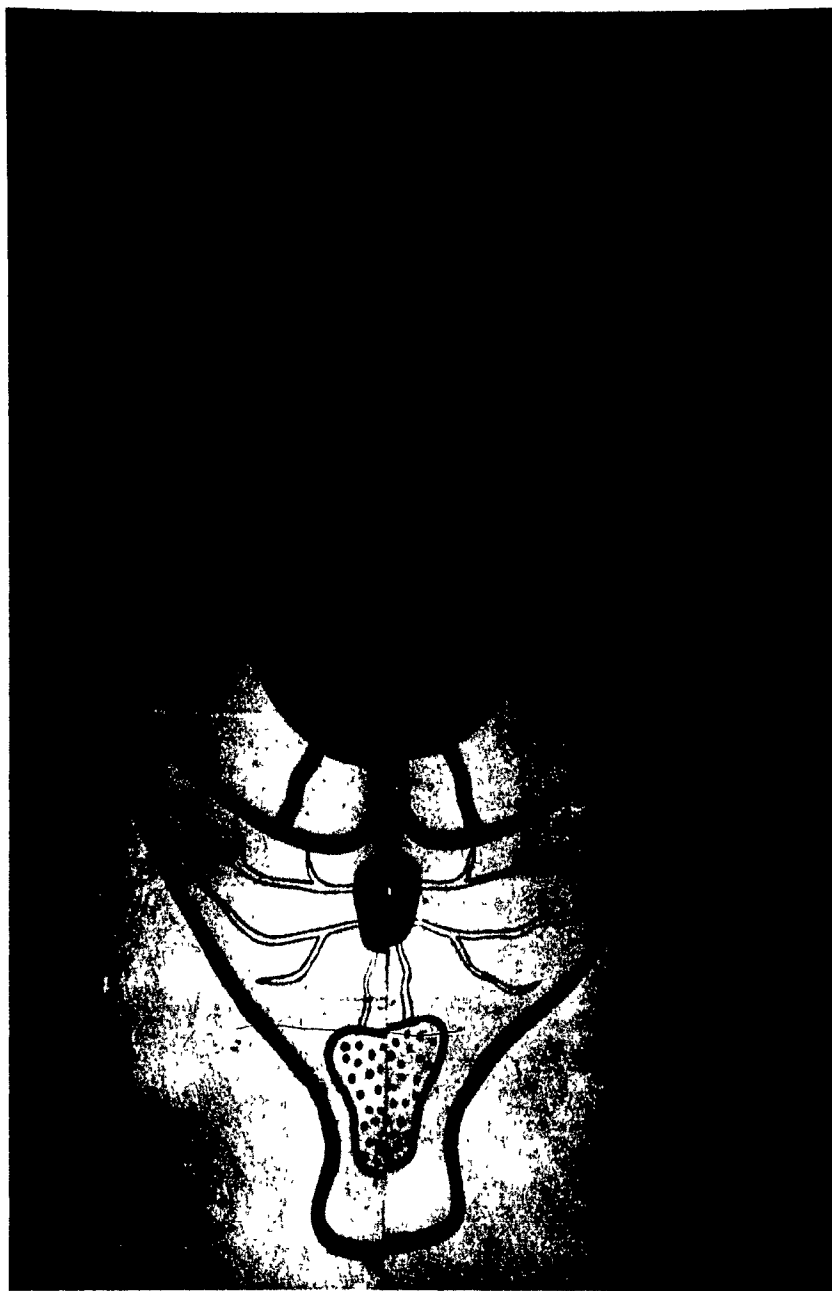


Figure #12

Reflections and Conclusions

Upon viewing the resulting art-works from the three projects, some questions came to my mind. Although I had introduced various aspects of native spiritualism to the students, I wondered how much spiritualism of the old Cree culture was still retained by the local natives. Shamanism, the traditional mode of spiritualism in North American native cultures (Eliade 1964)²⁵ is believed by some to still exist in a few isolated northern communities in Canada (Butler and Bridge 1977)²⁶ and Larmour 1967)²⁷. While a resident of Moosonee, I had never encountered any practices that could be identified as shamanistic; nor had I ever heard anyone speak of a shaman living in the area. This does not mean that spiritualism, as practiced in shamanism, does not exist in Moosonee or Moose Factory. People involved with shamanism are usually quite secretive about such involvement (Butler and Bridge 1977)²⁸. What I am saying is shamanism, if it exists in the Moosonee/Moose Factory area, is not overt. Therefore, I have no evidence that spiritualism is carried on through that mode.

Even though I did not witness or hear of any shamanistic practices in the area, I was told of one unusual practice that, although not mentioned as shamanic, does seem to have such an element to it. The mentioning of this unusual practice was made to me by a couple of my students, in October 1980, while we were discussing spiritualism amongst the Cree. One of the students said that he saw his father, on numerous occasions while out hunting, hang the bones of a bird or an animal, (whatever had been caught), from the branches of a tree. This practice was also apparently carried on by relatives of the other of the two

students. Unfortunately, I have no documentation of these claims, and when I asked what the purpose or meaning of the practice was, neither student knew. However, my acquaintance with literature on shamanism leads me to speculate that such handling of the bones of "game" is an act of reverence for the spirit of the bird or animal (Armstrong, 1971:147, 148,²⁹ Eliade 1964,³⁰ and Martin 1978³¹). The use of a tree for the hanging of bones I also see as significant. In many cultures, particularly very old cultures, the tree is considered an important spiritual symbol. These cultures speak of this symbolic tree as the "World Tree" or "Tree of Life" (J.M. Vastokas 1977).³² For many cultures, the tree is (or was) the actual manifestation of their religious belief system, linking the "upper world", this world, and the "lower world" (Eliade 1964).³³

If some spiritual aspects of the old culture were still being retained by the local people, would it be possible to find examples of such retention in the art of the community? This question, actually, originally occurred to me back in January 1981. Since it was not possible for me to obtain and study the art of every artist in Moosonee and Moose Factory, I decided that the work of my art students would have to suffice as a representative sample of the Cree art of the area. Of course, the difficulty in studying the art-work of my students for evidence of the retaining of their Cree culture is that I had already taught them much about spiritualism in Indian art. By January, my influence on the subject matter of their art-work was extensive. The only way, I felt, that I could find out if any of their Cree culture was still being retained in their art was to, firstly, ask the students about themselves, and secondly, ask them to talk about their art and indicate where they believe that their art-work ideas came from. I asked the students to supply information

about themselves through a "Personal Information Questionnaire" (see Appendix II). It was my hope that, through such a questionnaire, a "connection" could be made between traditional ways of living (e.g. hunting, speaking Cree language, attending "pow-wows") and the making of Cree art in which spiritualism, from their traditional past, could be expressed. The questionnaire lead me to speculate that possibly the retention of some significant aspects of traditional Cree culture, such as those listed above, might aid in retaining their Cree art. Following the questionnaire, through discussion of their own art-work, it was my hope that at least a few of the students would indicate that some traditional Indian spiritualism was still ongoing in their families. Perhaps even the discussion I initiated on spiritualism may have revived lost memories of stories once told by an elder relative of spirits and medicine men, and journeys to an afterworld. Maybe, I had hoped, pictures of shamans and shamanic art (Brodsky, et al 1977,³⁴ and Lommel 1967³⁵) I showed them would "spark" stories from the students of similar art or people, encountered locally, in their own past.

After completion of the art-work for "Project Two", I asked each of the students to answer two questions regarding their pictures. The first question was; "Please indicate the content and meaning of your picture in as much detail as you can". The second question was; "To the best of your knowledge, where did you get your idea for this picture?" (see Appendix III).

Despite the lessons I taught on the symbolism and spiritualism of Woodland Indian art, I hoped that in the first question I would find not only that which I taught the students, but also totally new responses regarding the students' Indian art content and meanings. Additionally, it has been my experience that sometimes a given work of art, containing

symbolic motifs and arrangements, does not have the meaning that the observer thinks it has. The artist of the work may reveal that the artwork is different in meaning, or that there are a number of meanings within the work. A given work of art may even contain one meaning that is quite obvious to the observer, and a less obvious, perhaps even ambiguous, second meaning. However, all that I discovered was that the students only talked about their pictures in terms of the symbolism and spiritualism that I had taught them. When I checked through their pictures, no new motifs were discovered. Everything appeared to have been done according to the way that I had taught them. As far as I could discern, no motifs or meanings were being utilized from the Cree backgrounds of the students. They appeared to have relied solely upon that which I had taught them.

If any new motifs or meanings had been revealed, I wanted to know where the students received such ideas from. Also, I thought that it was quite possible that some of the symbolism and spiritualism of Indian art may already have been familiar to my students before I introduced the native art projects. For those reasons, I decided that the second question was necessary. As with the responses to the first question, the students did not give any firm indication of having received any ideas of symbolism or spiritualism from their traditional Cree culture. Many answered that they didn't know where they acquired their ideas from; and fairly large percentages responded that they found their ideas in school and by looking at other pictures. Influence from the families of the students as an aid in creating images for Project Two, was almost non-existent. Only one student claimed to having formed artistic ideas from such influence.

Therefore, I found that the responses of the students to questions about their artwork were such that there seemed to be no accurate way of determining whether or not their project artworks were just "reflections" of my lessons on spiritualism, or were actually expressions of traditional Cree spiritualism remembered from their past.

To answer the question on finding examples of spiritualism retained in the art of the Cree, perhaps a different approach is needed. I taught several lessons on native spiritualism before the question of the retention of spiritualism occurred to me. Perhaps an approach opposite to what I did is needed. It may be that an answer to the question can be found by simply assigning the native art projects, without teaching the native students anything about spiritualism beforehand. Maybe, in that case, the artwork and the ideas from which they are spawned would be truly from and of the lives of these native students, quite free from my influence (Jenkins 1980:26, 27).³⁶ However, this is only speculation on my part. In considering the proper approach, one would also have to find out how much the students, of a given native high school, already know of spiritualism. Would they understand what spiritualism and native spiritual art are; or would they need some preparatory lessons? If so, how much preparation would have to be given to the students before the teacher ran the risk of giving them too much? Much has been said by educators about the theory and practice of classroom methodology (Beechhold 1971:10,³⁷ and Gaitskell and Hurwitz 1970:60, 61).³⁸ However, I feel that in the case of teaching my native art projects to native students, the unknown area of teaching native art to native students, and the additional unknown of how much traditional culture has been retained by the families of these students, has left me without a

pat answer to the problem of proper approach. I see the situation as peculiar and hence believe that more study is needed on the question, "If some spiritual aspects of the old culture were still being retained by the local people, would it be possible to find examples of such retention in the art of the community?" - and the best approach to answering the question, before a serious attempt can again be made to find the answer.

In speculation though, I think that the degree of Cree art still maintained by the Moose Cree population is directly proportionate to the degree that the Moose Cree have been acculturated to the modern Western Industrial Culture. The more acculturated that the Cree are, the fewer Cree people there will be making Cree art.

Change among North American Indian tribes, as they came into contact with the encroaching Western Industrial Culture, has been noted in the past. The following quote is taken from a study that deals with acculturation among a tribe of Indians from the western Great Lakes region:

A comparison was made between two groups of Indians with the same culture background (Woodland Saulteaux), and living on the same river, but acculturated to different degrees at the present time. While all these Indians exhibited tendencies towards the same basic type of character structure, the sample representing those who had come into closest contacts with whites departed significantly from the sample whose culture was most heavily weighted in the aboriginal direction. (Hallowell 1955:126).³⁹

Like the Woodland Saulteaux group who had come into closest contact with "whites", the Moose Cree have also changed significantly from their traditional culture. In the 1980's, the Cree of Moosonee and Moose

Factory enjoy many of the luxuries and technological advances of the Western Industrial Culture. For example, most of the Cree families of the area own one or more snowmobiles. Many of the Cree own trucks or cars. All of the Cree who hunt or trap use rifles, shotguns, and metal traps. All of the Cree understand the concept of money, and use the Canadian currency in their daily lives. The Cree of Moosonee and Moose Factory live in houses like those typical of almost any small town in the rest of northern Ontario. As well, most of the Cree own televisions, radios, furniture, and appliances. The list, of course, could go on, but with just these few examples it is clear that the Cree of the 1980's are very different from the Cree of the 1880's and earlier. However, one does not have to search through historical records, or even pre-historical archaeological records, of the James Bay Lowlands region to note how much the modern Cree have changed from their ancestors. One has only to meet the Cree themselves, who are still actually living in the James Bay woodlands regions, away from the industrializing towns. Those are the Cree who are living closest to the traditional life-styles of their ancestors. When one meets a Cree man who hunts and traps for a living, and also lives with his family most of the year in the woods, one is meeting a type of Cree who is much less acculturated to Western Industrial Culture than the Cree town dwellers are. In the Winter of 1981 I met such a man. Through a high school teaching staff associate by the name of Mr. Robin Freeman, I was introduced to Mr. Philip Tippeneskum (Freeman and Tippeneskum 1981:pers. comm.).⁴⁰

Tippeneskum is a Moose Cree. At the time that I met him, some of Tippeneskum's family were living in the woods. A few Tippeneskums lived

in Moosonee, and I knew that one of Philip Tippeneskum's daughters was attending Northern Lights Secondary School. From our very brief conversation, it was my understanding that Tippeneskum was only in Moosonee for a short time to visit relatives, and acquire some supplies. Being pre-occupied by other matters, I did not have the opportunity to hear more than just part of an account of a snowmobile trip in the woods that Tippeneskum and Freeman had just returned from. Later though, I talked to Freeman about his snowmobile excursion with Tippeneskum, as well as their general association as friends. Freeman told me of his amazement at how much he was learning from Tippeneskum. Tippeneskum's great knowledge of hunting and trapping, and lengthy experience in the woods (I judged Tippeneskum's age to be somewhere around sixty) was a source of wonder for Freeman. (Freeman's age was close to forty). For example, Freeman recounted a story of a hunting trip he had gone on with Tippeneskum. While they were walking along a bush trail, a bird was observed standing on the ground along side the trail. The bird was a spruce grouse, and it was estimated to be almost one-hundred yards from the two men. Both men had rifles, but Tippeneskum decided to let Freeman shoot it. Since the bird was almost one-hundred yards away, it made only a very small target, therefore Freeman tried to move in closer. As he did so, though, the spruce grouse flew away. Then Tippeneskum walked up to Freeman, looked at him and said; "Why didn't you shoot when we first saw it?"

In this little story we see a fundamental portion of the traditional Cree life-style. Tippeneskum is a marksman. This great skill with a rifle has grown not out of some love for the sport of hunting or the pass-time of target practice; rather, it has grown out of a need for

survival. In Tippeneskum's life, as with the lives of other traditional Crees, a single spruce grouse standing on the ground one-hundred yards away may be the only game that the hunter will see for the entire day. With the need to feed one's family, one cannot afford to miss a single opportunity for food. For Freeman, who is a non-Indian, a member of the Moosonee community, and a full-time high school teacher receiving a regular pay check, the hunting incident seemed at first to be a matter of sport. He went on that hunting trip with a "you-win-some and you-lose-some" attitude. When Tippeneskum asked him why he didn't shoot, though, Freeman realized at that moment that he had just been taught a valuable lesson about survival in the traditional Cree culture.

There are not many Cree people like Tippeneskum and his family left. With the encroachment of Western Industrial Culture, hunting and trapping through-out the James Bay region has become severely limited. The James Bay Hydro Electric Project in Quebec is a major example of the incursion of a non-Cree culture into traditional Cree hunting and trapping territory. I would estimate that at the present time an overwhelming majority of the Cree people are living in permanent homes located in one of the numerous small communities situated around James Bay. Among the Cree of those communities, acculturation to the dominant Western Industrial life-style is significantly greater than among those Cree who spend most of their life in the woods. Logically, it would seem that if with acculturation there are fewer Cree people making Cree art in the communities, then most of the Cree artists must be out in the woods hunting and trapping. In actual fact, though, I know of no Cree artists who spend most of their time in the woods. All of the Cree artists that I know of are located in communities. This I find not to

be surprising though, because as I said, most of the Cree people are located in the James Bay communities. The only way, I felt, that I could find out if the traditional Cree Culture still maintained any remnants of its art among the Cree people was to study the artwork of the Cree people I had the most contact with, my art students.

In this study of my students' artwork (see Appendix sections) I found indications that the students who still hunted and trapped, and spoke the Cree language, generally displayed more of a "flare" for Cree art aesthetics than those who did not maintain such Cree Culture connections. However, I emphasize here that these indications were not strong, and therefore it is only my opinion that the degree of Cree art still maintained by the Moose Cree population is inversely proportionate to the degree that the Moose Cree have been acculturated to the modern Western Industrial Culture.

The response of the students to the native art projects was varied. During the discussions, the students tended to say very little: While working on their pictures, though, I found that some of the students would frequently criticize their own work. Often the problem was that those students could not think of anything to draw. To help them I would show them a variety of native art pictures by professionals. I would talk to them about the meanings within the pictures. If necessary, I would even discuss legends and hunting stories with them. These approaches to handling their motivation problems always seemed to work.

At other times the problems of the students were technical. For example, the students came to me with problems in determining colour combinations, or they would ask me to show them how to draw something, such as the wings of a goose in flight.

Generally, I found the problems accompanying these projects to be no different than the problems that would arise in any of my other art lessons. The results, however, were another matter. Since I found their work aesthetically pleasing, I decided to display their work in various rooms around the school. My decision met with a very favourable response, as several of the students immediately wanted to know where I was going to display their work. While some said nothing about whether or not they wanted their work displayed, and one student even refused to let me show her picture, most appeared to enjoy having other classes see their art-work.

The school teaching staff also welcomed the display of these pictures. Many of the teachers commented that the art-work helped to "brighten up" their classrooms.

From such student and staff responses, I have concluded that my three native art projects were a success. However, the pictures and data (see Appendices) that I collected on them leaves some questions, mentioned earlier in this section, in need of answers. With the James Bay Cree in a transitional culture stage moving from the old hunting and gathering subsistence base to the new Western industrial economic base, it is my hope that someone will pursue the answers to these questions in the near future.

