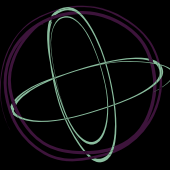


STUDY GUIDES

These study guides can be used alongside the three Circle Visions immersive workshop films, *Une Histoire de Rues*, or *Three Sisters*. All of the guides are also available in French.



PROCEDURE

1. Viewing the films with virtual reality headsets

Four films are available for viewing, all on different topics. The pieces are immersive without being interactive. The viewer can therefore look around, but cannot move or interact with the space. Depending on the structure of the course and the time available, students will experience a minimum of two pieces, and a maximum of four.

2. Reflection time

Once the pieces have been viewed, each student will be given a series of questions (see below) to think of. To stimulate further discussion, students will be encouraged to take notes on their initial experiences and reflections.

3. Small group discussions

In groups of three to five, students will share their impressions of a particular work, guided by the questions previously given to them. Different groups will be assigned different films, and will elect a spokesperson to share with the larger group.

4. Sharing

Each group will present their thoughts, dilemmas and conclusions to the rest of the class. This stage is ideally conducted with students sitting in a circle. The other students can then ask questions and verbalise their own impressions.

Depending on the dynamics of the group, step four can also be conducted in a written-interactive version. Each group writes, draws or maps their thinking process on large pieces of paper which are then posted around the classroom. Pupils walk around afterwards to read them and add their own observations. The pieces of paper remain posted in step five, so they can be used as inspiration.

5. Preparation of a work

Individually, students will create a short script of between 150 and 300 words about their identity as occupiers and their relationship with the land that can be turned into an immersive video. This script can be based on the workshop and can be linked to their previous learning. This final step allows students to concretely situate themselves in a process of reconciliation and indigenisation.

UNE HISTOIRE DE RUES

by *Émilie Trudeau*

In this piece, Montreal's toponymic heritage is articulated to reveal the history contained in facets of the city that are often reduced to simple geographical markers. From Jean Desprez to Saint-Laurent, from Donnacona to Frontenac, from Amherst to Atateken, the ideology of a collective identity is revealed through its cartography.

“ ***It's a choice meant to bring people together and to reconcile. It's a choice that commemorates but that hides, that repairs but also erases.*** ”

PROMPTS FOR REFLECTION

- Choose streets that are significant to you. Where do their names come from? What is the history those names? What do our choices of street names reveal about our society?
- Le terme choisi pour remplacer 'Amherst' devait avoir une orthographe française, une longueur raisonnable et pouvoir être facilement prononcé en Français. Quel est le raisonnement derrière ces paramètres?
- When replacing 'Amherst', the committee had to choose a word that could be written with French letters, easily pronounceable and be of reasonable length. What is the reasoning behind these parameters?
- Although Amherst is no longer in use in Montreal, other controversial figures are still present, including the statue of John A. Macdonald. This prime minister had a major impact on the foundation of Canada, but was also responsible for, among other things, racist policies, the Indian Act and residential schools. His statue in the city centre is often vandalised. How do you think we should deal with the violent aspects of nation building? What is the immediate impact of changing the name of Amherst Street to Atateken? What will be the long-term impact? What would be the impact of removing the statue of John A. Macdonald? To leave it? What other options should be considered?



FULL CIRCLE

by Naomi Condo & Craig Commanda

Mikmaw filmmaker Naomi Condo, member of Gesgapegiag First Nation used the circular frame as a device to connect the past and the present. Her collaborator Craig Commanda, an Anishnabe musician and filmmaker from Kitigan Zibi First Nation, composed original music for the piece. In their finished film, a young woman begins her day with a smudging ceremony to honour her great grandparents and then asks a series of questions about what might have been different if her ancestors had been allowed to perform these ceremonies rather than have them suppressed.

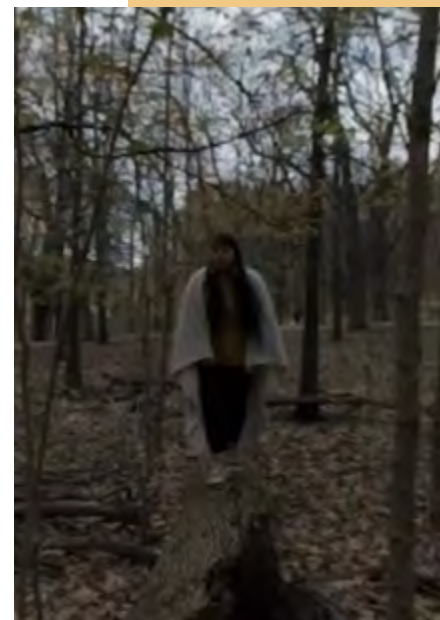
“As long as I have these questions, not all is lost. I tie them in a bundle until I come full circle...”

