

DEVELOPMENT OF AN ACTIVITY AND APPRECIATION ART CURRICULUM
FOR NATIVE STUDENTS IN JUNIOR HIGH SCHOOLS

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by
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ABSTRACT

Problem This study was meant to provide the opportunity for Native children to gain knowledge and skills in the traditional Native craft of beading and also to provide an opportunity for them to become cognizant of the work and lives of some contemporary Canadian Indian artists. This was done through the development and testing of two units of art and craft curriculum material: an activity unit which dealt with the history and skill of beading; an appreciation unit which dealt with critical evaluation and appreciation of paintings by eight Canadian Indian Painters.

It was hypothesized that, based on the null hypothesis, there would be no significant difference in the pre and post tests to both the activity and appreciation units. In addition, questions were raised concerning certain affective aspects of the instruction.

Procedure Two classes of grade seven students from the Joseph Burr Tyrell School in Fort Smith, Northwest Territories constituted the sample for the study. All the students received instruction in both units of the curriculum. An audiovisual approach was used in both units and the activity unit also included a work period during which exploration and manipulation of materials was encouraged.

The scores of the pre and post tests when applied to a "t" test indicated a level of significance well

beyond that required by the hypotheses, allowing their rejection.

Conclusions The findings of this study indicated that the students had benefited from the instruction. On a cognitive level it was shown that learning had occurred and affectively it was shown that the students' attitudes to art and craft had improved in that they demonstrated a greater interest in these aspects of their culture.

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FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to
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.DEVELOPMENT OF AN ACTIVITY AND APPRECIATION ART.....
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Finally, my greatest debt and thankfulness I owe to my wife, Ruth, and two sons Gregory and Douglas who had to put up with an unattentive husband and father during the preparation of this thesis. Therefore, this study is dedicated to them.

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CHAPTER I

INTRODUCTION TO THE STUDY

The following study was motivated by five years of teaching experience with the Government of the Northwest Territories in schools where there were Indian, Metis and Eskimo students. During this time the life styles of these peoples were adversely affected by (1) urbanization , (2) industrialization (effect of automation on communities and individuals within the communities and individuals within the communities) and, (3) bureaucratization (the influence of acculturating agencies such as the school, church and government agencies). One of the cultural areas affected by these change processes and one with which this study is most concerned is the traditional arts and crafts which includes art and craft forms such as moose hair embroidery, porcupine quill work, birchbark work, beadwork, fishscale work and leather craft.

Native arts and crafts were not encouraged by the educational system until recently. The Department of Education of the Northwest Territories, however, is now attempting to implement curriculum ideas which support the cultural heritage of Indian, Metis and Eskimo students. As an example, a curriculum guide, Handbook for Curriculum

Development,¹ was introduced into Northwest Territories schools in 1972. The Handbook lists three general objectives for the art unit.

1. To develop pride in, and respect for, the child's cultural heritage.

2. To provide the child with a vehicle for the expression of his ideas through a non-verbal medium.

3. To provide the child with the opportunity to evolve relationships between his culture and the culture of other peoples.²

Art forms peculiar to individual regions or settlements within the Northwest Territories reveal a great deal of diversity. Some of these forms are nearly as old as the cultures themselves while others were introduced more recently by Euro-Canadians. Moose hair embroidery, porcupine quillwork, fishscale decorations and beadwork are among those rapidly disappearing. The above mentioned guide provides a description of the gradual extinction of the traditional arts and crafts. It states:

Traditional artistic expression in many settlements is the province of the older people. Young

¹Curriculum Division, Department of Education, "Art", A Handbook for Curriculum Development, (Yellowknife, Northwest Territories: Curriculum Division, Department of Education, 1972), p. 19.