FOOTNOTES

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APPENDIX I

Project I Pictures

56

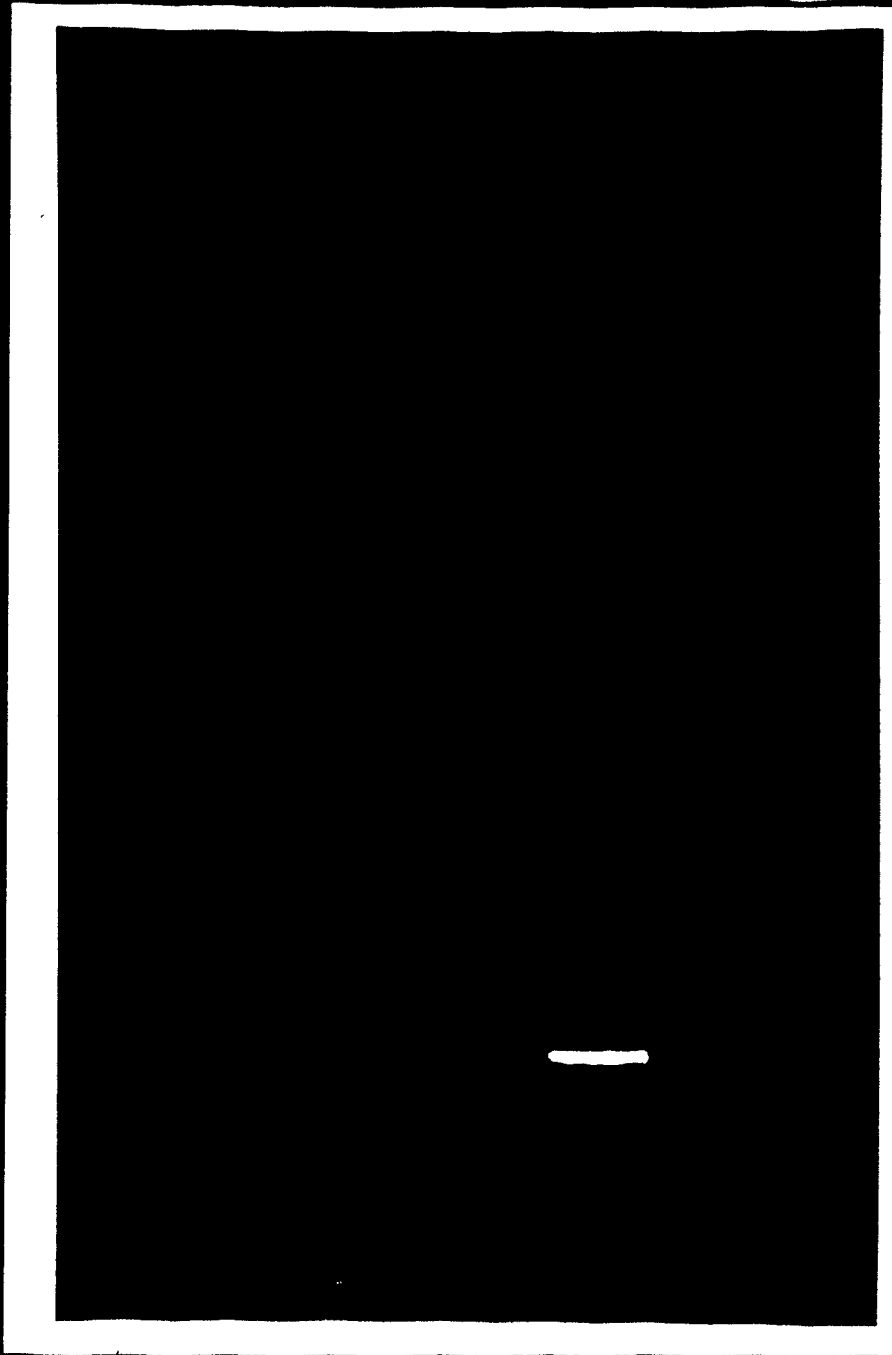


Figure #13

57

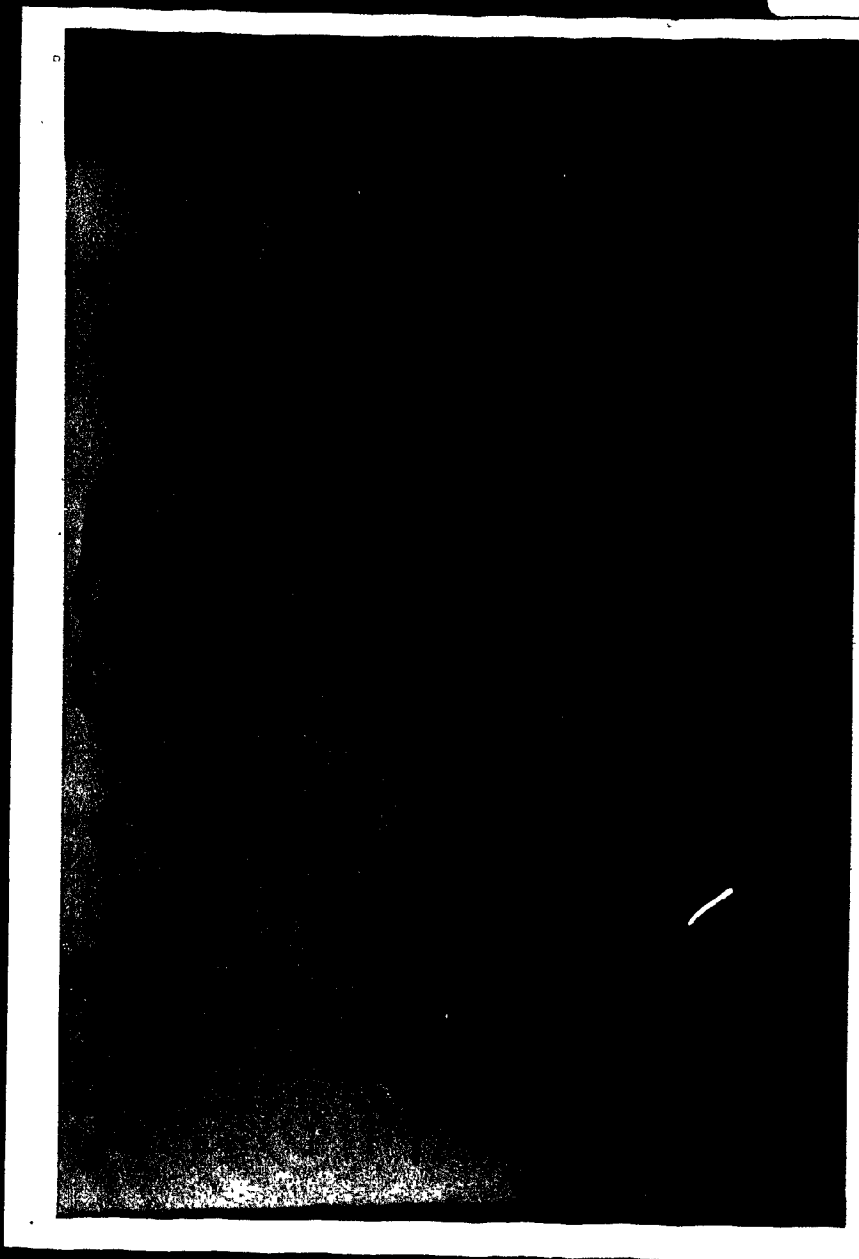


Figure #14

COLOURED PICTURES
Images en couleur

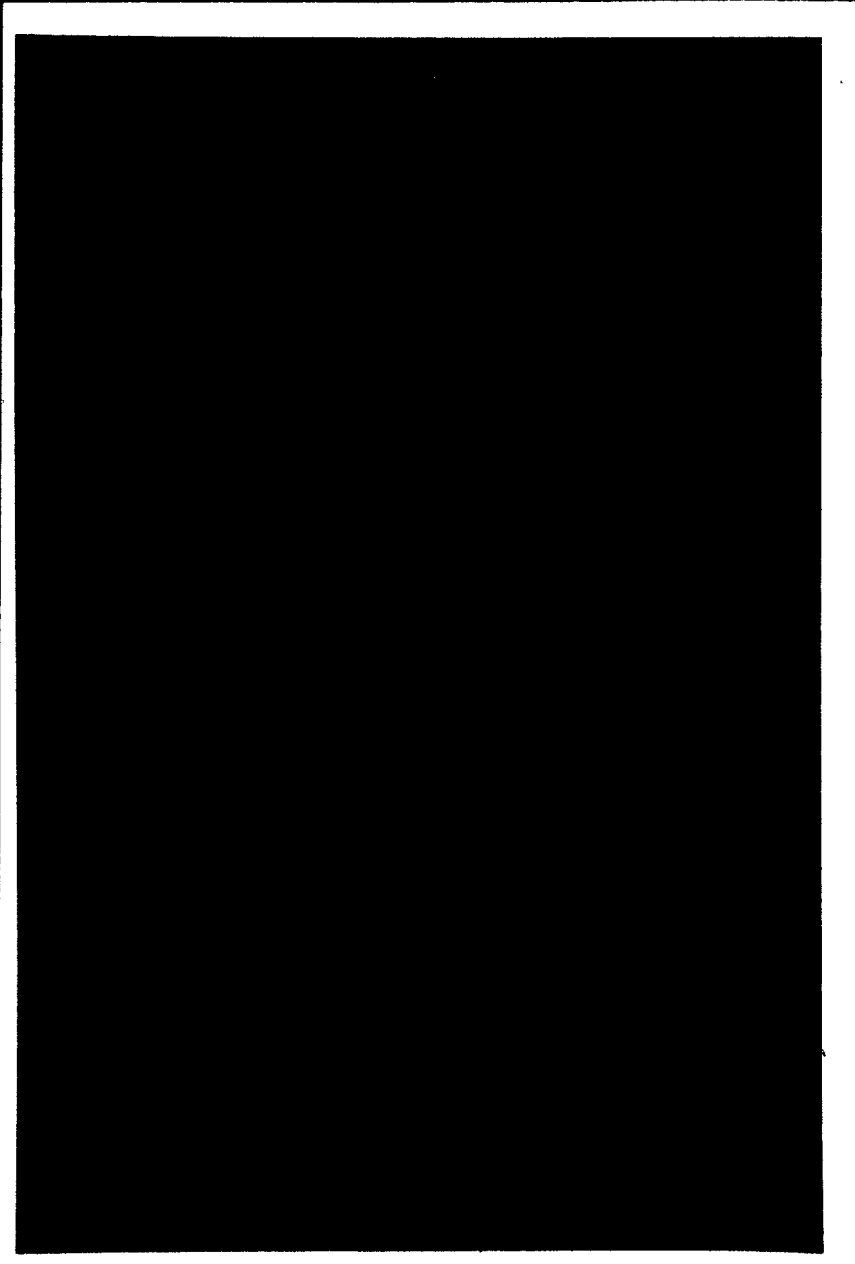


Figure #15.

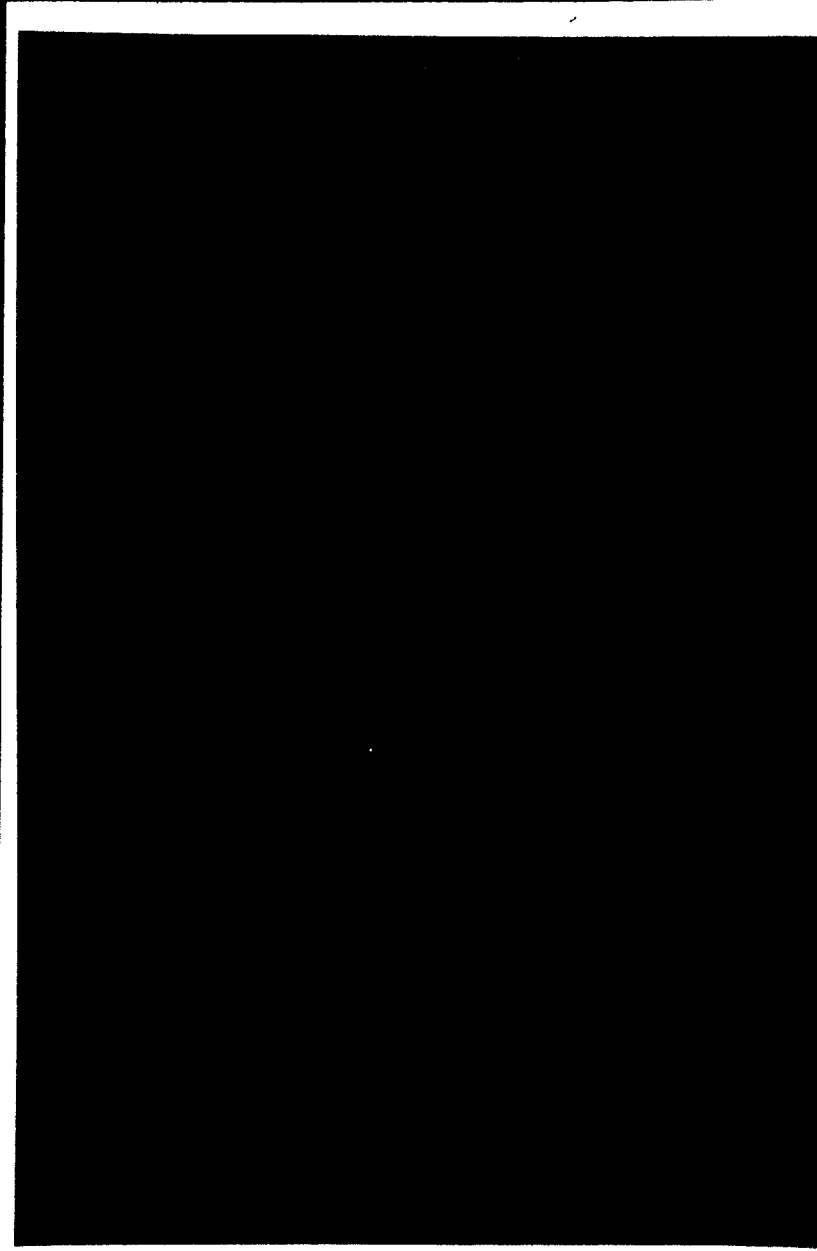


Figure #16

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Images en couleur

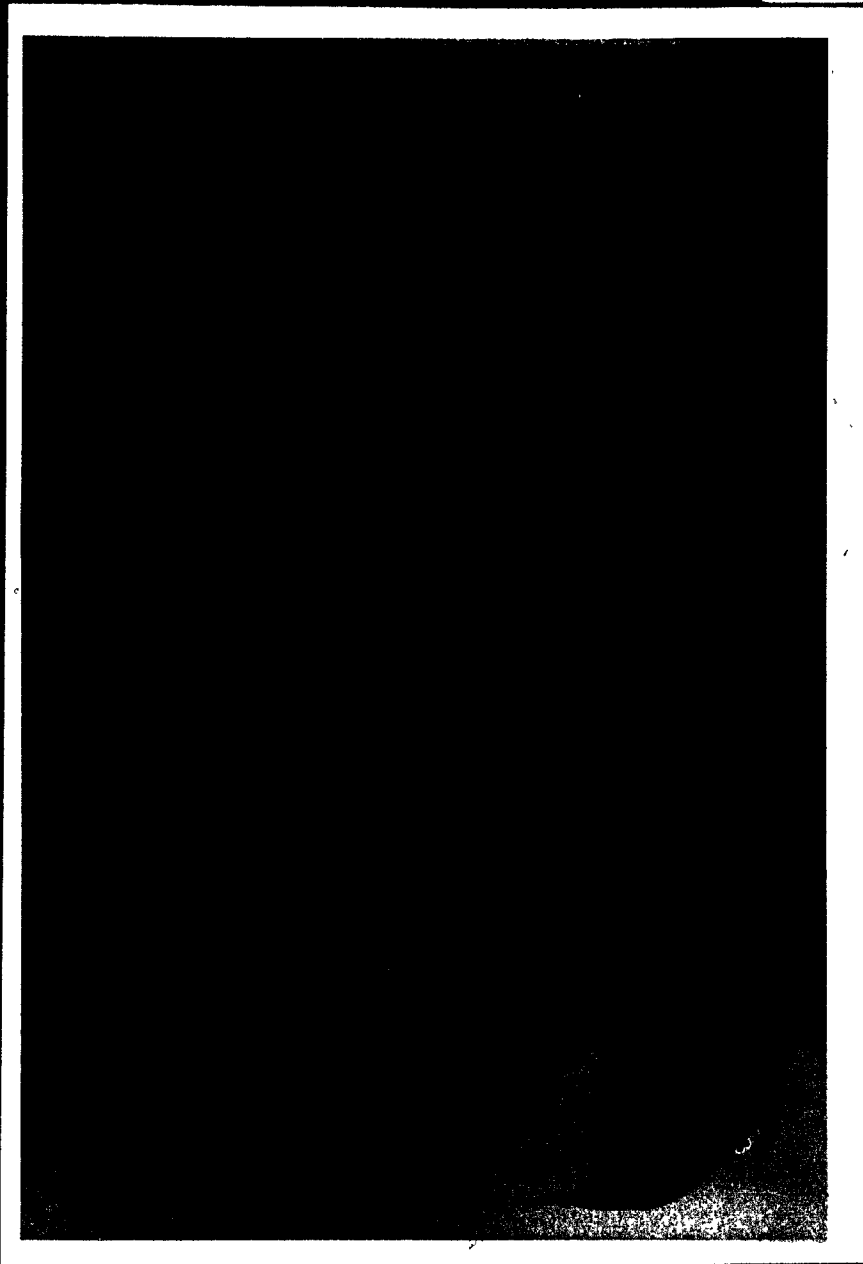


Figure #17

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Images en couleur

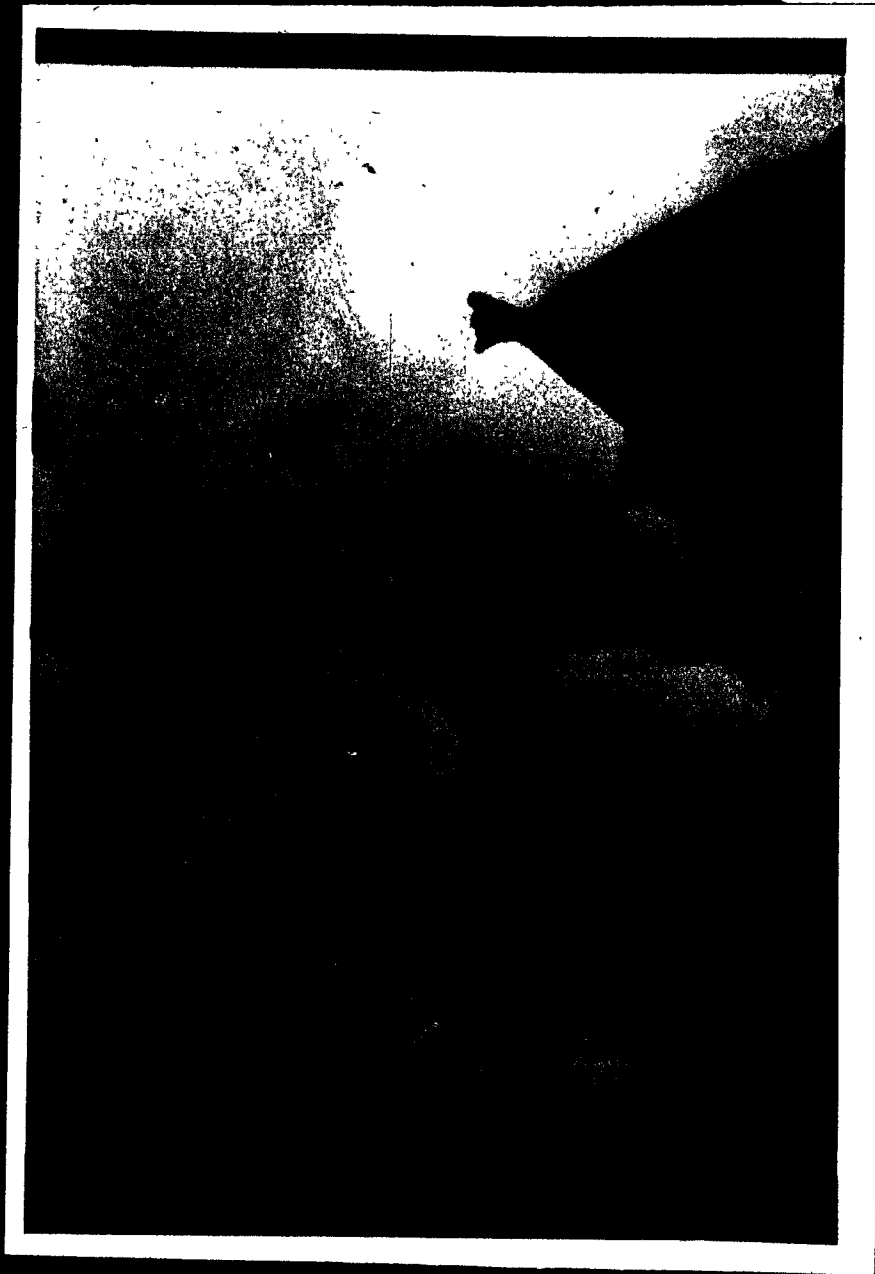


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Images en couleur

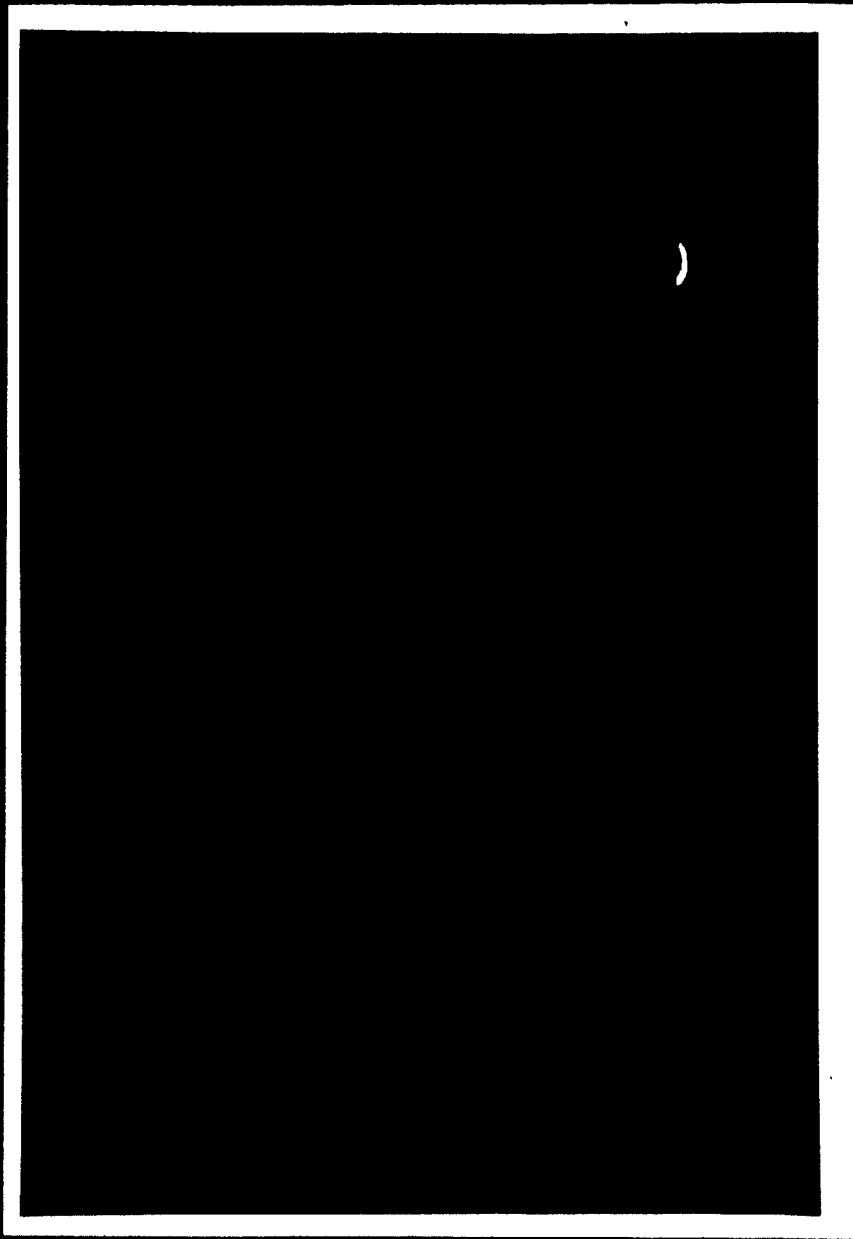


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Images en couleur

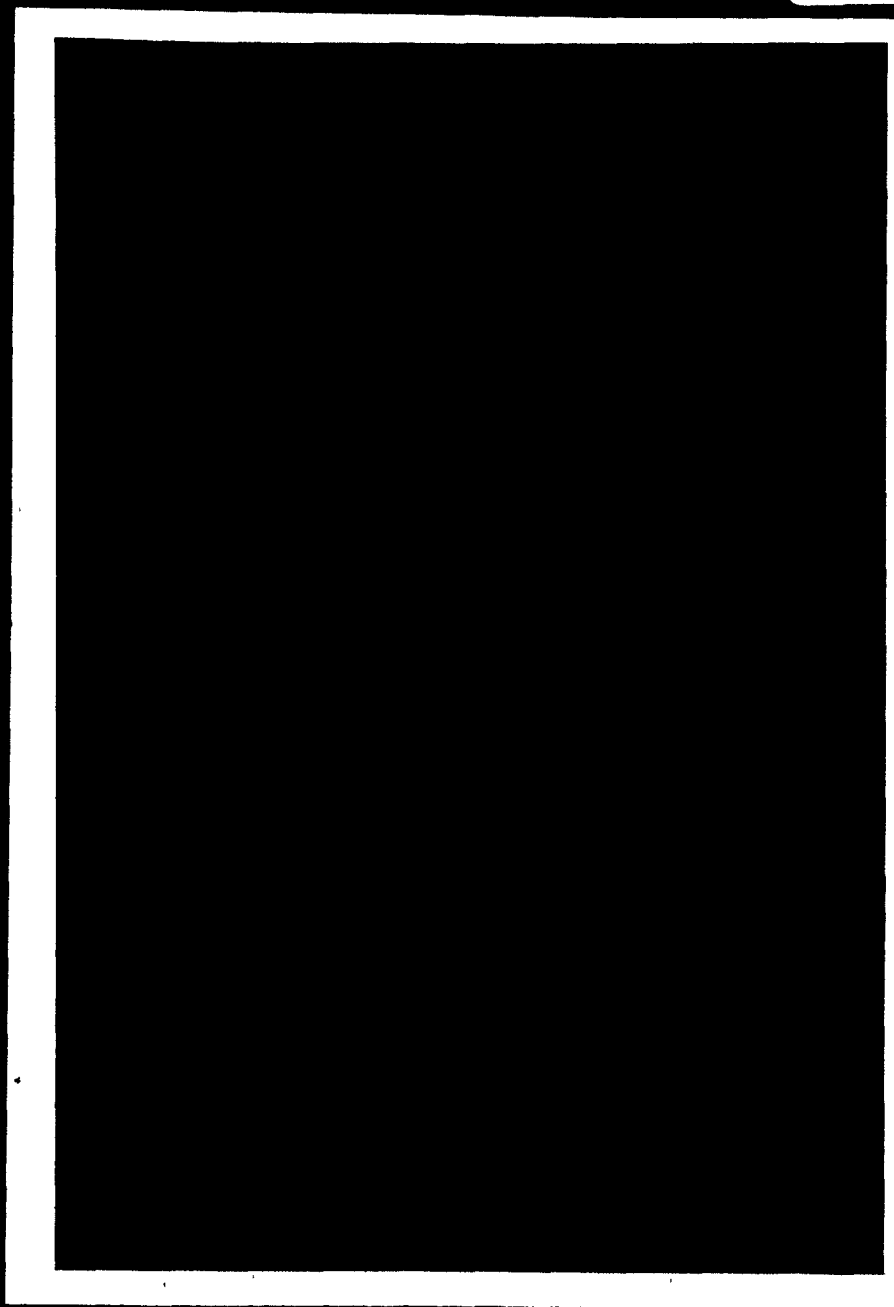


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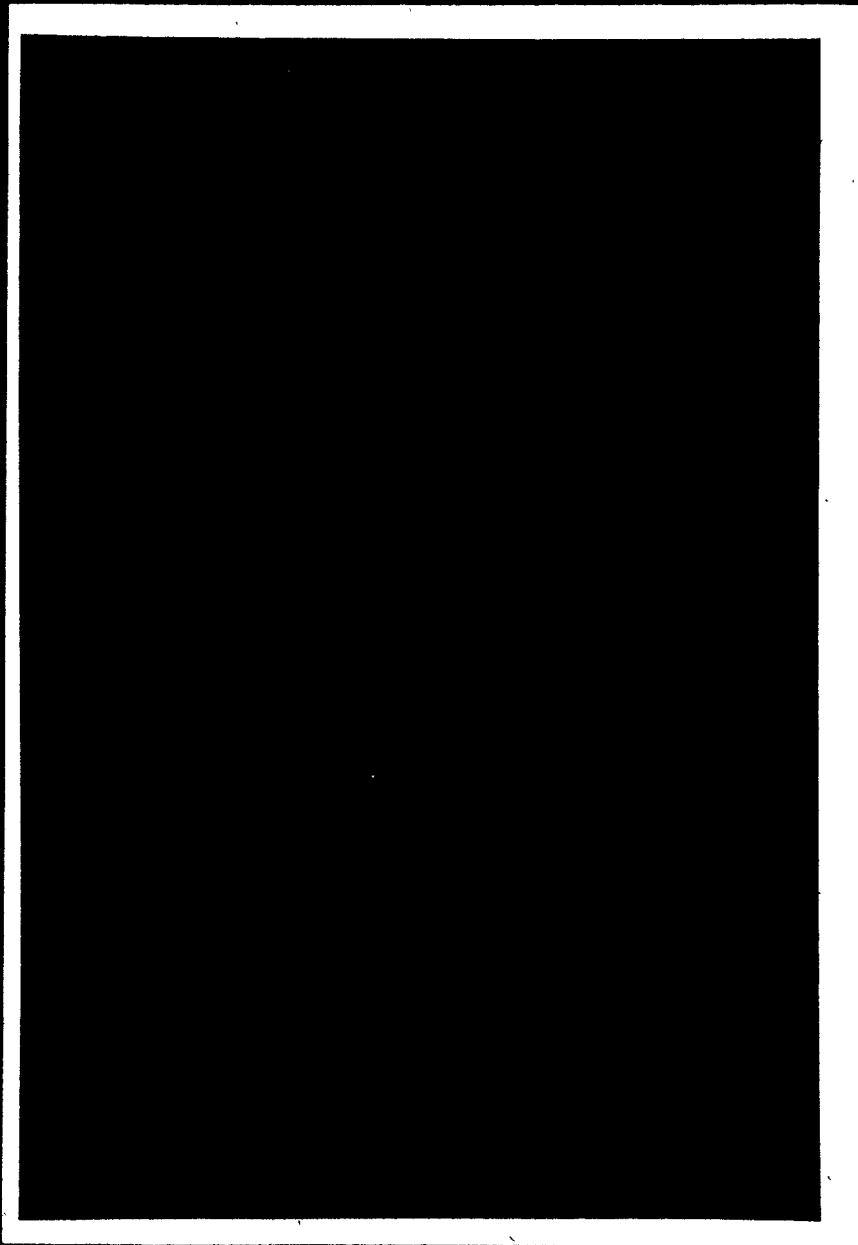