PROMPTS FOR REFLECTION

- Why would the Catholic Church prohibit Indigenous groups from practicing their cultural and spiritual beliefs? How did residential schools and the Sixties Scoop reinforce these practices?
- What kind of personal impacts might result from being forced to relinquish your traditions? How does this impact the next generation?
- The Indian Act involved legislation that restricted who could be considered ‘Indian’. Indigenous women were specifically targeted, losing their status if they married a non-Indigenous person, or if their Indigenous husband left them, or died. Children whose mother or grand-mother weren’t considered ‘Indians’ also lost their status at the age of 21. Why do you think these gendered laws were put in place? What have been the long term impacts on Indigenous women? On Indigenous men?
- Settler society has created many stereotypes about Indigenous people. Can you think of some? How do those stereotypes serve settler society?
- The narration is based on a series of questions. Who do you think the narrator is asking them to? Are there any other questions you would ask?
- What do you think the narrator means when she speaks of the circle? Would you also say you are part of one?

CIRCLE VISIONS is a community-building initiative that offers training in storytelling and new media technologies to empower Indigenous filmmakers, activists and artists. For more information: <http://redlizardmedia.com/circlevisions/>

Study guide created by *Émilie Trudeau*



CIRCLE VISIONS
CROSS-PLATFORM
DOCUMENTARY
WORKSHOPS

LANGUE-LEÇON

by Karen Pinette Fontaine

Raised in Mani-utenam, a community in Côte Nord famous for its musical inclinations, Karen Pinette Fontaine is a seasoned singer-songwriter. In this immersive experience, she uses the circular frame as a poetic device to invite viewers to share in her ongoing process of recovering the Innu-Aimun language.

“It’s a bit ridiculous that I used a colonial invention as proof that I am Innu. The reserve was my armour and I lost it.”

PROMPTS FOR REFLECTION

- In the film, the protagonist’s sister is debating between naming her daughter Uapikin or Annie. How might each name affect her daughter’s sense of belonging differently? What’s the relationship between naming and belonging? If she asked you, what would you suggest?
- Words shape the way we understand history. For instance, ‘coureurs des bois’, a foundational figure of Québec’s history is usually translated as ‘fur-trader’ in English. How are the two terms different? How would knowing ‘coureurs des bois’ as ‘marchand de fourrure’ affect your understanding of that period of history?
- ‘Learning from the land’ is an important part of Indigenous pedagogy, and is reflected in many Indigenous languages. For instance language can be used to assign meaning to times of the year. In Innu-Aimun, “Uashtessiu-Pishimu” means “The month when the leaves become yellow”, in Attikamekw “Namekosi Pisimw” means “Trout Spawns moon”, and in Mohawk/Kanien’keha “Kenténha” means “Time of some poverty in nature”. All of the above are translated in English as ‘October’. What kind of knowledge can be lost in translation? How are the names of the months significant to the nations mentioned above?
- “I think it’s a bit ridiculous that I used a colonial invention as proof that I am Innu. I used the fact that I grew up in a reserve to strengthen and, even prove my identity.” How do you interpret this? Why do you think the protagonist felt the need to use her reserve in that way?
- Indigenous communities where over half of the population speak their ancestral language have a suicide rate six times lower than communities where fewer people can use their native tongue. Why do you think that is? What does the ability to use the language your grand-parents and great-grand parents knew has to do with your conception of self?
- The French language is one of the pillars of Québec’s cultural identity, as reflected by the many laws, cultural events, and organizations aiming to promote its usage. Historically, why was it important for Québec to protect its language? Why are there still protocols in place to do so? How does this parallel and contrast the status of Indigenous languages?



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Study guide created by *Émilie Trudeau*

THREE SISTERS

A VR film by Myriam Landry, Liz Miller & Kanerahtakwas Eve Deom

From the W8banaki* Nation, Myriam Landry is trained in anthropology and territorial development. She is the cultural agent for the First Nation Garden at the Montreal Botanical Garden. Myriam is invested in developing connections between the environment, innovative land pedagogies, food security, and issues affecting Aboriginal realities in Quebec. In this piece, she guides viewers through the garden and connects it to a meal prepared with the plants it grows.