²Ibid

practitioners are few in number. Unless current trends are reversed, it is safe to predict that in another generation demise of cultural expression through art will be complete.³

The objective of the Department of Education was to reverse the demise of cultural expression through art by attempting to revive traditional art forms. Although they are encouraging the inclusion of the Native culture within the curriculum they have provided very few curriculum resources and instructional materials for the teacher to perform the task. A need, therefore, exists for instructional material to be made available to classroom teachers in order to counteract the present lack of interest in Native art. Some of the suggested ways in which this might be done are by:

1. providing opportunity for children to gain knowledge and skill in the art and craftsmanship of the older Native art forms,

2. providing the opportunity for becoming cognizant of the work and lives of some contemporary Canadian Indian artists.

This study was done in part to provide some needed instructional material for teachers to function more effectively and also to partially fulfill the objectives of the Department of Education mentioned earlier. Since

³Ibid, p. 18.

many of the students in the Northwest Territories are of Native ancestry and since the Handbook for Curriculum Development was designed to acknowledge ethnic differences, this study was designed primarily with the Native child in mind. It was not, however, intended to be restricted to any one ethnic group. Non-Native children in particular might benefit from the material.

SPECIFIC STATEMENT OF THE PROBLEM

The purpose of this study was to develop, and test two arts and crafts instructional units and to evaluate their potential in an art curriculum for Indian, Metis and Eskimo students. One unit was based on the skills and techniques of quill and beadwork done by Indian people. The other unit was an appreciation unit based on the works of seven Canadian Indian artists.

ASSUMPTIONS OF THIS STUDY

Earlier it was stated that the cultures of the Indian, Metis and Eskimo people were being undermined by various elements of the dominant culture.

The writer assumes that educational programs can encourage the continuance of positive aspects of a culture. This includes encouraging the preservation of traditional crafts and encouraging an interest in practising artists with ethnic backgrounds similar to the students to be taught.

There are those critics who would question the moral and ethical implication of 'teaching' a culture, or even elements of it. Lowenstein,⁴ for example, points out that much of traditional art was involved in the cultural rites of the people and that to divorce it from its original context is a discredit to the art. The writer agrees that there are instances when this concern may be justified but generally more harm is done in disregarding it than by encouraging the art forms to continue.

JUSTIFICATION OF THIS STUDY

Many Native youth have a problem of feeling inferior.⁵ Bryde, in a study of American Indian students, has shown that they "revealed themselves as feeling significantly more rejected, depressed, dependent, alienated from themselves and others, and were also more anxious, withdrawn and paranoid than white children". The problems of American and Canadian Native peoples are

⁴Milton D. Lowenstein, "Indian "ART" in Search of Americans", *Journal of American Indian Education*, III, 1 (October, 1963), 11-13.

⁵Gerald Walsh, "Indian in Transition", McClelland and Stewart, Tor. 1971., p. 15.

⁶John F. Bryde, The Indian Student, A Study of Scholastic Failure and Personality Conflict (Vermillion, South Dakota: Dakota Press, 1970), p. 92.

generally thought be be very similar.

Minority groups frequently place a high value on preservation and continuity of their culture and children are generally not encouraged to expect and welcome changes.⁷ Thus one of the important goals of education should be to attempt to develop within the child a positive attitude to change but at the same time these goals should relate to the background and experiences of students.

It is also the opinion of this writer that art programs can be used to develop a change of attitude within many students from one of inferiority to one of a strong positive self concept. Lloyd New, Director of the Institute of American Indian Arts⁸ (I.A.I.A.) discusses basically the same problems mentioned by Bryde but attempts to find solutions to these problems through the area of art and craft.

New says:

...The Institute's primary goal is to give the student a basis for genuine pride and self-acceptance. At the outset and at a very personal level,

⁷Conference on Cross-Cultural Education in the North. Background Papers Final Report, "Montreal Conference on Education and Scientific and Technical Training in Relation to Development in Africa, Nairobi, July, 1968. pp. 28-29.