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Images en couleur

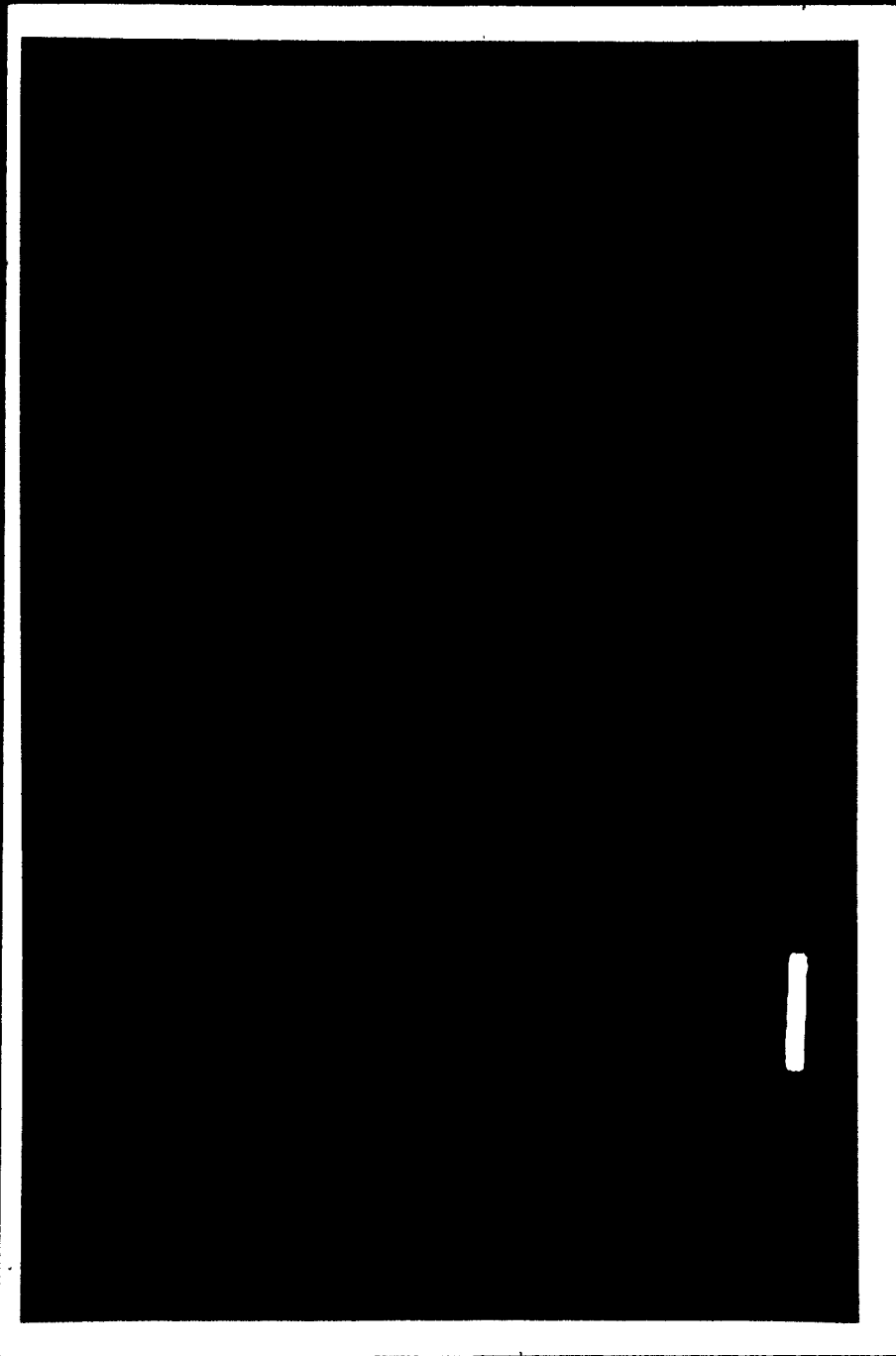


Figure #22

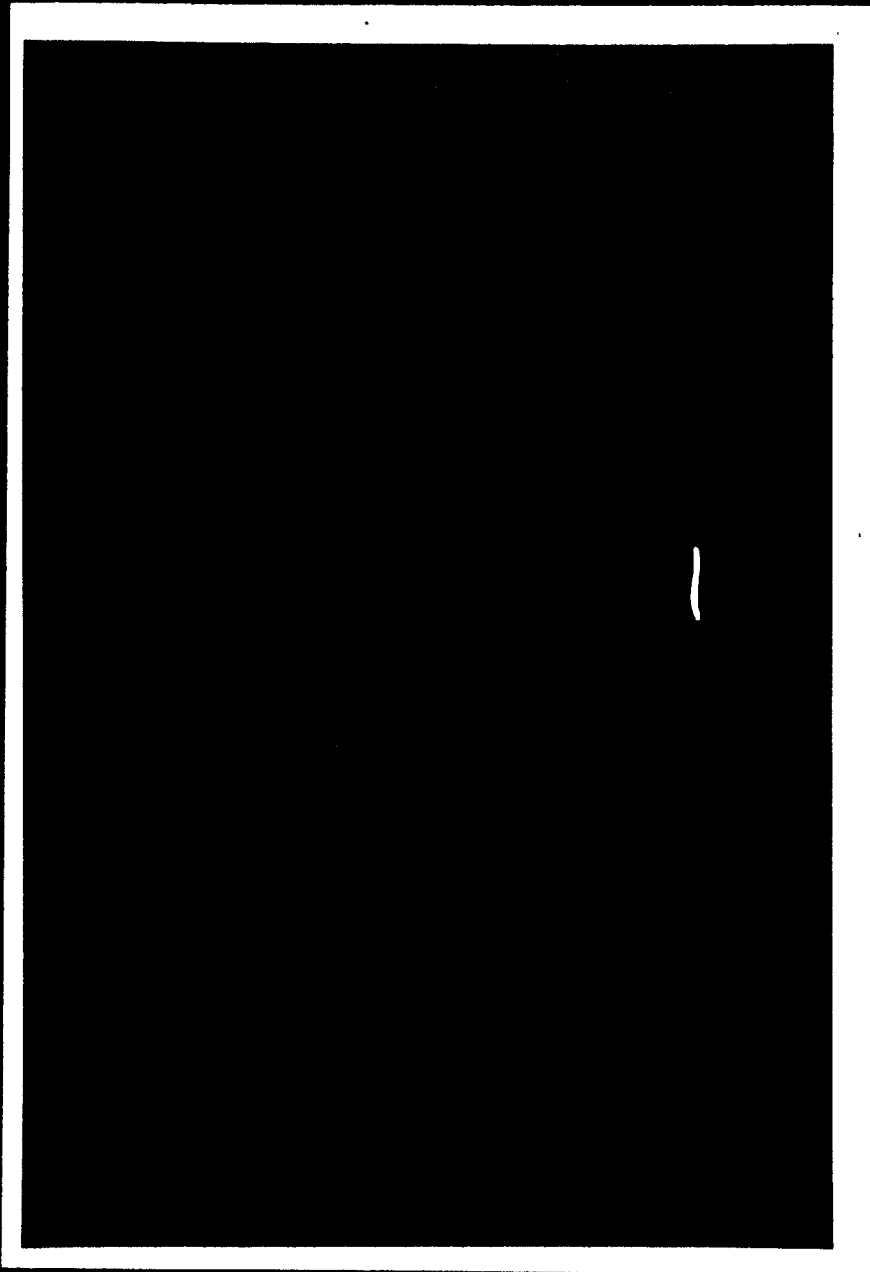


Figure #23

67

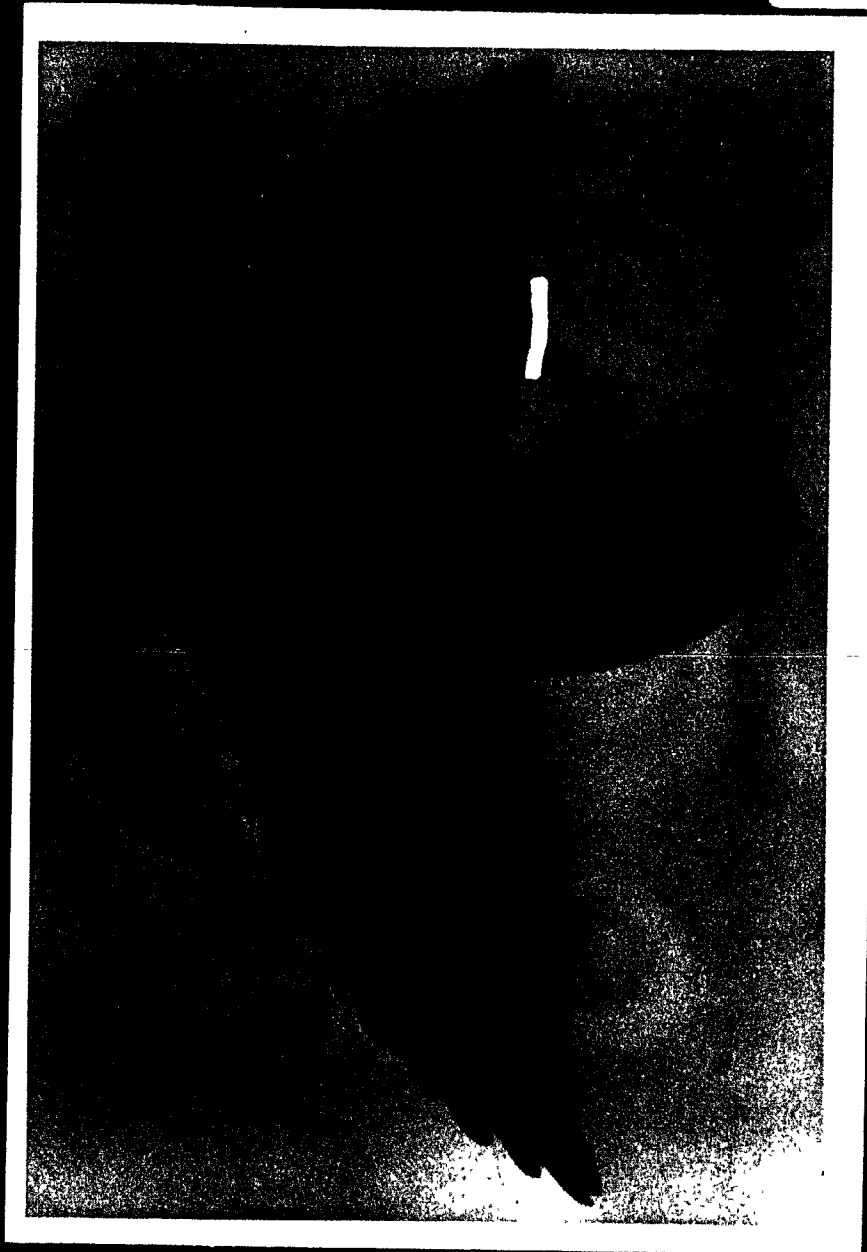


Figure #24

COLOURED PICTURES
Images en couleur

APPENDIX II

Personal Information Questionnaire

SAMPLE

Personal Information Questionnaire

Page I

Name: _____

1. Circle one: Male Female
2. How old are you? _____
3. Please list all the languages you can speak.

4. Please list all the languages you can understand.

5. What languages can your parents or guardians speak?

6. What language is most often spoken at your home?

7. Where were you born? _____

8. Where do you live? _____

- 8A. How long have you lived there?

9. Have you ever lived in the bush?

- 9A. If you have lived in the bush, how long have you lived there?

10. Have you ever set up any kind of bush camp before?

11. Have you ever hunted? Yes _____ No _____

11A. If yes, how often? (circle one)

- a. once b. a few times c. many times

12. Have you ever fished? Yes _____ No _____

12A. If yes, how often? (circle one)

- a. once b. a few times c. many times

13. Have you ever trapped? Yes _____ No _____

13A. If yes, how often? (circle one)

- a. once b. a few times c. many times

14. Have you ever heard any Indian Legends before?

14A. If you have heard any Indian legends before, where did you hear

them from? (a) parents? Yes _____ No _____

(b) relatives? Yes _____ No _____

(c) school? Yes _____ No _____

(d) television? Yes _____ No _____

(e) Other? (please state) _____

15. Have you ever attended an Indian pow-wow or heritage days
festival? Yes _____ No _____

15A. If yes, when and where? _____

16. Is there anyone in your family who makes Indian Art?

Yes _____ No _____

16A. If yes, how did that person learn to do that type of art?

17. Is there anyone in your family who makes Indian Crafts?

17A. If yes, how did that person learn to do that type of craft?

18. Do you think you understand very much about traditional Indian Art? _____

19. Where do you think you received most of your knowledge of Indian Art? _____

20. Do you think you know very much about traditional Cree lifestyle?

21. Where do you think you received most of your knowledge about traditional Cree lifestyle? _____

22. Do you think of yourself as: (circle one)

(a) Indian

(b) part-Indian

(c) Inuit (Eskimo)
or part-Inuit

(d) Non-Native

PERSONAL INFORMATION QUESTIONNAIRE
ANALYSIS

I view the Personal Information Questionnaire as the instrument through which the foundation of this study is gaged. The questionnaire reveals a number of facts about the classes that were involved in the projects.

Overall, the combined total of the classes was thirty-six students (in January 1981 when this questionnaire was given). Of that total, twenty (56%) of the students considered themselves Indian.* Fourteen (39%) of the total considered themselves to be part-Indian; one student (3%) considered himself to be non-native; and one student (3%) did not indicate into which category he believed that he belonged. Almost every student either wholly or partly identified his or her self as a North American Indian. The statistical study also shows that a large majority of the students either still maintain, or have maintained a connection with their traditional native heritage.

In a statistical breakdown of the questions specifically dealing with the traditional Indian heritage of the students, the following was revealed.**

- A. Twenty-three (approximately 64%) of the thirty-six subjects can speak the Cree language. Two of the subjects (6%) indicated that they could speak the Ojibway language.

* In order to avoid the maze of problems associated with racial definitions, I let the students indicate their own racial identity.

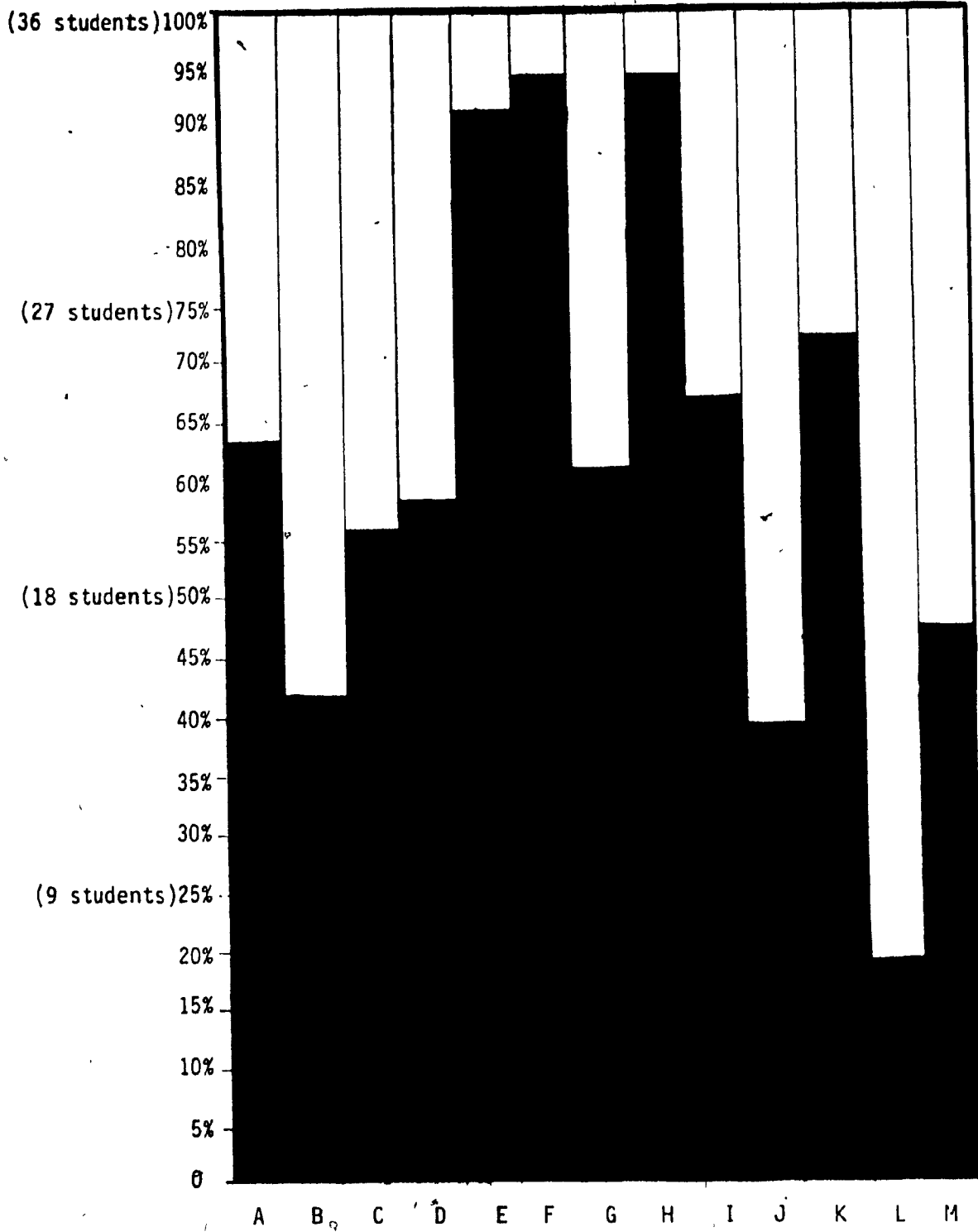
** For an overview of the statistical information, see graph on page 75 of this Appendix section.

- B. Fifteen (42%) of the subjects indicated that Cree or a combination of Cree and English were the languages most often spoken at home.
- C. Twenty (56%) of the subjects indicated that they have lived in the bush, even if it was only for a few days. Many spent a few weeks in the bush, one indicated having spent a year and a half.
- D. Twenty-one (58%) of the subjects indicated that they have set-up some sort of bush camp before.
- E. Thirty-three (92%) of the subjects indicated that they have hunted before.
- F. Thirty-four (94%) of the subjects indicated that they have fished at least once before.
- G. Twenty-two (61%) of the subjects indicated that they have trapped at least once before.
- H. Thirty-four (94%) of the subjects indicated that they have heard Indian legends before. Fourteen (39%) of the respondents claimed that they heard Indian legends from their own parents or guardians.
- I. Twenty-four (67%) of the subjects indicated that they have attended a pow-wow or native heritage days festival at least once before.
- J. Fourteen (39%) of the subjects indicated that there is someone in their family, including grandparents, uncles, aunts, and brother- or sister-in-law relations, who makes Indian art.
- K. Twenty-six (72%) of the subjects indicated that there is someone in their family, including grandparents, uncles, aunts, and brother- or sister-in-law relations, who makes Indian crafts.
- L. Seven (19%) of the subjects indicated that they believed that they understood much of what Indian art is about. Five (13%) of the

respondents claimed that they received most of their knowledge of Indian art from their parents or guardians. One (3%) respondent indicated that he believed he received most of his knowledge from Indian artists.

- M. Seventeen (47%) of the subjects indicated that they knew much about traditional Cree lifestyle. Twenty-two (61%) of the respondents claimed that they received most of their knowledge of traditional Cree lifestyle from their families.

Personal Questionnaire Answer Graph



APPENDIX III

Project II Pictures
with
Students Comments

Abbreviations

Group and Number;

e.g., Traditional Group, first person and,

Non-Traditional Group, first person : T.G. 1

: N.T.G. 1.

Student Code Name : S.C.N.

Grade : Gr.

Residence : Res.

Status : St.

Spoken Language : S.L.

Hunted, trapped, spent time in bush? : H.T.B.

1. Please discuss the content and meaning of your picture in as much detail as you can.

: Content and Meaning?

2. To the best of your knowledge, where did you get your idea for this picture?

: Idea Origin?

NON-TRADITIONAL GROUP

N.T.G. 1

S.C.N. : Anna F.

Gr. : 9

Res. : Moose Factory

St. : Part-Indian

S.L. : English

H.T.B. : No

(see Figure # 25)

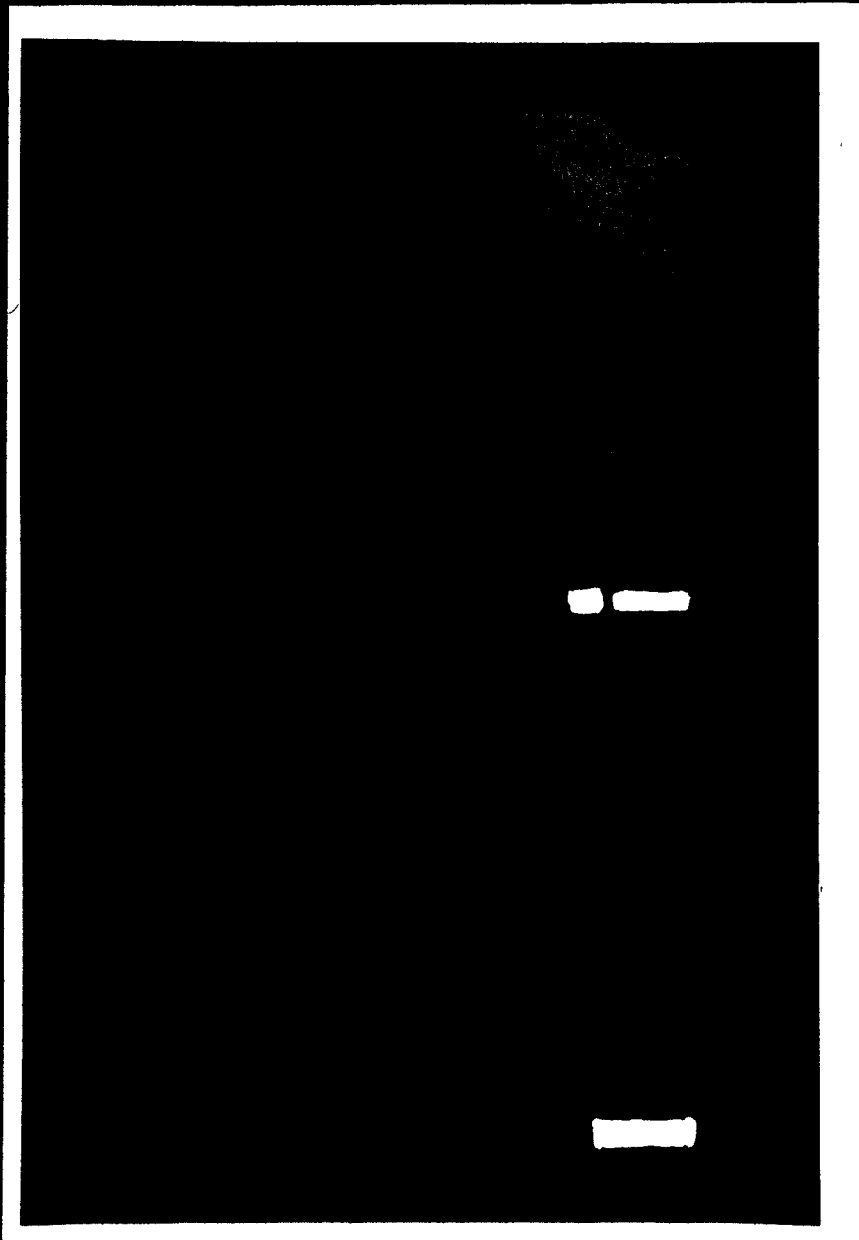
Comment on SYMBOLIC picture.