* The "8" is an indigenous linguistic spelling signifying a nasal "o"

“**My hope is that Indigenous youth who live in the city but don't have access to land can feel home here.**”

ABOUT THE THREE SISTERS

Legend has it that corn, beans and squash are three beautiful and affectionate women who enjoy each other's company. They are traditionally known as the Three Sisters or De-o-ha'-ko which means "Our life" or "Our support" in Iroquoian. The three plants formed the basis of the ancient Huron-Wendat and Mohawk diet. Planted, harvested and eaten together, they were also served at thanksgiving ceremonies, as they were blessed in the spring, evoked in prayers for abundant rain in the summer and celebrated in the fall, at harvest time. Intercropping of the plants is still practiced today as the broad leaves of the corn plant protect the squash from the wind and sun, while the squash leaves prevent weeds from growing and help retain soil humidity. The beans fix nitrogen in the soil and climb up the corn stalks.

PROMPTS FOR REFLECTION

- How can food play a role in preserving culture? Can you think of a family recipe that represents your culture or heritage? What does it mean to share that meal with friends or relatives?
- In the film, Myriam mentions that she hopes the garden can serve to help indigenous youth have a connection to the land. What kinds of activities might help promote that?

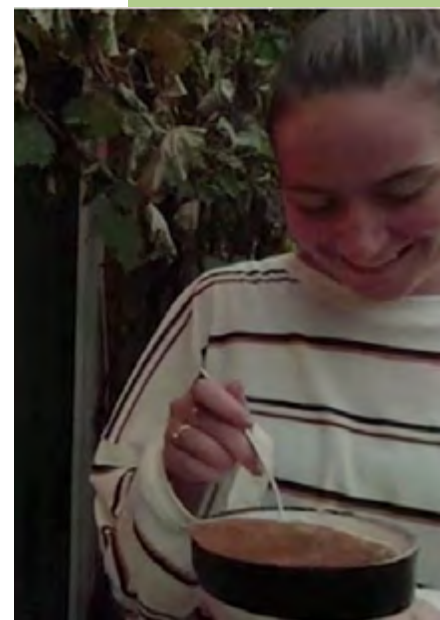
RECIPE

Cut a squash in two and remove the seeds before putting oil on the cut sides of the squash. Place it face down on a cooking plate and cook at 375 °F until you can easily pierce the skin with a knife. Remove the squash from the oven and let it cool before separating the squash from its skin. Set it aside.

In a large pot, brown the onion and garlic. Add the squash and mix it all together. Rinse one can of corn and one can of red beans, then mix with the squash mixture. Mash it up slightly, then add salt, pepper, parsley or coriander to taste. Eat it by itself, or accompanied with rice, tacos, and friends.

Activities at the First Nation Garden happen between 10 and 18h, from June until October, at 4101 Sherbrooke Est. CIRCLE VISIONS is a community-building initiative that offers training in storytelling and new media technologies to empower Indigenous filmmakers, activists and artists. For more information: <http://redlizardmedia.com/circlevisions/>

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Study guide created by *Émilie Trudeau*



METAPEROTIN

by Mélima Quitich-Niquay

Filmmaker, photographer and make-up artist Mélima Quitich Niquay was born and raised in Manawan and is now pursuing her studies in Trois-Rivières. Winner of the 2016 young Atikamekw artist award, she has used her first foray in immersive media to bring viewers to an urban wooded area, where she conveys the feelings of anxiety and dislocation brought about by her move to the city.

“ ***I am not yet home here in this city,
where the trees are planted by hand,
where the seeds have not danced with
the wind...*** ”

PROMPTS FOR REFLECTION

- In this piece, the narrator outlines her relationship with the trees at home, compared to the one she has with the trees in the city she has moved to. What makes you feel at home? Is there anything at home that you are able to connect to in that way? What about when you are away?
- Being surrounded by trees makes the narrator of *Metaperotin* feel safe. Where do you feel safe? Where do you seek solace? What kind of environment helps you manage feelings of anxiety?
- In 2014, without governmental approval, the Atikamekws declared sovereignty over their land. Since then, they have vetoed many attempts to exploit their natural resources. How do you think having a relationship with the land affects those decisions? Do you or your community have a relationship with the land? What does it look like? What responsibilities does it entail? How does it shape decisions taken in regards to natural resources?
- *Metaperotin*, or *where the wind comes from*, refers to the city of Trois-Rivières. Considering the descriptive nature of both terms, what do you make of the different relationship the Atikamekw and the French settlers had with the land? Does it tell you anything about both societies?