⁸The I.A.I.A., Santa Fe, New Mexico, is an institution for the training of Native youths in the arts. It was established in 1960 by the Bureau of Indian Affairs, Department of the Interior, U.S.A. It enrolls about 300 Native students in a wide variety of the arts.

he is made aware of the fact that we know, in general, what his problems are, and that we are on hand to discuss them with him and look into what can be done to help in his particular circumstances; he is made aware of the fact that we respect him first as an individual and as an Indian, and that we cherish his cultural traditions.⁹

According to the staff at this institute, the approach taken by them has met with a great deal of success.¹⁰ This has been accomplished by being empathetic to the experiences, needs and interests of the Native students. The instructional material developed for this study is similar to that of the Institute of American Indian Arts in its purpose.

LIMITATIONS OF THE STUDY

The curriculum guide of the Northwest Territories suggests that a number of crafts be taught in the schools, for which there are few instructional resource materials available. The scope of the instructional materials developed for this study is limited to two areas within the Northwest Territories curriculum. They are, (1) quill and beadwork, and (2) the paintings and biographies of seven contemporary Canadian Indian painters.

Forty-nine Indian, Metis and white seventh year

⁹Lloyd New, "Cultural Difference as the Basis for Creative Education", Native American Arts 1, U. S. Department of the Interior, Indian Arts and Crafts Board, 1968, p. 10.

¹⁰Statements by Dr. Gobin and Mr. Jim Roberts, personal interview, April, 1973.

students from the Joseph Burr Tyrrell School in Fort Smith, Northwest Territories participated in the study. Due to timetabling schedules it was not possible to include a larger sample. Four students came from other northern settlements and lived in the hostel. The remainder of the sample came from Fort Smith.

Fort Smith has a population of about 2,500 people. About half of the population is of Native ancestry and the other half is white. The proportion of white people to native people is about the same as in other Northern settlements of the same size in the Mackenzie Valley. As the population of the settlement increases so does the proportion of white people increase. Consequently the findings, in the writer's opinion, could be generalized to other settlements in the Northwest Territories such as Fort Simpson, Hay River and to a lesser extent Inuvik and Yellowknife. The latter two centers have higher white populations. Since the materials developed for this study are based on traditional Indian craft work and contemporary Indian art work the results may have limited application to settlements with Indian and Metis populations of comparable size to Fort Smith.

The original intention of the writer was to have the instruction administered by an impartial person. This was not possible and consequently the study was carried out by the writer. Every effort for objectivity was made. Both of the groups were given the same treatment. The Teacher's

Guide was followed explicitly for both of the groups in all of the classes, but the possibility of partiality affecting the results exists as a limitation.

HYPOTHESES AND QUESTIONS

This section has two parts: a statement of hypotheses as well as two central questions.

The null hypothesis was used in this study:

Hypothesis 1: There will be no significant difference in the results of the pre and post-tests of the activity unit.

Hypothesis 2: There will be no significant difference in the results of the pre and post-tests in the appreciation unit.

Question 1: Will the students wear more beaded objects after taking the unit than prior to it?

Question 2: Will there be a noticeable interest shown by the students in the artists discussed and their works as a result of the instruction in the unit on appreciation?

Observations by teachers and parents will provide the answers to the questions. The teachers will be asked to fill out a questionnaire on their findings while the parents will be contacted by phone and questioned orally. Previous experience with questionnaires sent home resulted in the decision to carry out the investigation in this manner.

DEFINITION OF TERMS

The following terms are defined as employed in this study.

Art - refers to the product of an artist and for this study includes the work of a craftsman. Whereas art includes the concept of craftwork which is usually three dimensional or graphic art as used in the appreciation unit.

Art Appreciation - refers to the type of involvement on the part of the students, where the emphasis is placed on appreciating through observing, i.e., making a critical evaluation of the paintings of Indian artists.

Craft - refers to manually creating art objects such as quillwork and beadwork.

Curriculum - refers to a suggested list of guidelines issued by a provincial or territorial Department of Education or other authority without referring specifically to instructional material.

Native - refers to any person of Indian, Metis or Eskimo ancestry.

Programme - refers to instructional material, generally covering a series of units, for one complete grade level or theme.

Unit of Instruction - refers to an individual topic for instruction; i.e., an activity unit of beadwork and an art appreciation unit based on Indian art work.