1. Content and Meaning?

The picture inside is of dawn and the circle in the water is the reflection of dawn. It brings a peaceful feeling. The picture is of peace. Seeing a lone goose and a clear dawn gives me a very nice feeling so I combined them.

2. Idea Origin?

I drew something that gives me a feeling and a meaning. I saw the sun rising when I got up one day.



TOP AND BOTTOM: UNTITLED

Anna F.

Figure #25

COLOURED PICTURES
Images en couleur

N.T.G.2

S.C.N. : Banna M.

Gr. : 9

Res. : Moosonee

St. : Part-Indian

S.L. : English

H.T.B. : Yes

(see Figure # 26)

1. Content and Meaning?

Comment on SYMBOLIC picture.

The picture of the loon. The loon is the king of all (because) he is the one who can control the birds. And he is the one (who can) talk to people.

Comment on REALISTIC picture.

The picture of the geese. They are the ones (who) are hunted many seasons. So I draw a picture of some geese flying.

2. Idea Origin?

Comment on SYMBOLIC picture.

The loon. I got my idea from a film I saw (where) the Indians talk to the loon.

Comment on REALISTIC picture.

The geese. I got my idea when I was sitting out in the store near Big Stone and geese flew over me and landed not far (from where) I was (sitting).

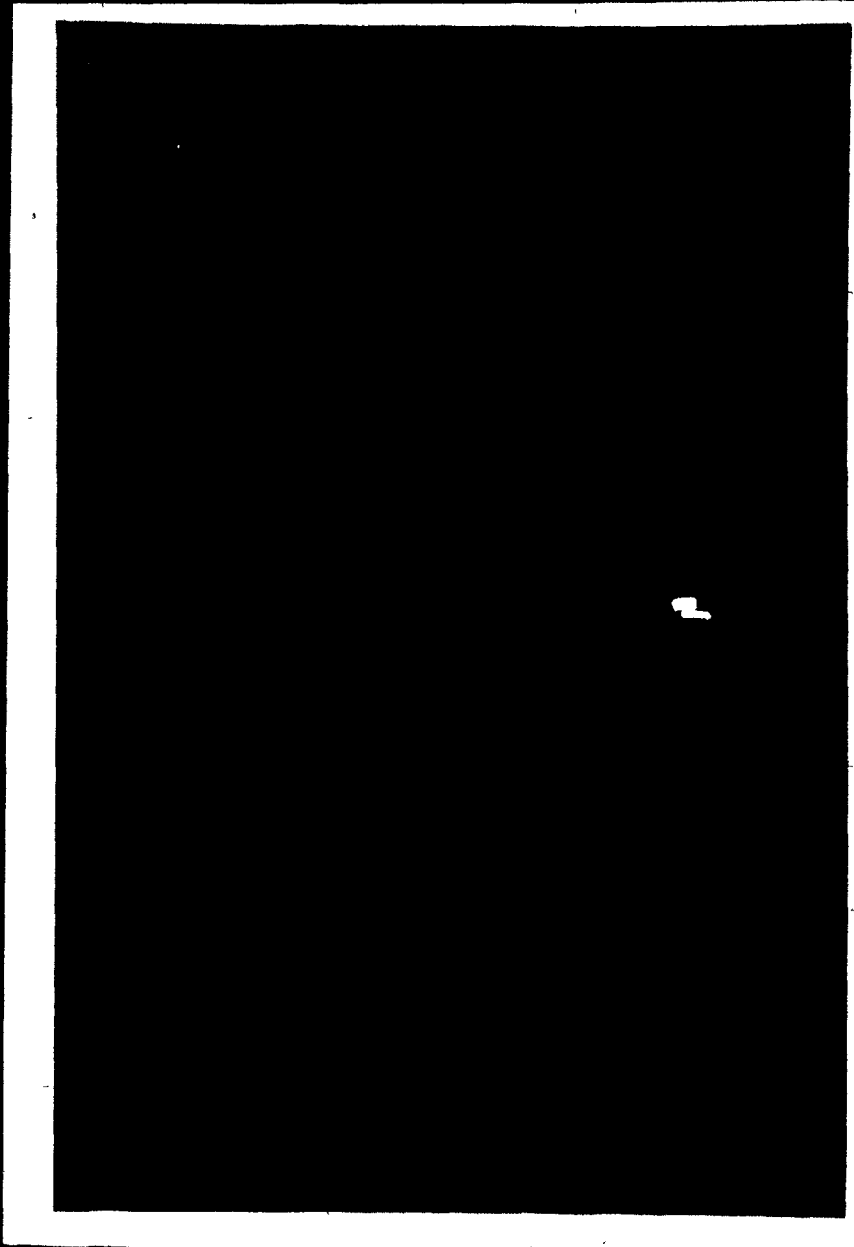


Figure #26

TOP: UNTITLED
BOTTOM: THE LOON
Banna M.

COLOURED PICTURES
Images en couleur

N.T.G.3

S.C.N. : Canna M.
 Gr. : 10
 Res. : Moose Factory
 St. : Indian
 S.L. : English
 H.T.B. : Yes

(see Figure # 27)

1. Content and Meaning?

The meaning of the pictures is the spirit of the geese when they are alive and when they enter the spiritual world.

Comment on REALISTIC picture.

The realistic picture is when they are alive.

Comment on SYMBOLIC picture.

The (second) picture is when they are entering the spiritual world. The insides of the geese represent it's soul entering the spiritual world. Also the sacred part of the geese.

2. Idea Origin?

Comment on REALISTIC picture.

The realistic picture I drew derived (from) when at one time I was hunting the geese. (They were) flying this way. So I got the feeling of the spirit of the geese and soul flying into heaven. At the same time filled with the spirit of their kind.

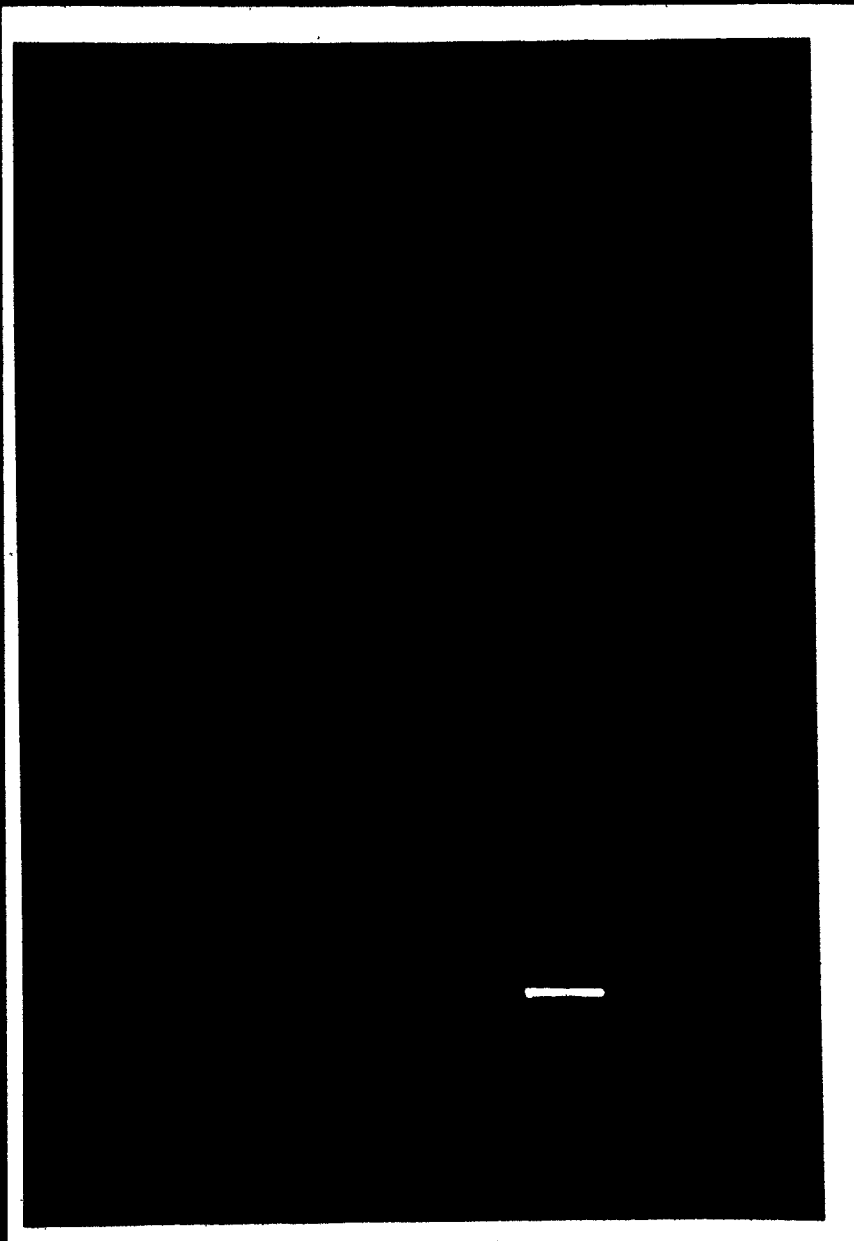


Figure #27

TOP AND BOTTOM: UNTITLED

Canna M.

COLOURED PICTURES
Images en couleur

N.T.G.4

S.C.N. : Danna M.

Gr. : 9

Res. : Moose Factory

St. : Indian

S.L. : English

H.T.B. : Yes

(see Figure # 28)

1. Content and Meaning?

Comment on SYMBOLIC picture.

The figure of the picture is a Canada Goose. Inside the goose there is a beaver, a fish, and a Thunderbird. Below each wing of the goose is a lightning bolt, and below its tail is a flame. Above his head is a symbol of the seasons.

2. Idea Origin?

Comment on both pictures.

They (art teacher) told us to draw about a Canada Goose. I just drew anything that came to mind.

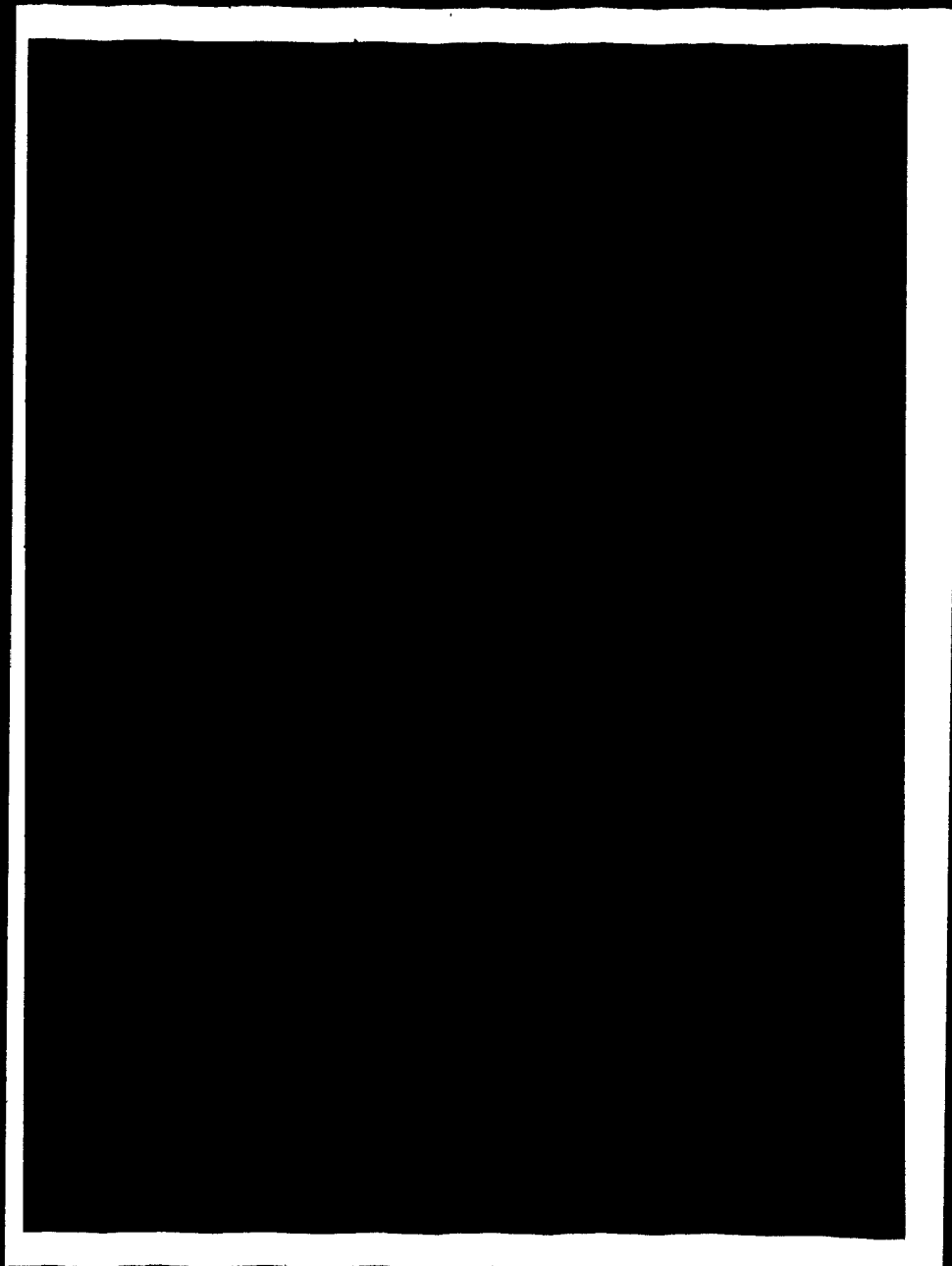


Figure #28

TOP AND BOTTOM: UNTITLED
Danna N.

N.T.G.5

S.C.N. : Enna M.
 Gr. : 10
 Res. : Moose Factory
 St. : Part-Indian
 S.L. : English
 H.T.B. : Yes

(see Figure # 29)

1. Content and Meaning?

Comments on SYMBOLIC picture.

I will tell you what this picture means to me. First of all I will talk about the sun. The sun itself stands for the symbol of God and the content of the sun is what He gave us. First the four rays stand for many things because 4 is a sacred number. For example; the four seasons, the four directions, etc. Most of (them) deal with natural happenings. Inside the sun is a symbol that stands for opposites such as night and day, female and male, etc.

Now I will talk about the goose. The design on the goose to me means that there is a feeling of power that radiates through the spiritual body of the bird.

2. Idea Origin?

The place I got the idea from was when we were watching that interview with Sitting Bull and part of it from my own part like the shape of the goose and the design within it.

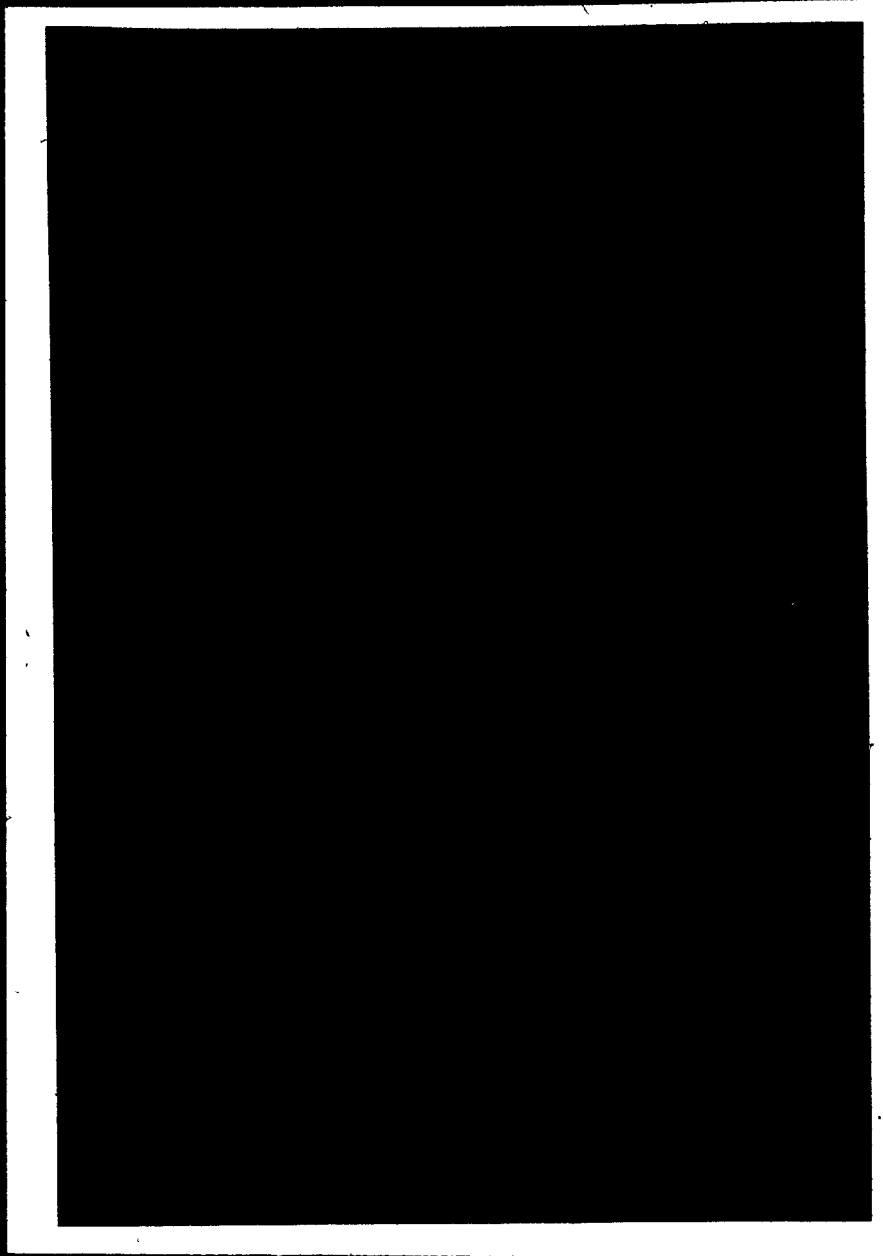


Figure #29

TOP AND BOTTOM: UNTITLED

Enna M.

N.T.G.6.

S.C.N. : Fenna M.

Gr. : 10

Res. : Moosonee

St. : Part-Indian

S.L. : English

H.T.B. : Yes

(see Figure # 30)

1. Content and Meaning?

Comments on SYMBOLIC picture.

Shows the spirit of the goose and its opposite sexes, also ex-ray view of the female goose and (it's) eggs. These eggs are the means of new life. Sun figures giving the eggs warmth.

2. Idea Origin?

The ideas from the drawing came from the slides which were shown (in art class). Other ideas came from professional artists.

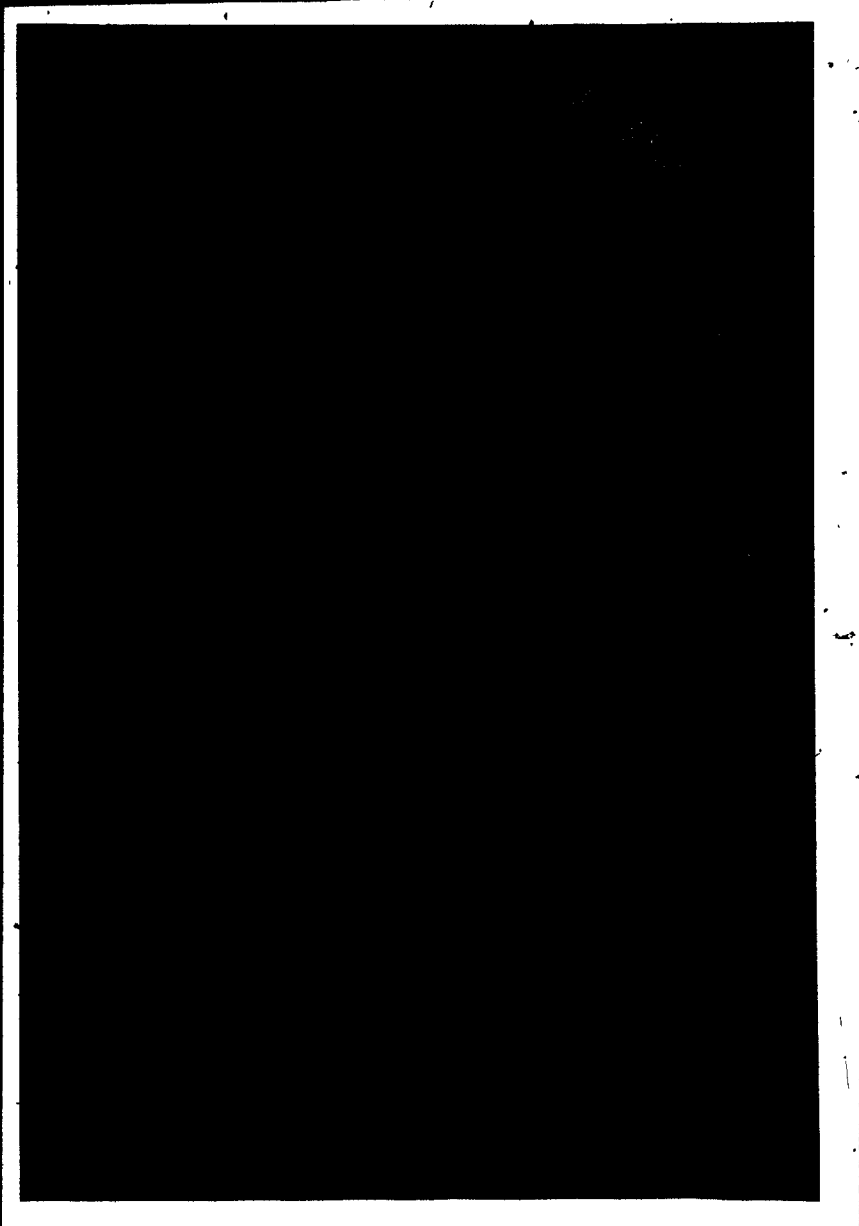


Figure #30

TOP AND BOTTOM: UNTITLED

Fenna M.

COLOURED PICTURES
Images en couleur

N.I.G:7
 S.C.N.1 : Geena E.
 Gr. : 9
 Res. : Moosonee
 St. : Part-Indian
 S.L. : English, Cree, French
 H.T.B. : No

(see Figure # 31)

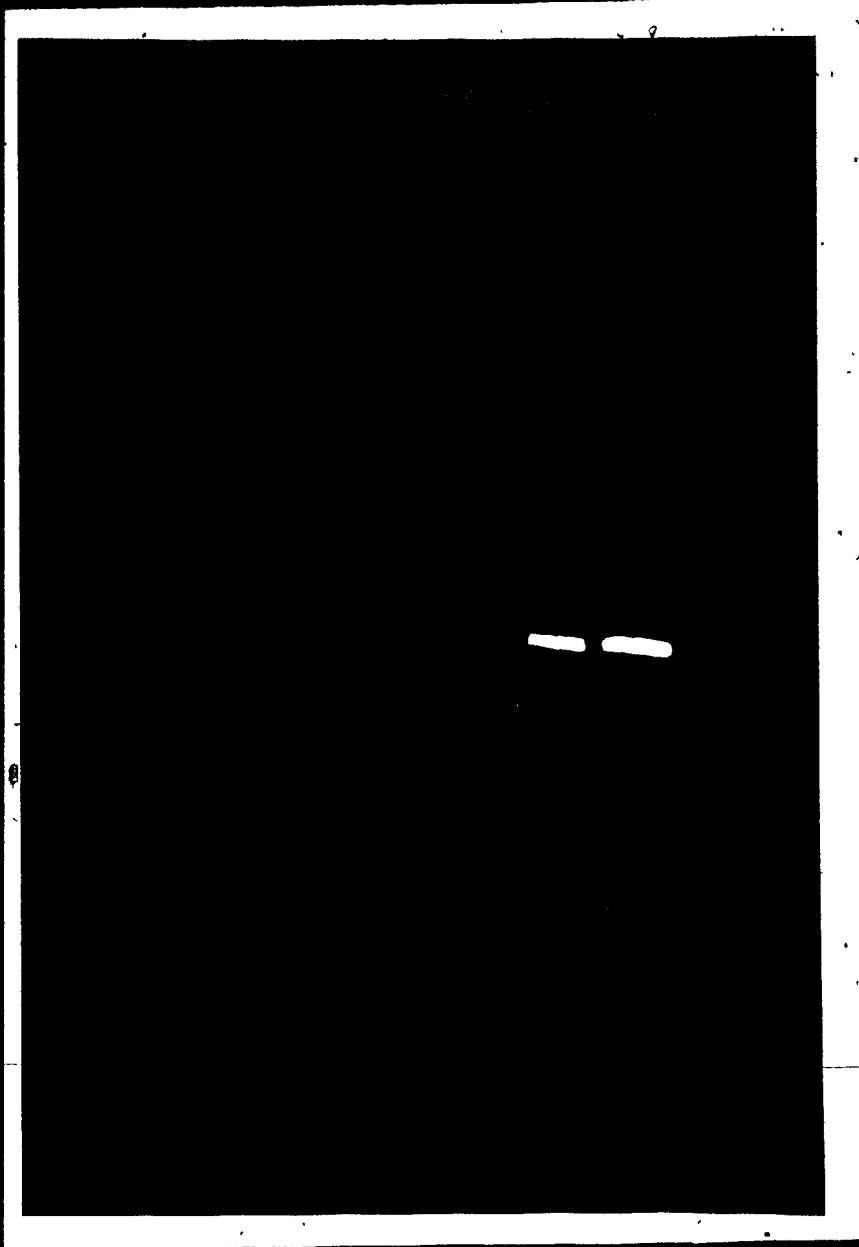
1. Content and Meaning?

Comments on SYMBOLIC picture.

The content and meaning of the picture is very simple. It has a bird along with a circle and the four directions (south, north, east and west). And since the goose head is pointing to the top of the page...it is flying north.

2. Idea Origin?

I got my idea from the show we saw on Sitting Bull. He said the number four is very sacred to them (Sitting Bull's people). Everything comes in fours he said - four seasons, four directions, etc.



TOP AND BOTTOM: UNTITLED

Geena F.

Figure #31

N.T.G.B
S.C.N. : Hanna M.
Gr. : 9
Res. : Moosree
St. : Indian
S.L. : English
H.T.B. : No

(see Figure # 32)

1. Content and Meaning?

Comments on SYMBOLIC picture.

The spirit goose is rising to join the spirits in the sky. The goose is shown in its spirit form. The ex-ray view (shows) the soul of the goose.

2. Idea Origin?

I got this idea from my head. I thought it would look nice with all the lines shown in colour.

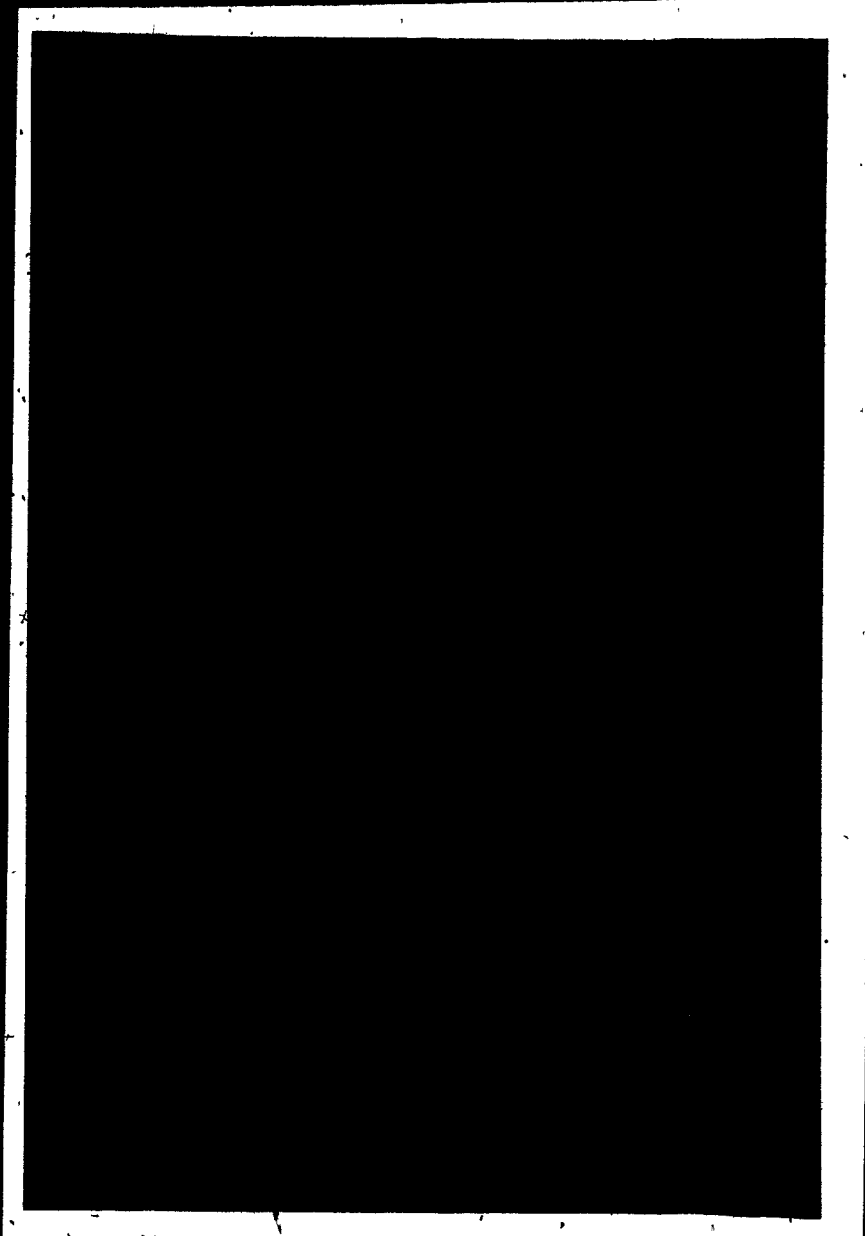


Figure #32

TOP AND BOTTOM: UNTITLED

Hanna M.

N.T.G.9

S.C.N. : Iana M.

Gr. : 10

Res. : Moosonee

St. : Part-Indian

S.L. : English

H.T.B. : Yes

(see Figure # 33)

1. Content and Meaning?

Comments on SYMBOLIC picture.

The picture is about a Canada Goose with spiritual life in it. As you can see...the (shaped) lines (used) in it (are to) show power. The sun (symbol shows) the spirit life, which lives inside of the goose.

2. Idea Origin?

I got the idea of the Canada Goose by looking at how they fly. I got the idea of the spirit life inside the goose by seeing other Indian art pictures of spirit life.

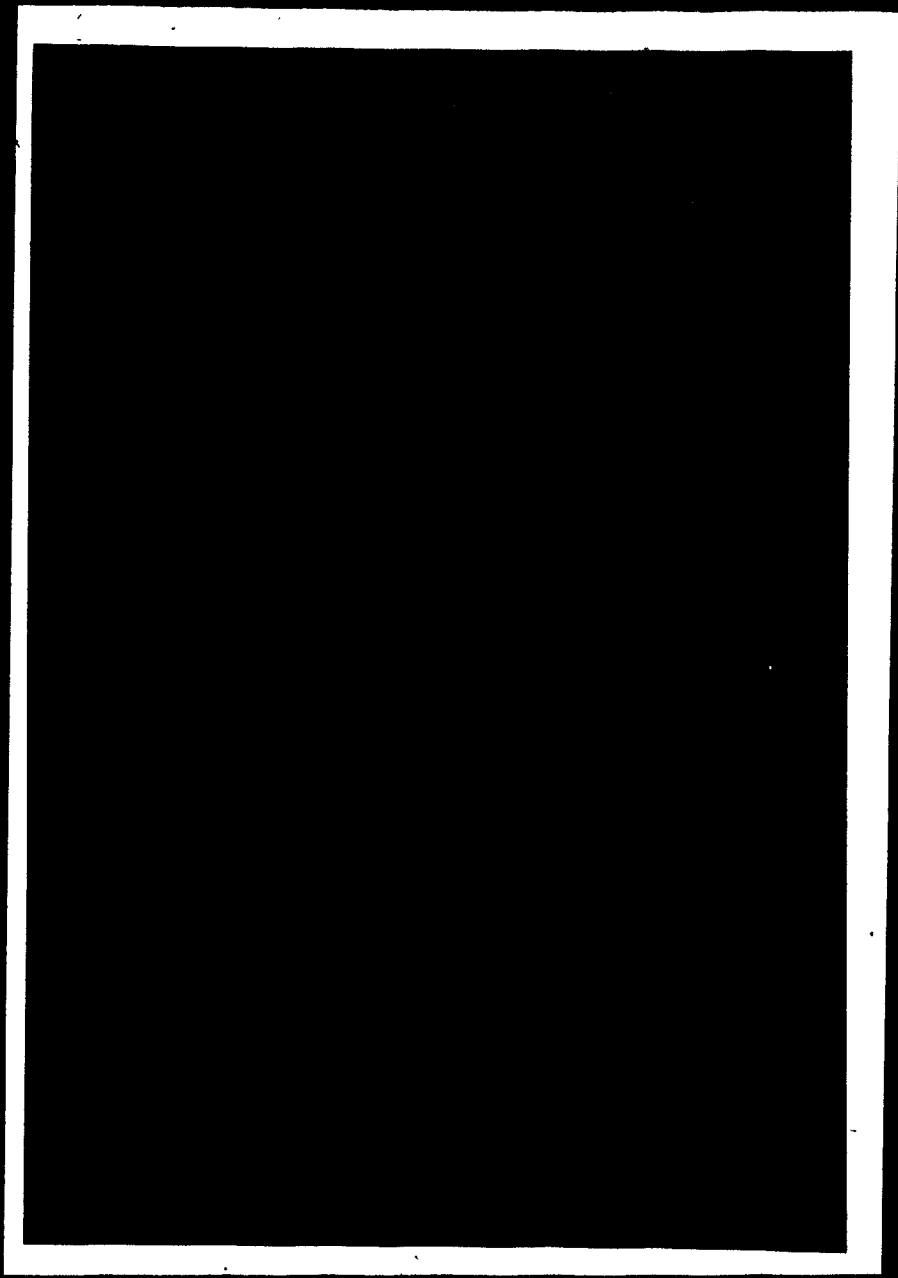


Figure #33

TOP AND BOTTOM: UNTITLED

Iana M.

COLOURED PICTURES
Images en couleur

N.T.G.10

S.C.N. : Janna M.

Gr. : 9

Res. : Moosonee

St. : Part-Indian

S.L. : English

H.T.B. : Yes

(see Figure # 34)

1. Content and Meaning?

Comments on both pictures.

I just drew the picture.

2. Idea Origin?

I got the picture from myself.

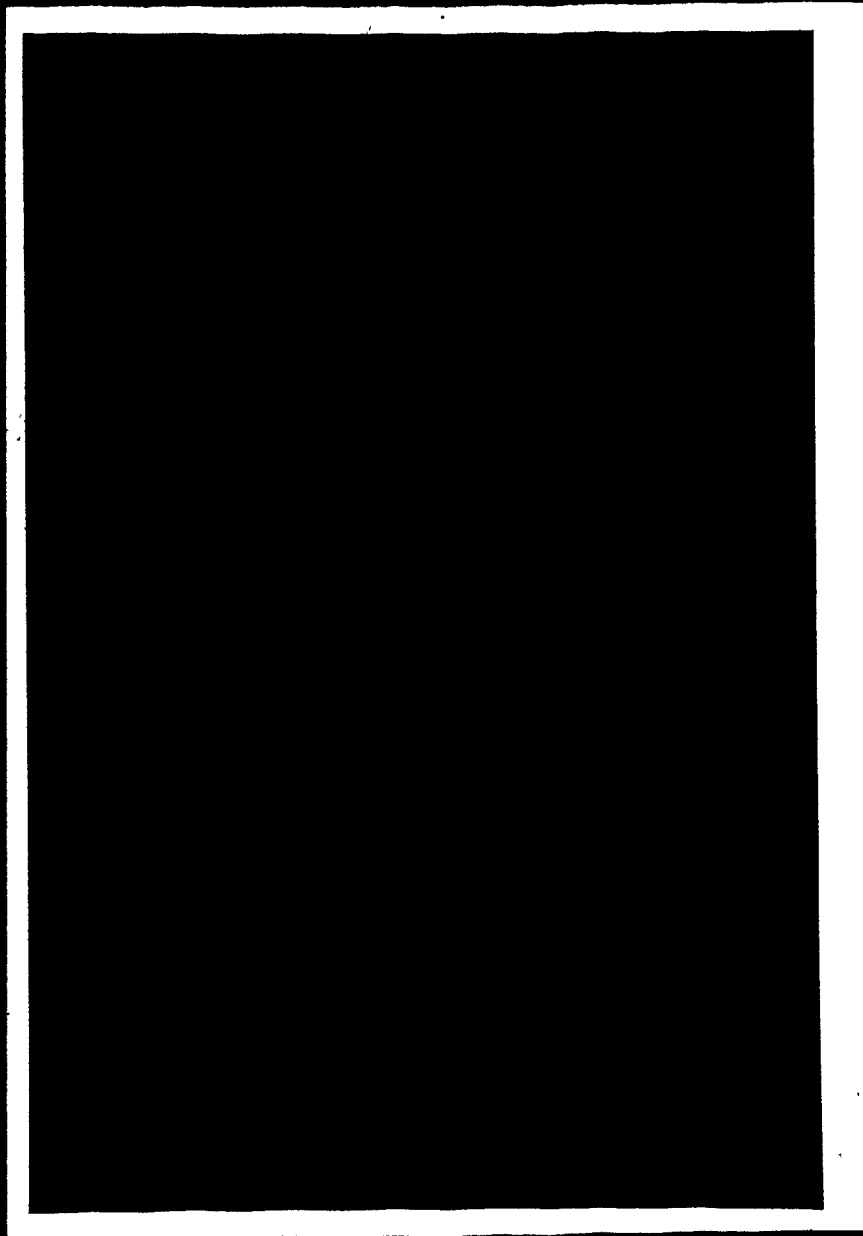


Figure #34

TOP AND BOTTOM: UNTITLED

Janna H.

N.T.G.11

S.C.N. : Kenna M.

Gr. : 9

Res. : Moosonee

St. : Indian

S.L. : English

H.T.B. : Yes

(see Figure # 35)

1. Content and Meaning?

Comments on SYMBOLIC picture.

The meaning of the picture is that (this) goose is like the leader (or) king of the geese.

2. Idea Origin?

I just thought of the idea to draw the goose this way.

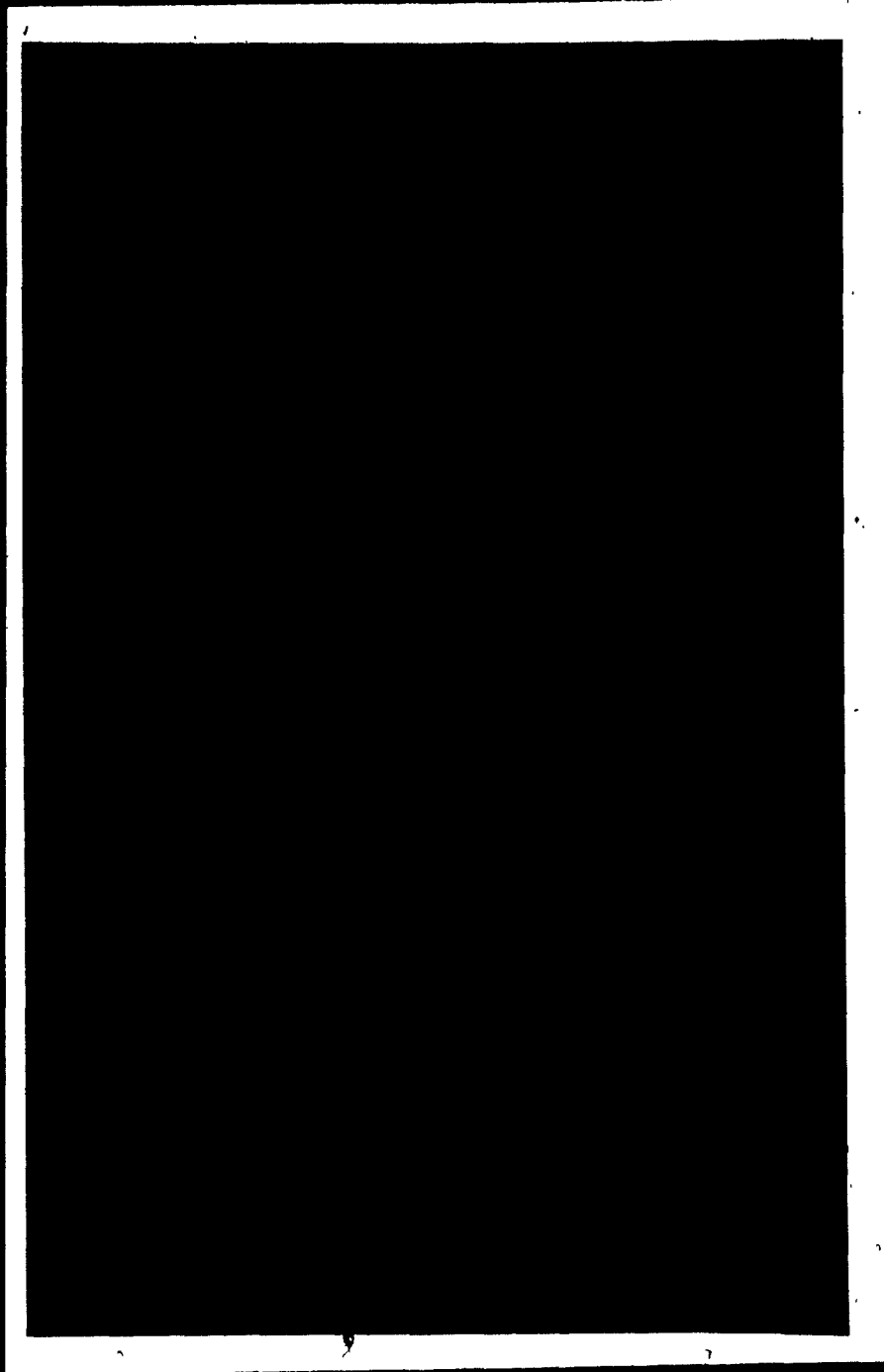


Figure #35

TOP AND BOTTOM: UNTITLED

Kenna M.

N.T.G.12

S.C.N. : Lenna M.
Gr. : 9
Res. : Moosonee
St. : Part-Indian
S.L. : Cree, English
H.T.B. : No

(see Figure # 36)

1. Content and Meaning?

Comments on SYMBOLIC picture.

My picture means that a goose is flying north for the summer. The globe tells you the directions he's flying. One side of the globe is darkened (just) to tell you that that part is night. The opposite side is day.

2. Idea Origin?

I got the idea by seeing the geese flying over Moosonee to go north for the summer.

101

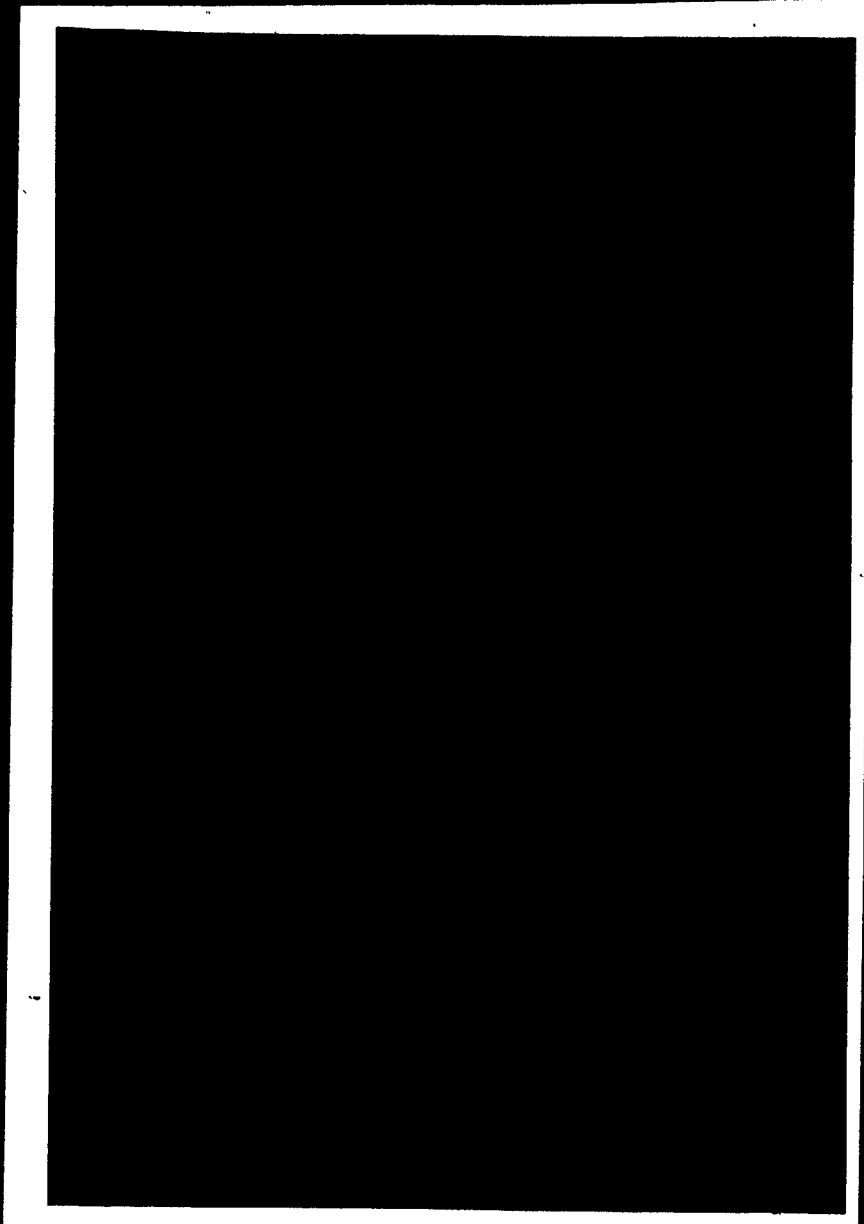


Figure #36

TOP AND BOTTOM: UNTITLED

Lenna H.

COLOURED PICTURES
Images en couleur

N.T.G.13

S.C.N. : Menna M.

Gr. : 9

Res. : Moosonee

St. : Part-Indian

S.L. : English

H.T.B. : Yes

(see Figure # 37)

No comments on pictures.