CHAPTER TWO

REVIEW OF THE LITERATURE AND RESEARCH

The literature relating to ethnic studies in art education is extremely limited or very general in nature. It has been treated peripherally in the literature. The relevant literature in this chapter is reviewed under the following headings:

1. An Examination of Education of Native Peoples;
2. Psychological Importance of Art;
3. Some Aspects of Art Appreciation;
4. Importance of Arts and Crafts to the Native People;
5. A Survey of Related Art Programs;
6. Summary

AN EXAMINATION OF EDUCATION OF NATIVE PEOPLES

Educators have felt for many generations that cross cultural differences should not be ignored when the educational needs of a people are being planned or considered. Meriam¹ and Berry² have pointed out that the goals

¹Lewis Meriam, "The Problem of Indian Administration", Report of a Survey Made at the Request of Honorable Hubert Work, Secretary of the Interior, and submitted to him, Feb. 21, 1928. (Baltimore, Maryland: The John Hopkins Press, 1928), pp. 13-33.

²Brewton Berry, The Education of American Indians -

of preparing American Indian children to function effectively in a society have not been met. Berry stated, "One theme runs throughout the literature of Indian education, namely the realization that formal education has fallen short of its goal".³

The Hawthorne⁴ report suggests that rather than encouraging an ethnic pride and a strong individual self concept, the policies and actions of the Government of Canada has done the opposite by attempting to assimilate the Indians into the dominant culture. This position was strongly supported by the Federal Government's Statement Of Indian Policy⁵ in 1969.

Fortunately, the Federal Government has reconsidered and radically changed its position. This became evident when the Minister of Indian and Northern Affairs accepted, and made a commitment to, the goals of the

A Survey of the Literature. United States Department of Health, Education and Welfare Project No. 7-0813, Ohio State University. (Washington: Government Printing Office, 1969), p. 3

³Ibid. p. 3

⁴H. B. Hawthorne, (ed), A Survey of Contemporary Indians of Canada; Economic, Political, Educational Needs and Policies, Vol. II, (Ottawa: Queen's Printer, 1967), p. 30.

⁵Jean Chretien, Statement of the Government of Canada on Indian Policy, Department of Indian Affairs and Northern Development, (Ottawa: Queen's Printer, 1969).

Indian People,⁶ as expressed in the Policy Paper, "Indian Control of Indian Education",⁷ by the National Indian Brotherhood. This paper suggested major changes be made in four areas of concern:

(1) responsibility, in which the Indians would gain control of their own education;

(2) programs, in which the desire for a wide variety of curricula including the Indian language and culture was expressed;

(3) teachers, who had background knowledge and qualifications which would enable them to teach more effectively in cross cultural situations;

(4) facilities, which were equivalent to other schools.

It is encouraging that the federal government has faced the fact that a problem exists and that they too are prepared to take some action to rectify it.

Why the Native child apparently fails to function adequately in a 'white' environment gives rise to a related problem of serious magnitude.

Hammersmith has pointed out the consequence when cross cultural differences are ignored in education:

⁶ National Indian Brotherhood, Policy Paper, Indian Control of Indian Education, (Ottawa: 1972).

⁷ Jean Chretien, "Copy of Letter to Mr. George Manuel, President, National Indian Brotherhood", Ottawa, February 2, 1973.

Indians and Eskimos of this country are not the same as white citizens. They have different languages, different precepts and concepts, different thought patterns and different values. To take native children into school at age five or six and present them with a neat middle-class English education has eventually no less than a demoralizing effect. It gradually destroys respect for their own background and renders them incapable of returning to it. A new generation of second class citizens is created.⁸

Zuk,⁹ in a study comparing the drawings of Native children in Alberta and the Northwest Territories, found that heritage motivated drawings of Indian and Eskimo children living in rural areas, were superior on categories of knowledge of theme, environmental awareness, composition and organization, and aesthetic quality. The superior quality of the drawings indicated that cultural experiences appeared to be important in the way students conceptualized experiences that were familiar to them. The study also strongly supported the view that the cultural background of students should be taken into account in curriculum planning.