103

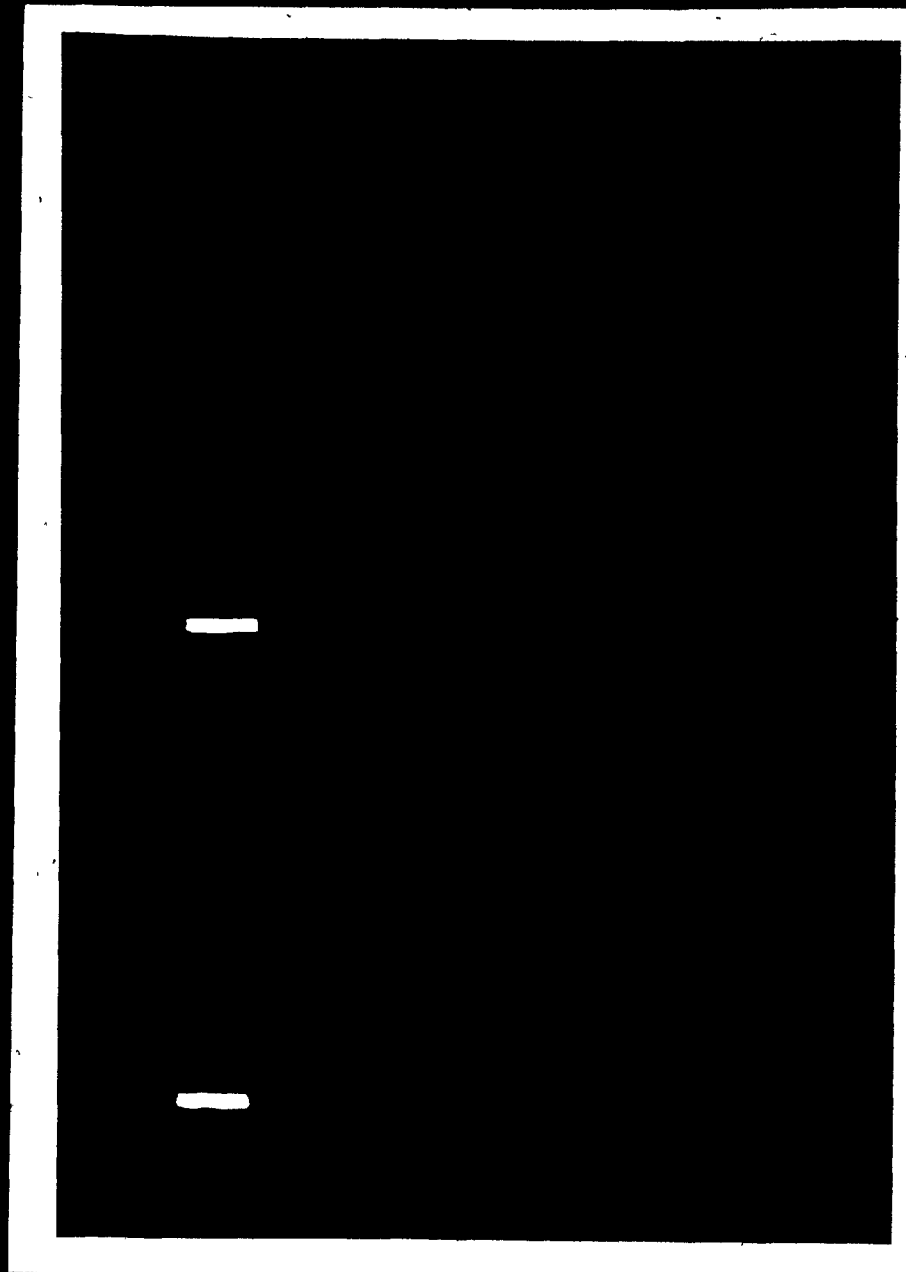


Figure #37

TOP AND BOTTOM: UNTITLED

Menna M.

COLOURED PICTURES
Images en couleur

N.T.G.14

S.C.N. : Nanna F.

Gr. : 9

Res. : Moose Factory

St. : Part-Indian

S.L. : English

H.T.B. : No

(see Figure # 38)

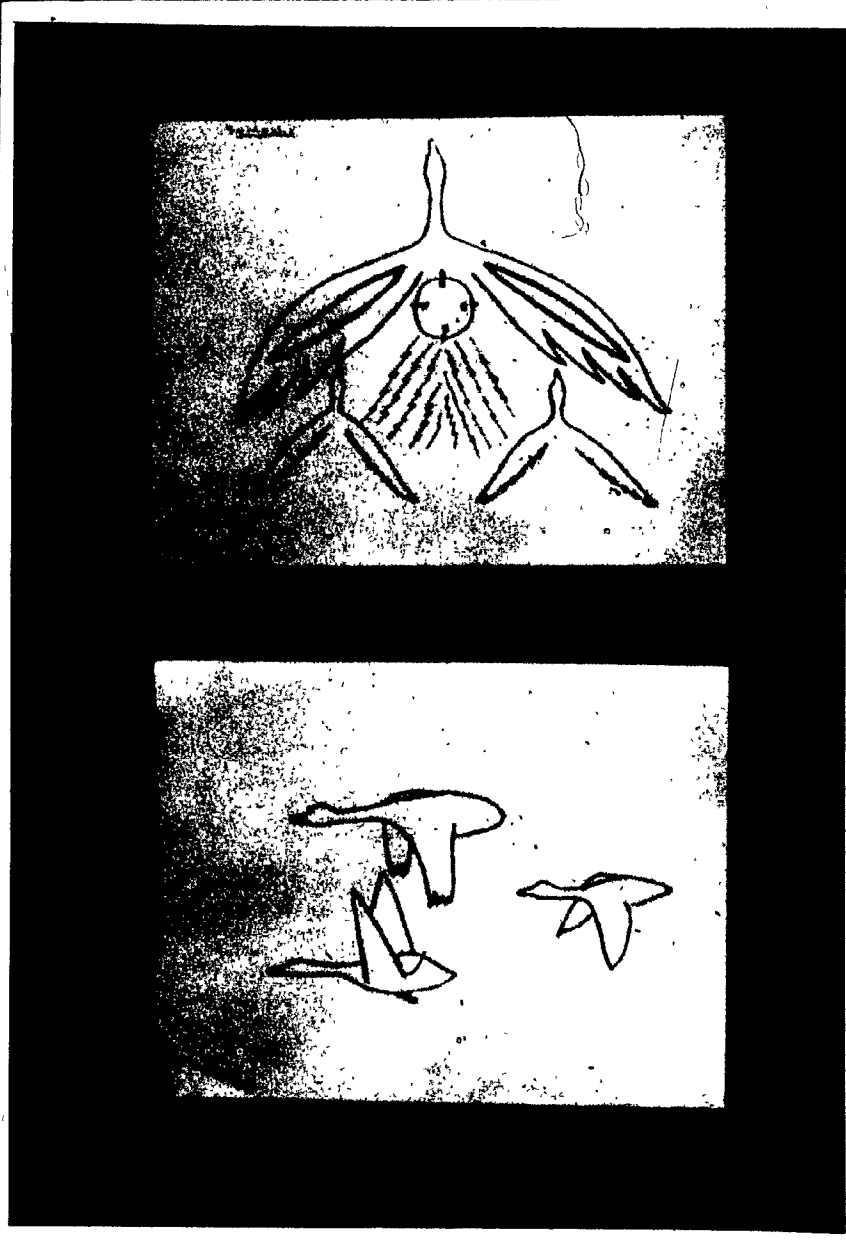
1. Content and Meaning?

Comments on SYMBOLIC picture.

The content and meaning of this picture is that there are a flock of geese flying north. As you can see I've shown the four directions in a circle, (north, south, east and west).

2. Idea Origin?

I got the idea when I just drew a symbolic goose. And got the idea of the geese flying north.



TOP AND BOTTOM: UNTITLED

Nanna F.

Figure #38

TRADITIONAL GROUP

T.G.1

S.C.N. : Anneb-F.

Gr. : 9

Res. : Moose Factory

St. : Indian

S.L. : Cree, Ojibway, French, English

H.T.B. : Yes

(see Figure # 39)

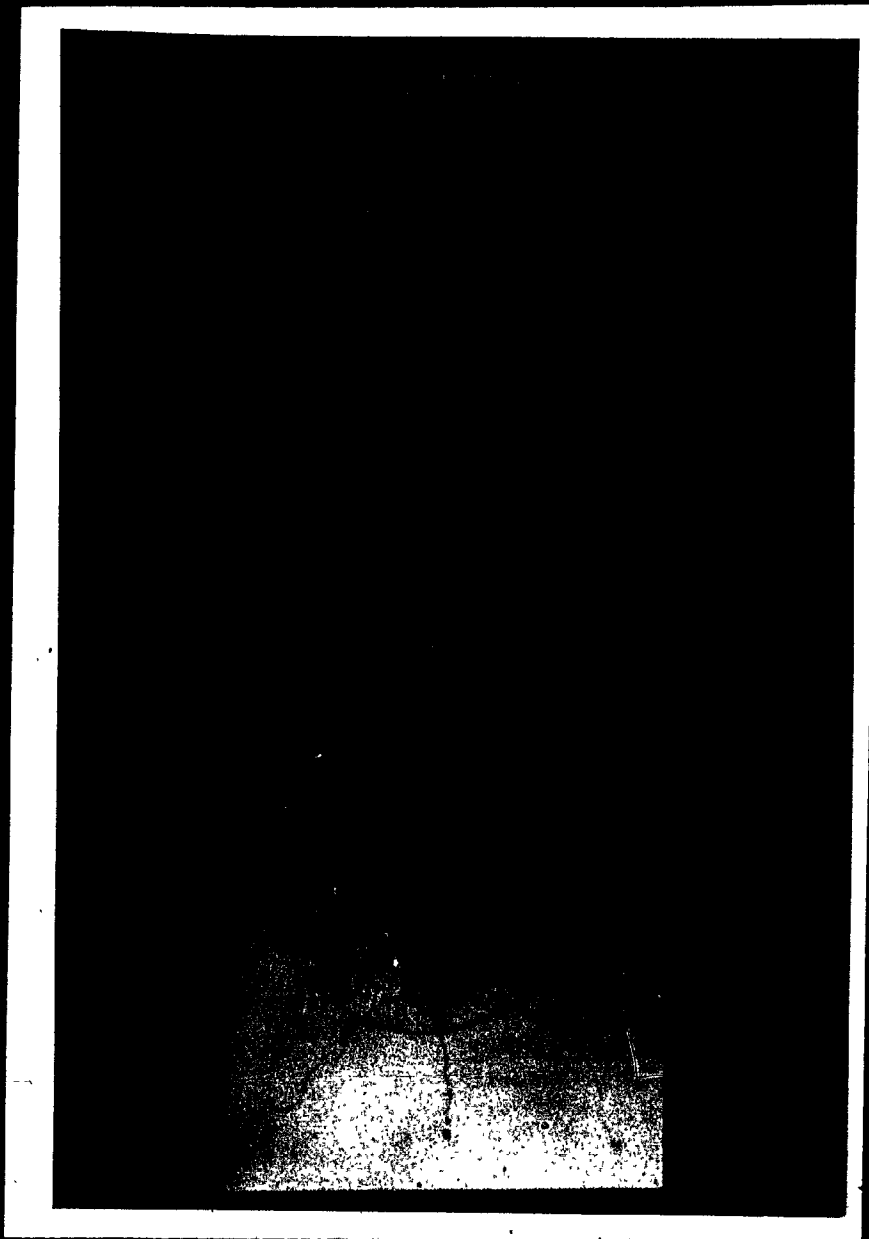
1. Content and Meaning?

Comments on SYMBOLIC picture.

The symbolic picture means that the goose is flying north. His spirit is guiding him home to the wilderness of the north.

2. Idea Origin?

I formed it in my head. Thought of it myself.



TOP AND BOTTOM: UNTITLED

Anneb F.

Figure #39

COLOURED PICTURES
Images en couleur

T.G.2
S.C.N. : Benneb M.
Gr. : 10
Res. : Moosonee
St. : Part-Indian
S.L. : English, Cree
H.T.B. : Yes

(see Figure # 40)

1. Content and Meaning?

Comments on SYMBOLIC picture.

Content - the small bird in the goose means
there's always another life to live.
- the line surrounding the picture
means that everything belongs in one
place.
- bird does not touch water....

2. Idea Origin?

I got this idea when I went out hunting one
week.

Please Note: Benneb's symbolic picture was done in pen.

He preferred using a pen to draw with.

109

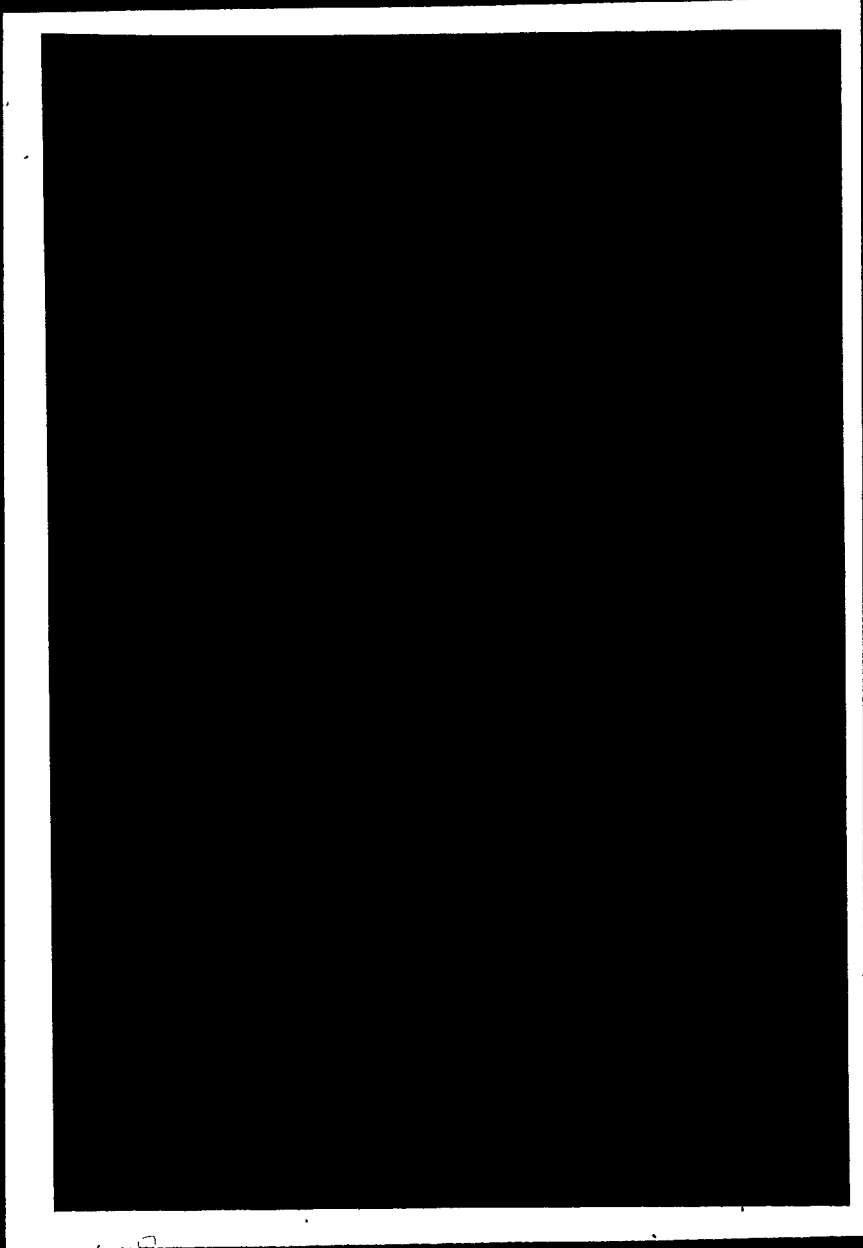


Figure #40

TOP AND BOTTOM: UNTITLED
Benneb II.

COLOURED PICTURES
images en couleur

T.G.3

S.C.N. : Canneb F.

Gr. : 9

Res. : Moosonee

St. : Indian

S.L. : -English, Cree

H.T.B. : Yes

(see Figure # 41)

1. Content and Meaning?

Comment on SYMBOLIC picture.

The symbolic (picture) I drew means something like the goose is flying from the south and is going to the north. I made the goose go north so (it) could provide food for the native people.

2. Idea Origin?

Comment on both pictures.

I thought of this myself. I didn't look at any books, but I was looking at the morning (art) class (work), and the grade ten's drawings, so I got a little bit (of help) from them.

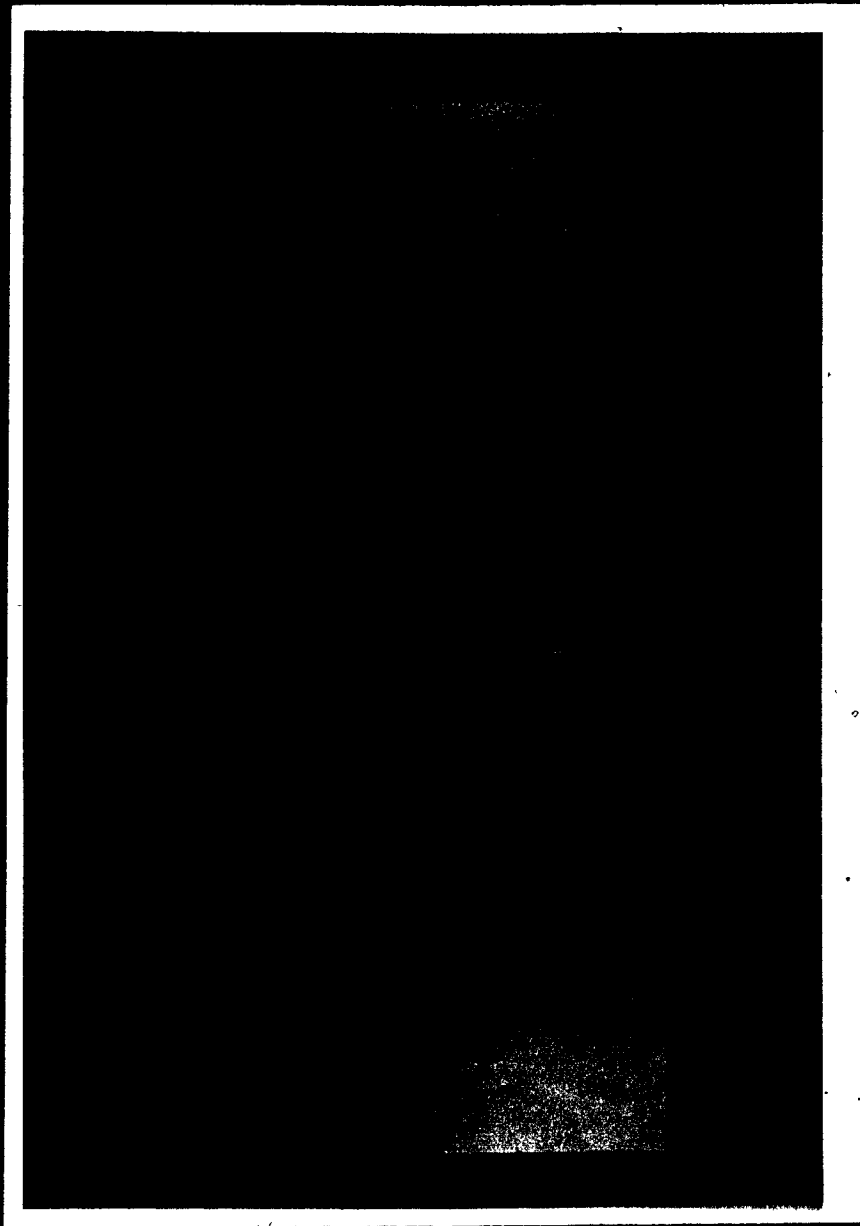


Figure #41

TOP AND BOTTOM: UNTITLED

Canneb F.

COLOURED PICTURES
Images en couleur

T.G.4

S.C.N. : Denneb F.

Gr. : 9

Res. : Moose Factory

St. : Indian

S.L. : English, Cree, Ojibway

H.T.B. : Yes

(see Figure # 42)

1. Content and Meaning?

Comments on SYMBOLIC picture.

Well, it shows the four directions.

2. Idea Origin?

Well, I really didn't get this idea from anywhere, I just drew it.

113

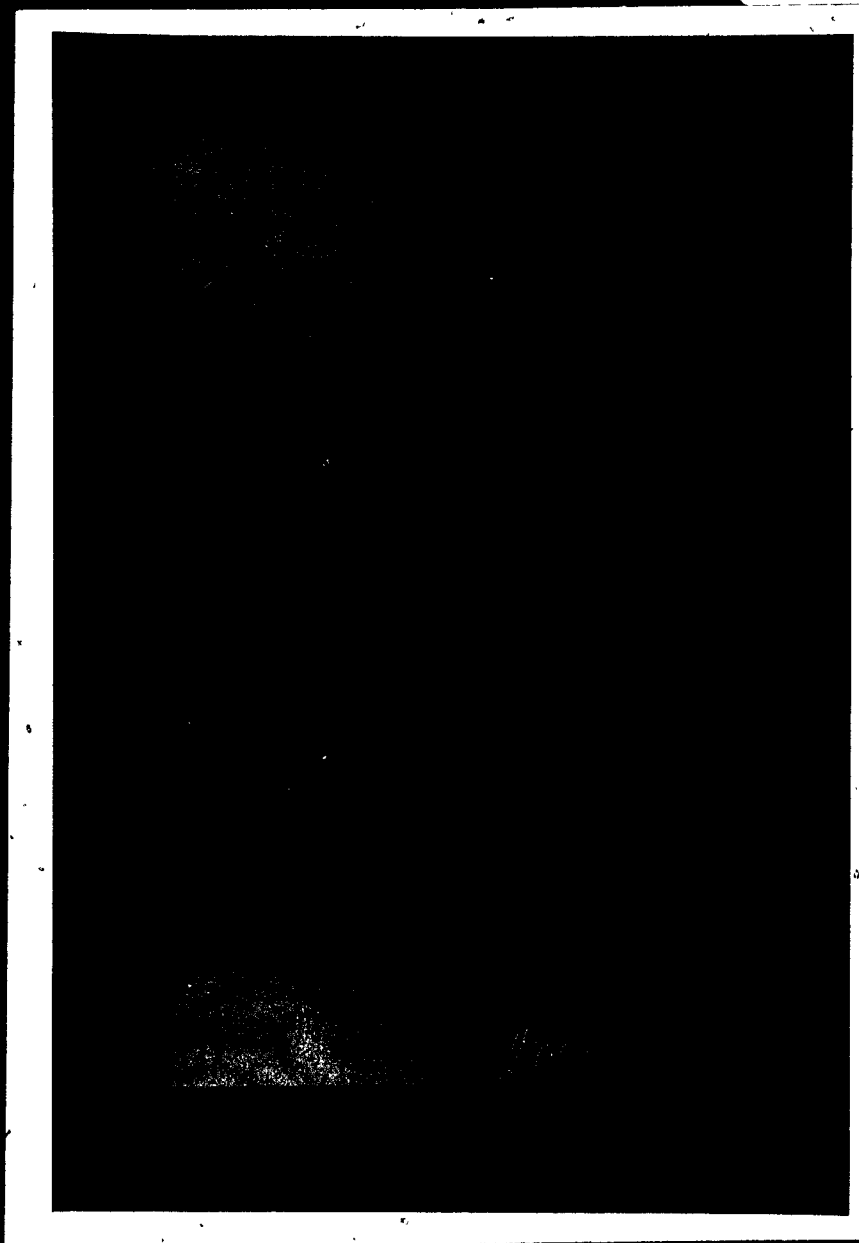


Figure #42

TOP AND BOTTOM: UNTITLED

Denneb F.

COLOURED PICTURES
Images en couleur

T.G.5
S.C.N. : Ennab M.
Gr. : 10
Res. : Moose Factory
St. : Indian
S.L. : English, Cree
H.T.B. : Yes

(see Figure # 43)

1. Content and Meaning?

Comments on SYMBOLIC picture.

Well, there is the sun, "Great Spirit", and the four directions. (The picture) also shows the geese south, and the leader of the geese has a spirit in him to show that he is a real leader.

2. Idea Origin?

Well, I just made it up and thought (of) spiritual (things) like the sun and the leader of his people.



Figure #43

TOP AND BOTTOM: UNTITLED

Ennab H.

T.G.6
 S.C.N. : Feneb M.
 Gr. : 10
 Res. : Moosonee
 St. : Part-Indian
 S.L. : English, Cree
 H.T.B. : Yes

(see Figure # 44)

1. Content and Meaning?

Comments on SYMBOLIC picture.

This picture is about a goose who had been shot by a bow arrow. It's spirit rises to the sun-god so that it will be able to come back when the shaman prays to the sun-god for more food for his people.

The lines around the spirit of the goose (are) to protect it from the underworld gods. If the underworld gods (break) the protecting lines, the goose will be trapped in the underworld forever and it will never come back to earth.

2. Idea Origin?

I got this idea from the other picture that I did in September. But instead of using the lines as a close relationship to sun, I used them as a Protector from the underworld gods.

The branches...coming from the protecting lines are there just to let the person know that the spirit of the goose came from that dead goose.



Figure #44

TOP AND BOTTOM: UNTITLED

Feneb M.

T.G.7

S.C.N. : Ganeb M.

Gr. : 9

Res. : Moosonee

St. : Indian

S.L. : Cree, English

H.T.B. : Yes

(see Figure # 45)

1. Content and Meaning?

Comments on SYMBOLIC picture.

The meaning of this picture is that (there) is a goose which represents...evil, and is (being) taken so that it can be tortured by the god.

2. Idea Origin?

To the best of my knowledge I got this picture from thinking.

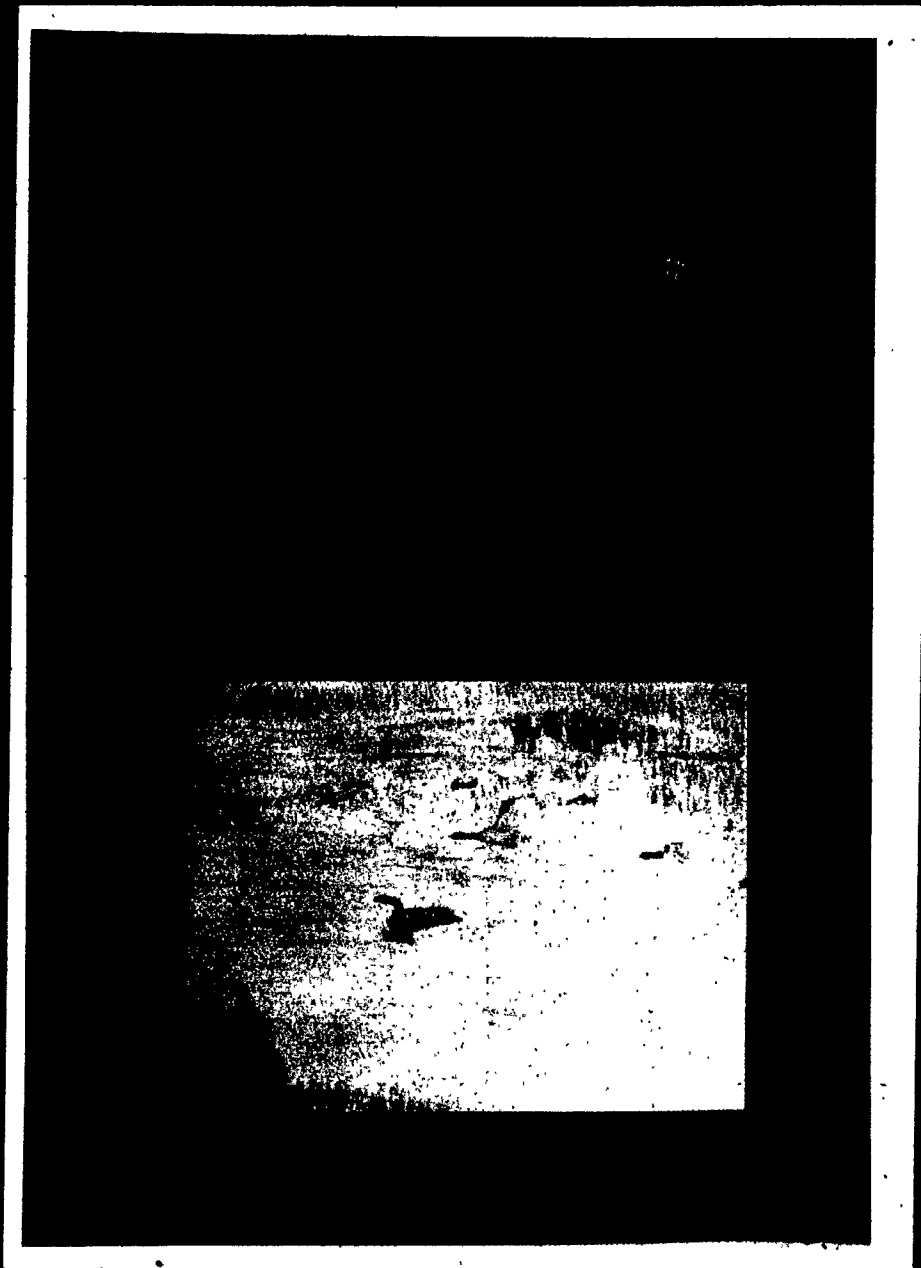


Figure #45

TOP AND BOTTOM: UNTITLED

Ganeb M.

T.G.8

S.C.N. : Hannab F.

Gr. : 9

Res. : Moose Factory

St. : Part-Indian

S.L. : English, Cree, French

H.T.B. : Yes

(see Figure # 46)

1. Content and Meaning?

Comments on SYMBOLIC picture.

My picture shows two spirits. One is leaving the earth (the larger circle). The smaller one represents a heavenly place of eternity. The title is "Set Free".

2. Idea Origin?

It just came to my mind once I started. I had no idea what I was going to draw.

121

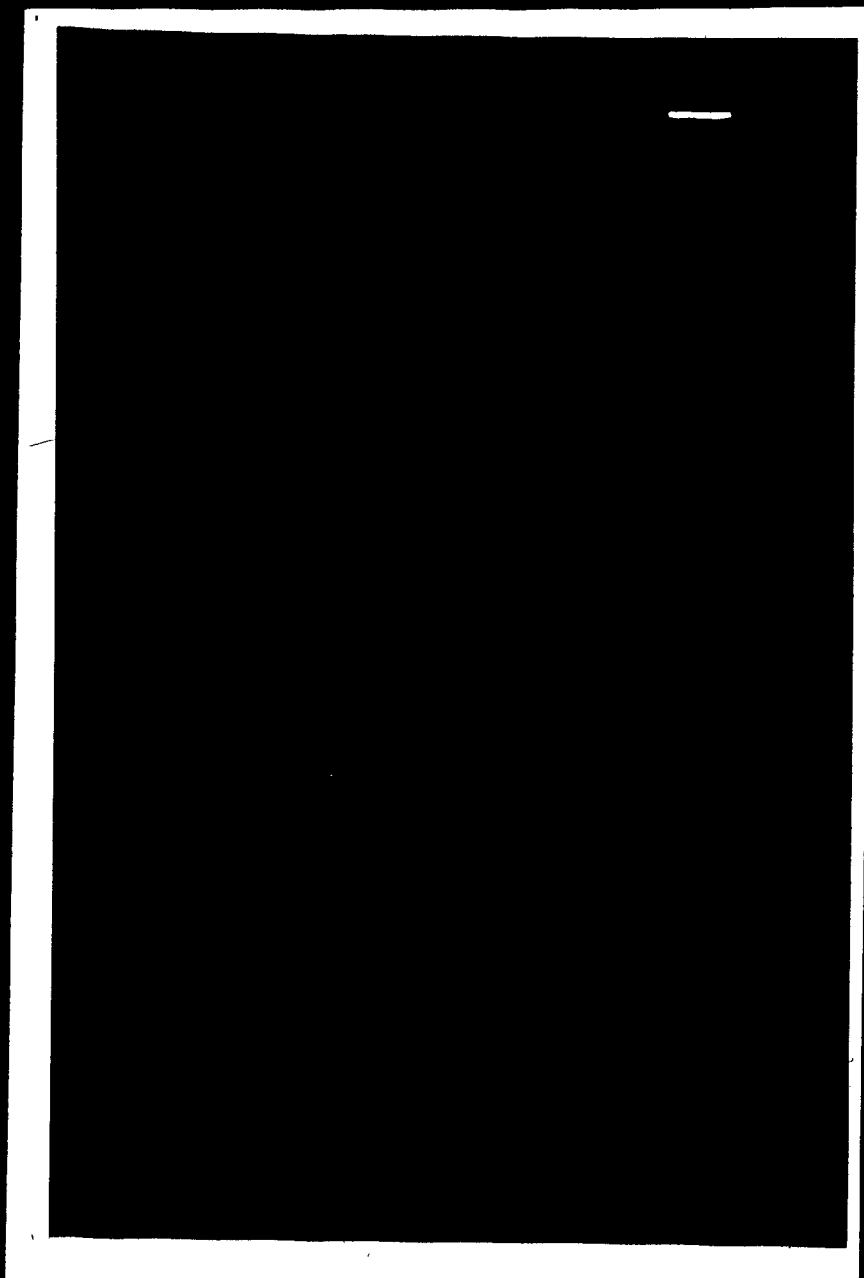


Figure #46

TOP: SET FREE

BOTTOM: UNTITLED

Hannab F.

COLOURED PICTURES
Images en couleur

T.G.9

S.C.N. : Ianeb M.

Gr. : 9

Res. : Moose Factory

St. : Indian

S.L. : Cree, English, French

H.T.B. : Yes

(see Figure # 47)

1. Content and Meaning?

Comments on SYMBOLIC picture.

My picture of a goose means, generally, what the title says, and that is "The Circle of Friendship". When the Canada Goose comes to James Bay it brings with it a feeling of peace and friendship; and I thought to myself, what could portray friendship more than almost anything else, so I drew a circle in the design. The circle gives the picture a look of "togetherness".

2. Idea Origin?

To the best of my knowledge I got the idea from my last picture, but added a few touches, and (it) turned out alright.



Figure #47

TOP: THE CIRCLE OF FRIENDSHIP

BOTTOM: NISKA

Ianeb M.

T.G.10
S.C.N. : Janeb M.
Gr. : 9
Res. : Moose Factory
St. : Part-Indian
S.L. : English, Cree
H.T.B. : Yes

(see Figure # 48)

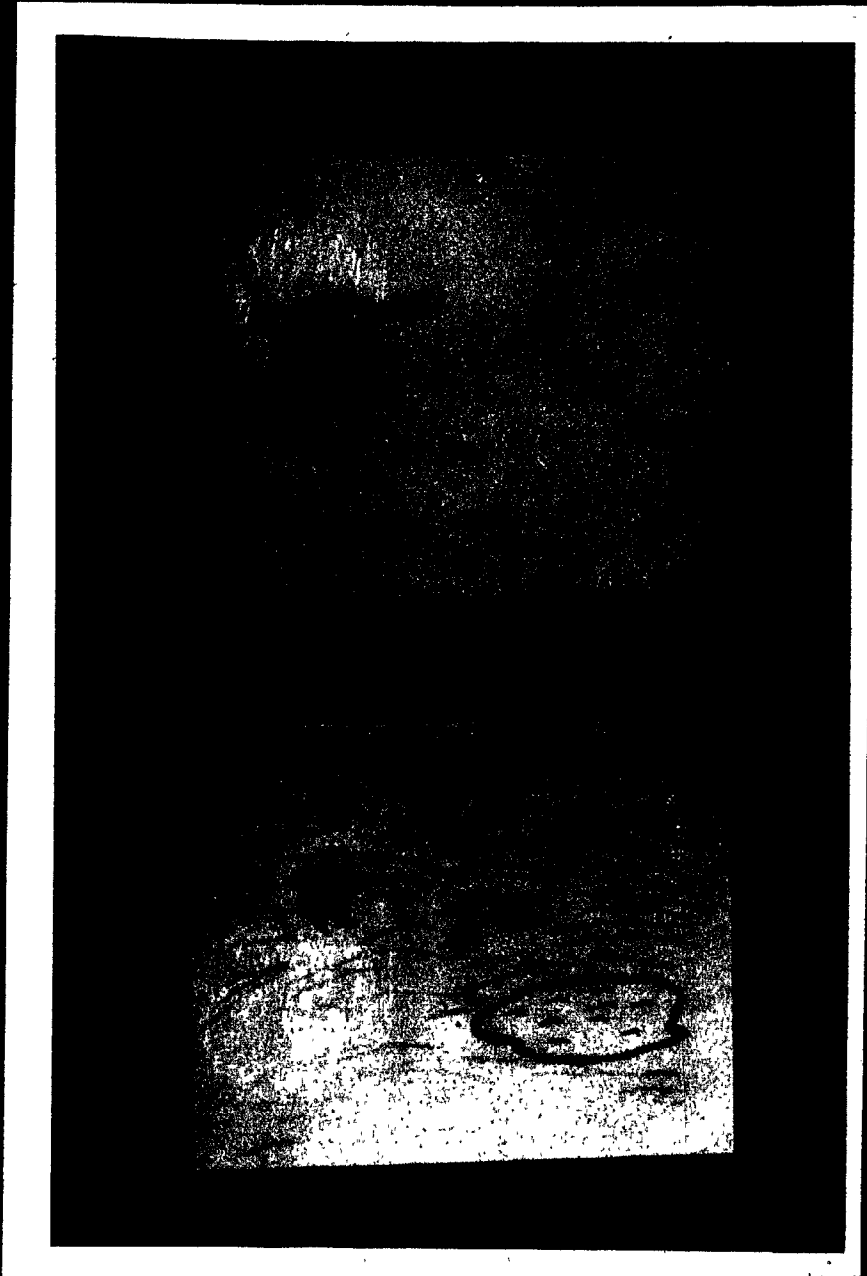
1. Content and Meaning?

Comments on SYMBOLIC picture.

It's a picture of a goose showing day
and night.

2. Idea Origin?

I just thought of a goose with flamed
wings and (inner) organs (representing) day
and night.



TOP AND BOTTOM: UNTITLED

Janeb M.

Figure #48

COLOURED PICTURES
Images en couleur

T.G.11

S.C.N. : Keneb M.

Gr. : 9

Res. : Moose Factory

St. : Indian

S.L. : English, Cree

H.T.B. : Yes

(see Figure # 49)

1. Content and Meaning?

Comments on SYMBOLIC picture.

It means nothing. It's just a design,
just a spiritual picture of a gopse.

2. Idea Origin?

From other pictures, and I made my own
design.

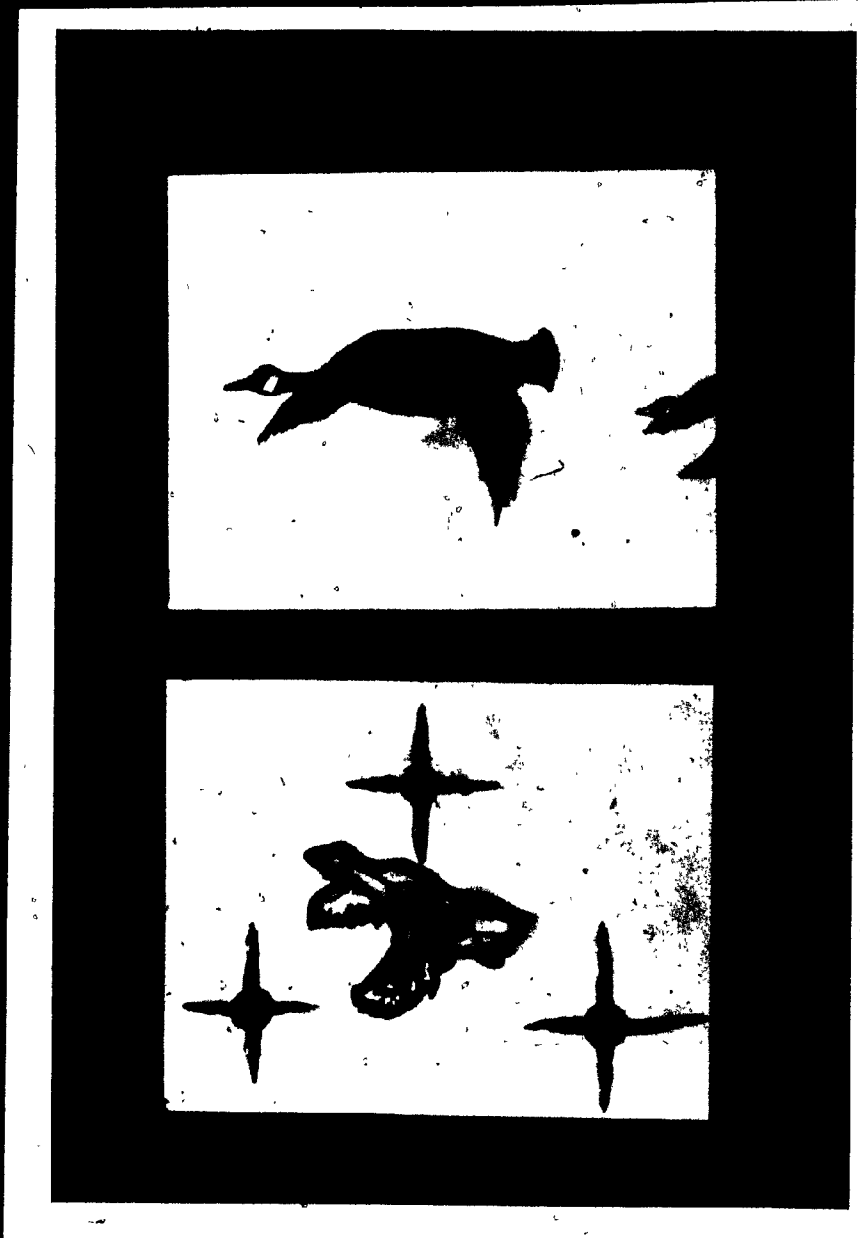


Figure #49

TOP AND BOTTOM: UNTITLED

Keneb M.

T.G.12

S.C.N. : Leneb M.

Gr. : 9

Res. : Moose Factory

St. : Indian

S.L. : English, Cree

H.T.B. : Yes

(see Figure # 50)

1. Content and Meaning?

Comment on SYMBOLIC picture.

The death of a great warrior.

The Indian head (means that) when (he is) dead he turns into an animal or bird. The white goose symbolizes...the spirit of the dead warrior. The red means that he has seen (a lot) of his people killed in fights for their land.

2. Idea Origin?

No comment.

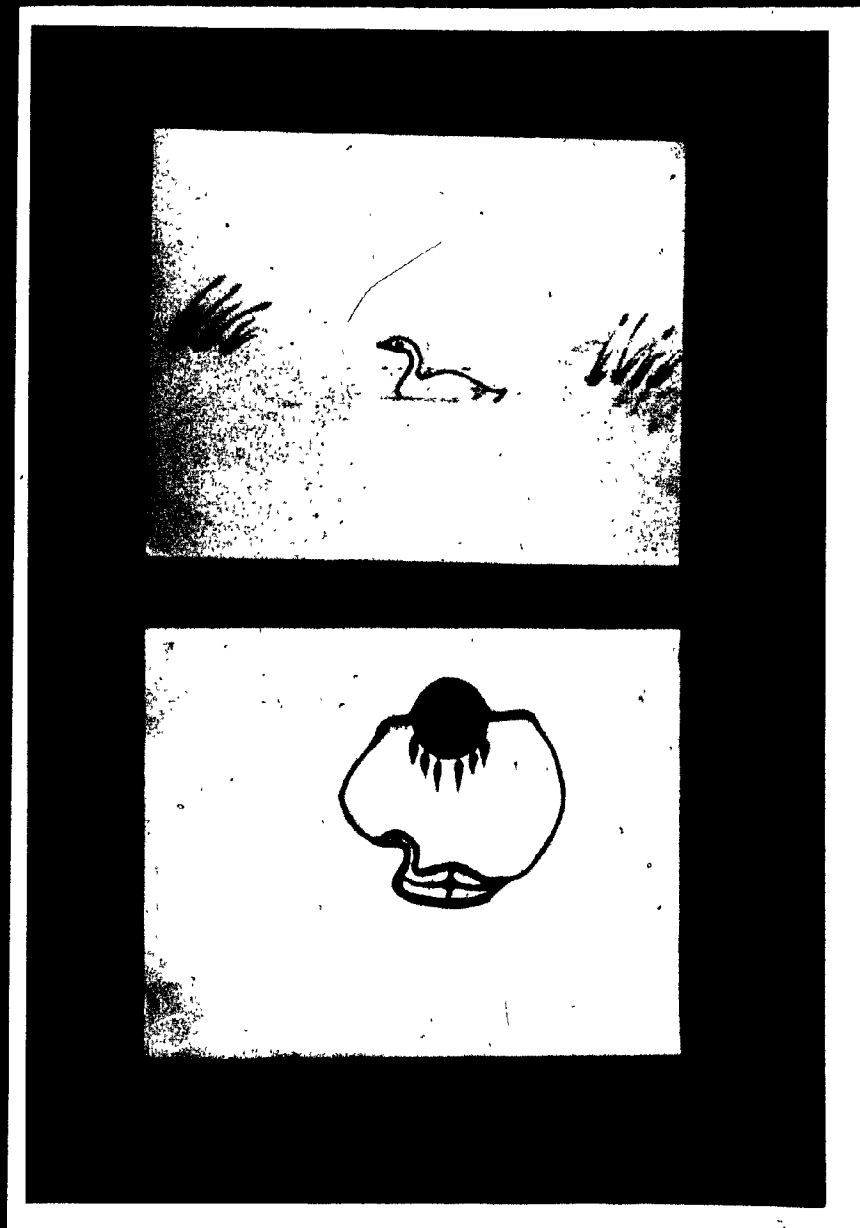


Figure #50

TOP: UNTITLED

BOTTOM: THE DEATH OF A
GREAT WARRIOR

Leneb M.

T.G.13

S.C.N. : Meneb M.

Gr. : 9

Res. : Moose Factory

St. : Part-Indian

S.L. : English, Cree

H.T.B. : Yes

(see Figure # 51)

1. Content and Meaning?

No comment.

2. Idea Origin?

Comment on both pictures.

I got the ideas from my grandfather. He likes to draw a lot.



TOP AND BOTTOM: UNTITLED

Meneb M.

Figure #51

COLOURED PICTURES
Images en couleur

T.G.14

S.C.N. : Nannab M.

Gr. : 9

Res. : Moosonee

St. : Indian

S.L. : English, Cree

H.T.B. : Yes

(see Figure # 52)

1. Content and Meaning?

Comment on REALISTIC picture.

(The picture reminds me) of a goose flying low out at the Bay on a good hunting day. (There is an island far off).

2. Idea Origin?

Comment on SYMBOLIC picture..

The goose was (from) my own imagination. (I was) just experimenting until it turned out (this) way ...

The sun (design) I have seen other people draw before...

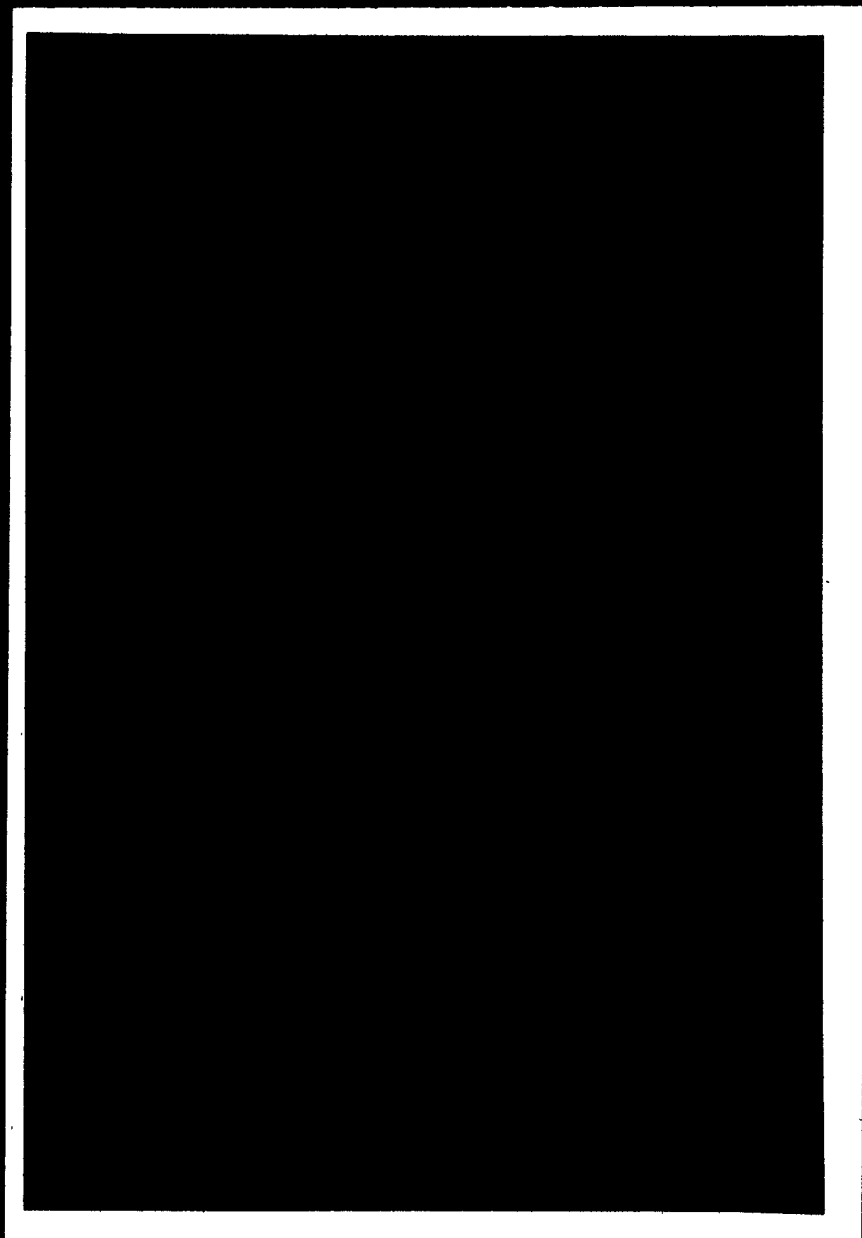


Figure #52

TOP AND BOTTOM: UNTITLED

Nannab M.

T:G.15

S.C.N. : Onnab M.

Gr. : 9

Res. : Moose Factory

St.. : Part-Indian

S.L. : English, Cree

H.T.B. : Yes

(see Figure # 53)

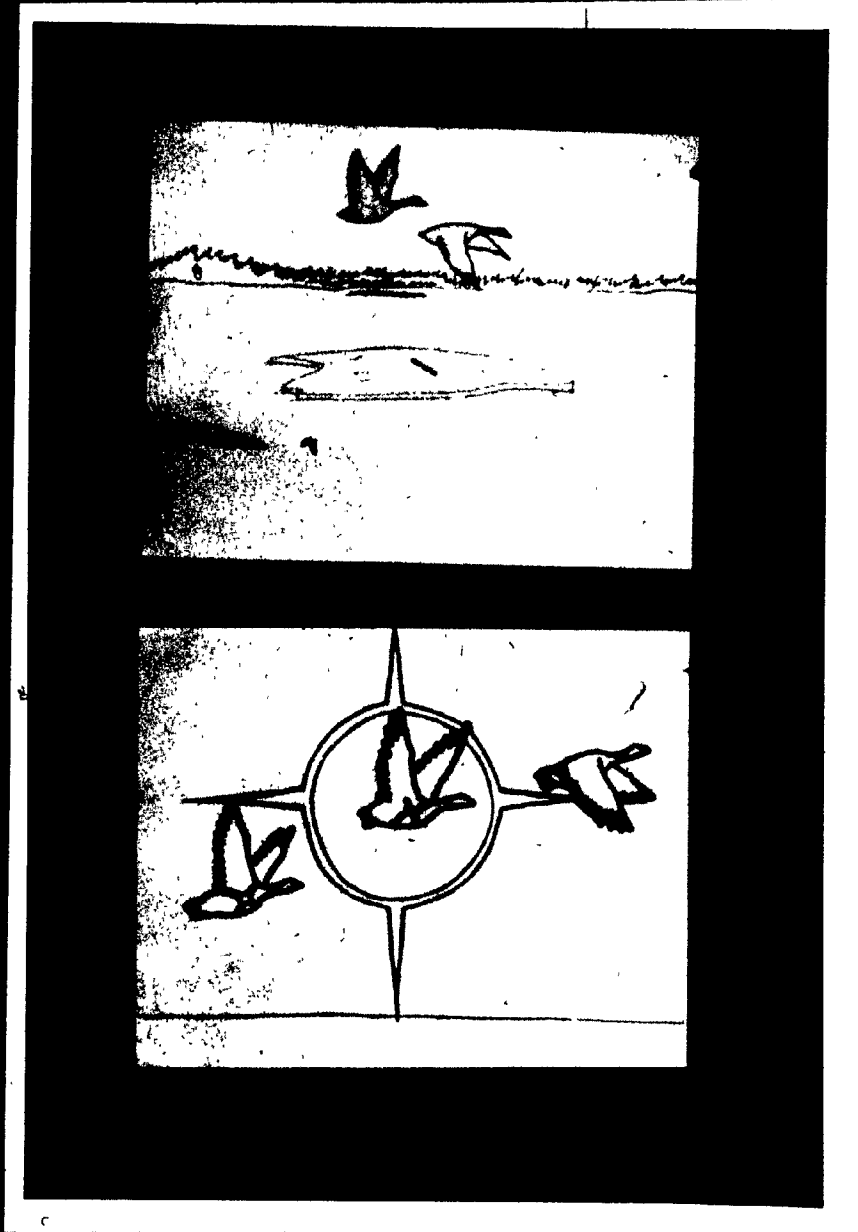
1. Content and Meaning?

Comments on SYMBOLIC picture.

(It is) a picture of three geese flying high
in the sky.

2. Idea Origin?

I (thought) of drawing geese....



TOP AND BOTTOM: UNTITLED

Onnab M.

Figure #53

T.G.16

S.C.N. : Pennab M.
Gr. : 9
Res. : Moose Factory
St. : Indian
S.L. : English, Cree
H.T.B. : Yes

(see Figure # 54)

1. Content and Meaning?

Comments on SYMBOLIC picture.

The meaning of the Indian art picture of the two geese is that geese are considered (around the M.F. and Moosonee area)...kings of the air, since we have a lot of them. It also may mean that the geese are gods of flight, since (they can) fly higher than any other bird.

2/ Idea Origin?

I got the idea from just remembering (the way geese looked) in flight. The content inside the geese is from (observations of) other designs (that looked similar).

137

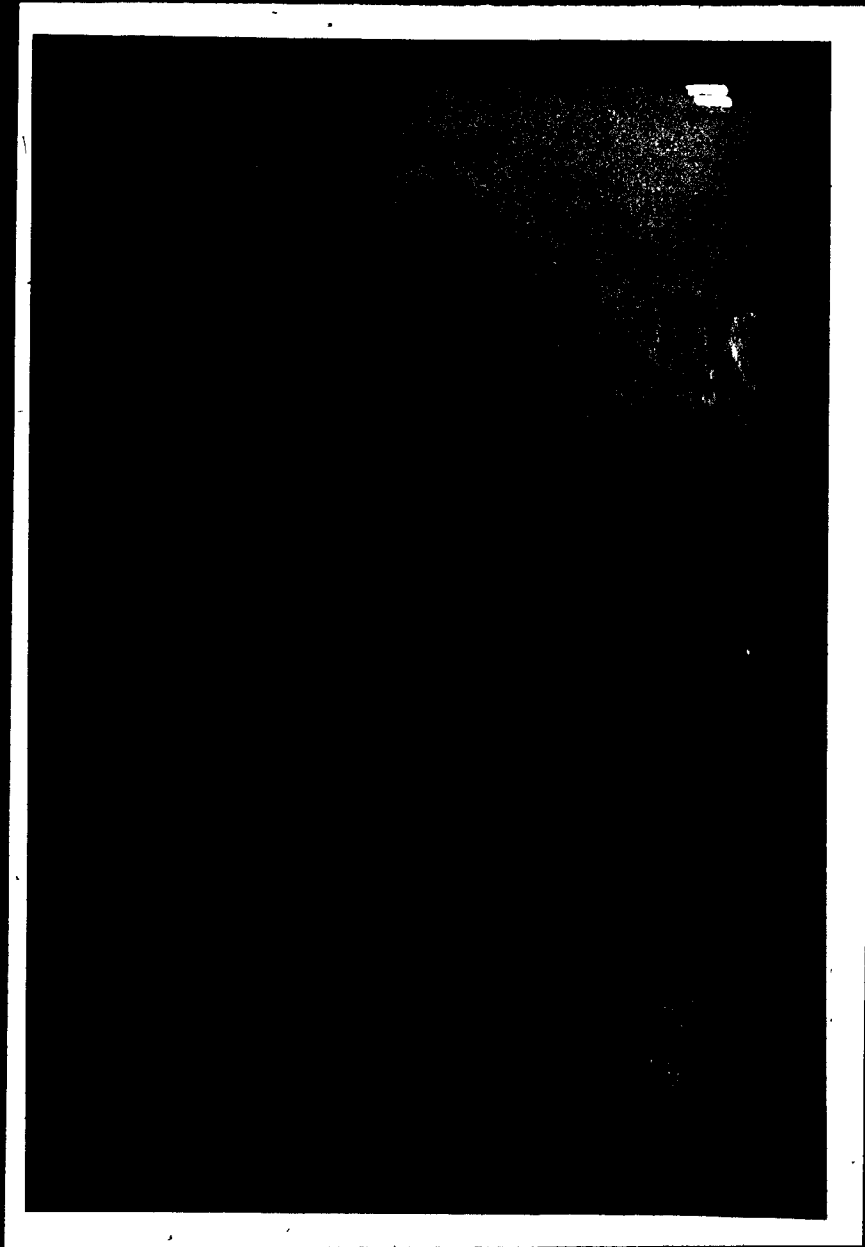


Figure #54

TOP AND BOTTOM: UNTITLED

Pennab M.

COLOURED PICTURES
Images en couleur

SPECIAL PROJECT

S.C.N. : Annic M.
Gr. : 11
Res. : Moosonee
St. : Indian
S.L. : Cree, English
H.T.B. : Yes (Traditional student)

(see Figure # 55)

Although Annic is from a traditional Cree background, he has had art training and substantial influence from various sources. Annic, in addition to having taken three consecutive years of high school art instruction, has recently taken a summer art course at the Art Gallery of Ontario, and has, on occasion, worked with a few of the Weenaybaykook Indian artists. From his formal education, Annic is aware of some of the spiritual meanings behind Canadian native art. One of the several topics on spiritualism in native art that was discussed with the grade eleven art class in the Fall of 1980 was the concept of metamorphosis. Metamorphosis entails a radical change of a form from one shape to another. In Annic's picture we see a spirit who's body is partially metamorphosed into a fish, a bird, and a serpent. A spiritual connection to Gitchi Manitou, or God, is implied by the linear connection of the spirit being to the sun symbol. This description is essentially what Annic had to say about the painting. Annic did not claim that there was influence from any part of his traditional background. The influence on Annic, at least in the creation of this picture, was primarily from his formal education.

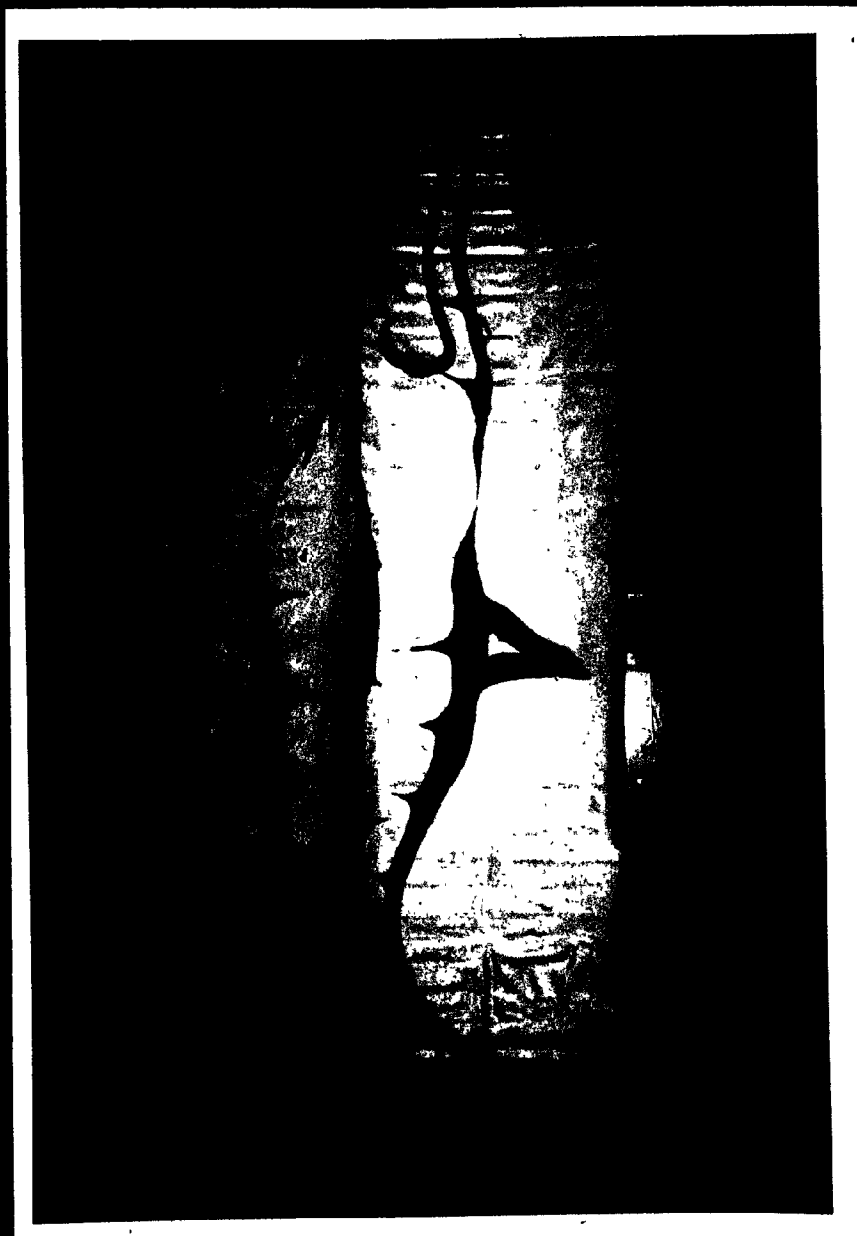


Figure #55

UNTITLED

Annic fi.

SPECIAL PROJECT

S.C.N. : Bennic M.
Gr. : 11
Res. : Moose Factory
St. : Indian
S.L. : English, Cree
H.T.B. : Yes (Traditional student)

(see Figure # 56)

Bennic is a Cree Indian of traditional background. He has had three years of high school art. I do not consider Bennic to be gifted. Instead, I estimate Bennic's ability as an artist to be about average, for he usually required guidance and assistance in situations where a skilled and creative student would not have. The general composition of the Figure 56 artwork is Bennic's but he did not associate it with any particular influence. As for the "x-ray" view of the inner organs of the birds, I must claim to be the influential factor, for I gave instruction, during the Fall, on this topic and its associated meanings to Cree Indians.

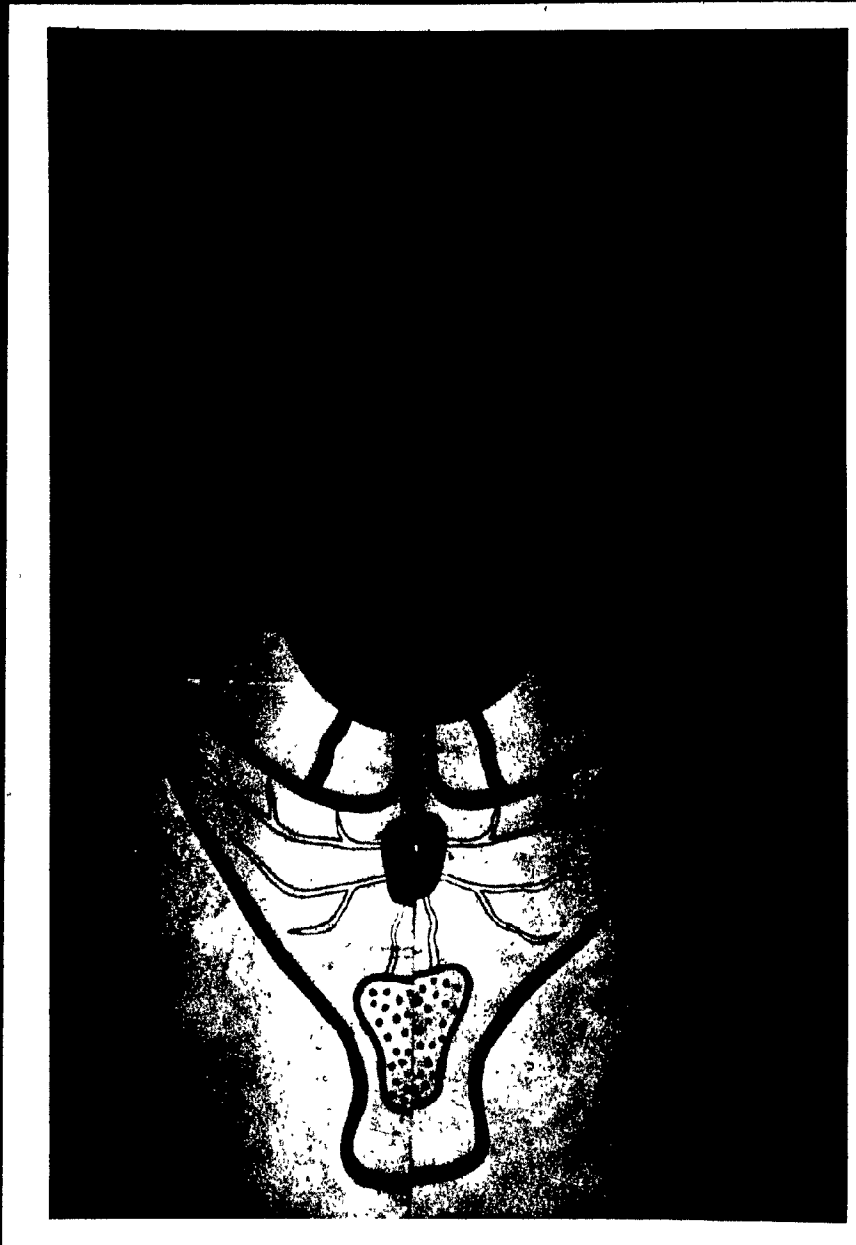


Figure #56

UNTITLED

Bennic M.

APPENDIX IV

Analysis of Traditional Group
and Non-Traditional Group Pictures
From Project Two

Symbolic Pictures:

1. Please discuss the content and meaning of your picture in as much detail as you can.

<u>Response</u>	<u>Traditional Group</u>	<u>Non-Traditional Group</u>
	<u>Number of Respondents</u>	<u>Number of Respondents</u>
a. Simply a designed picture of geese:	2	.5
b. Symbol of supreme bird(s):	1	1.5
c. Symbol of human spirit:	1	0
d. Symbol of a bird spirit:	2	2.5
e. Symbol of good and evil:	1	0
f. Symbol of day and night:	1	1
g. Symbol of peace and friendship:	1	1
h. Symbol of reincarnation, life, or eternal life:	2	2
i. Symbolic number "4" (the World):	2	2
j. Symbol of food:	1	0

Realistic Pictures:

k. Simply a picture of geese:	1	2.5
l. No comment on either Symbolic or Realistic pictures:	1	1
TOTAL GROUP	16	14

Note: .5 means subject's responses fit into two distinct categories.

Symbolic Pictures:

2. To the best of your knowledge, where did you get your idea for this picture?

<u>Response</u>	<u>Traditional Group</u>	<u>Non-Traditional Group</u>
	<u>Number and Percent of Respondents</u>	<u>Number and Percent of Respondents</u>
a. Observing Nature:	1 (6%)	2 (14%)
b. School:	3 (19%)	4 (29%)
c. Family:	1 (6%)	0
d. Other Pictures:	2 (13%)	1 (7%)
e. Don't Know: (including "in my head" and "thinking"):	8 (50%)	5 (36%)
f. No Comment:	1 (6%)	2 (14%)
Total Group	16 (100%)	14 (100%)

Realistic Pictures:

2. Idea Origin?

<u>Response</u>	<u>Traditional Group</u>	<u>Non-Traditional Group</u>
	<u>Number and Percent of Respondents</u>	<u>Number and Percent of Respondents</u>
a. Observing Nature:	0	2 (14%)
b. School:	1 (6%)	0
c. Family:	1 (6%)	0
d. Don't Know:	0	2 (14%)
e. No Comment:	14 (88%)	10 (72%)
Total Group	16 (100%)	14 (100%)

When I studied the artwork of the students I designated to be in the Traditional Group and the Non-Traditional Group, I found that the work of the Traditional Group was, generally, more pleasing. My judgement was based upon a purely subjective list of values. Those values were: strong design, good contrast, sureness of line, good balance, and originality of concept. Since this study is subjective, the following data cannot be considered scientifically based, or conclusive. However, I do feel that the data does serve as a "sign-post" indicating a valuable direction that future native art education researchers may explore. Specifically indicated here for future research are the following questions: Are there better artists among native people who still retain much of the traditional lifestyle of their native culture than among those natives who do not? In what way, and to what degree does the retention of the traditional culture affect a native person's art? Of course, there are numerous problems and details that would have to be worked-out and solved before those questions could be answered. For example, one would have to define the term "better artists", and devise an appropriate criteria for the determination of such. Also, a criteria would have to be formulated for the proper assessment of acculturation (to Canada's Western Industrial Society) among a given group of native people.

Symbolic Pictures

From the Non-Traditional Group seven (50%) were found to be of good quality. These pictures are: N.T.G.1 (Anna F.), N.T.G.2 (Banna M.), N.T.G.3 (Canna M.), N.T.G.4, (Danna M.), N.T.G.5, (Enna M.),

N.T.G.6 (Fenna M.), and N.T.G.8 (Hanna M.).

From the Traditional Group thirteen (81.25%) were found to be of good quality. These pictures are: T.G.2 (Nenneb M.), T.G.5 (Ennab M.), T.G.6 (Feneb M.), T.G.7 (Ganeb M.), T.G.8 (Hannab F.), T.G.9 (Ianeb M.), T.G.10 (Janeb M.), T.G.11 (Keneb M.), T.G.12 (Leneb M.), T.G.13 (Meneb M.), T.G.14 (Nannab M.), T.G.15 (Onnab M.), and T.G.16 (Pennab M.).

In comparing the N.T.G. with the T.G. we see that a greater number, almost twice as many, of the T.G. subjects produced good quality symbolic pictures. Although the T.G. is larger than the N.T.G. by two people, still the percentages support the T.G.'s greater number of artists who produced good quality pictures, than the N.T.G.

Realistic Pictures

From the Non-Traditional Group four (28.56%) were found to be of good quality. These pictures are: N.T.G.1 (Anna F.), N.T.G.3 (Canna M.), N.T.G.4 (Danna M.), and N.T.G.6 (Fenna M.).

From the Traditional Group three (18.75%) were found to be of good quality. These pictures are: T.G.5 (Ennab M.), T.G.9 (Ianeb M.), and T.G.13 (Meneb M.).

Unlike the comparison of the number of good quality symbolic pictures produced by the two groups, in which a fairly significant difference was discovered, no significant difference can be found here. Four subjects from the N.T.G., and three from the T.G. produced good quality realistic pictures. In addition to the difference being only slight, the numbers involved are quite small.