Lowenfeld considered that the 'intrinsic elements'

⁸William M. Zuk, A Descriptive Study of Motivational Themes on the Drawings of Indian, Metis and Eskimo Students" (Edmonton: 1970), p. 18, citing J. Hammersmith, Sine in the North, Journal of the Society for Indian and Northern Education, 1968, 5 (4), p. 28.

⁹_____, et al. A Descriptive Study of Motivational Themes on the Drawings of Indians, Metis and Eskimo Students (unpublished Master's thesis, The University of Alberta, Edmonton, 1970). p. ii.

of art expression are conducive to a positive self-identity.¹⁰ While Lowenfeld's comments are directed to the dominant society, they may be equally true for Native people.

The Institute of American Indian Arts in Santa Fe, New Mexico, offers extensive training in the arts to American Native youth. Its director, Lloyd New, stated;

...we found that by stressing cultural roots as a basis for creative expression and by offering a wide range of media in which to work, Indian students can be inspired to new personal strengths in dimensions heretofore unrealized. As a result of the Institute's heritage-centered approach, a gratifying number of its students do discover who they are and what it is they have to say to the world; and they develop the self-respect and confidence to express themselves accordingly. They are helped to function constructively, in tune with the demand of their contemporary environment without having to sacrifice their cultural being on the altar of either withdrawal or assimilation.¹¹

New felt so confident about this approach that he advocated its use "throughout the world, wherever similar problems prevail".¹²

SOME ASPECTS OF ART APPRECIATION

According to Dale Harris, a noted psychologist and

¹⁰Victor Lowenfeld, *Creative and Mental Growth* (fifth edition; New York: MacMillan Company, 1970), p. 14.

¹¹Lloyd New, *Native American Arts I, Indian Arts and Crafts Board, United States Department of the Interior*, (Washington: Government Printing Office, 1968), p. 6.

¹²*Ibid.*

authority on children's art, art appreciation has at least two identifiable dimensions.¹³ The first is empathetic in nature and involves feelings and emotion. First impressions of attraction to, or indifference towards or even repulsion to a work of art, represents an emotional response to the work. The second which is cognitive in nature is concerned with the way the observer deals with information he encounters. In appreciating a work of art, one comprehends and classifies the information, (usually visual forms). The synthesis of the empathetic and the cognitive results in an appreciation for the art.¹⁴

Included in the concept of art appreciation is the element of aesthetic awareness. Aesthetic awareness is the "intrinsic perception, or attention to an object or field pre-eminently for the apprehension of the full intrinsic perceptual being and value of the object or field".¹⁵

Furthermore, art appreciation may be either active or passive. Passive appreciation, according to Kenneth Lansing, may involve no more than a "mere awareness" that things to see and create do exist. Active appreciation, on

¹³Dale Harris, "Aesthetic Awareness"; A Psychological View:, Art Education, Vol. 19, No. 5, May, 1966, pp. 17-23.

¹⁴Ibid.

¹⁵Borman W. Gotshalk, Art and the Social Order, (New York: Dover Publications, 1962), p. 3.

the other hand, may mean that a high value is placed in creating.¹⁶ Appreciation, as used in the appreciation unit of this study tended to be passive in that awareness of differences in work of art was encouraged but did not involve physical activity. According to Lansing's definition of appreciation even the activity unit of this study, which is distinctly different from the appreciation unit, would be defined as appreciation since it places a high value on creating.

IMPORTANCE OF ARTS AND CRAFTS TO THE NATIVE PEOPLE

It has been shown that in primitive societies, such as the Australian Aborigine¹⁷ and Canadian Eskimos,¹⁸ that where art did exist, it was almost completely integrated with aspects of social, economic, political and religious life. The Euro-Canadian idea of art, on the other hand, seems to be peripheral to ones existence. Tastes in art forms and styles may also vary widely.

The art of the Canadian Indian has its roots buried in its cultural past. It was highly integrated into

¹⁶Kenneth M. Lansing, Art, Artists and Art Education, (Toronto, no date), p. 374.

¹⁷Edwards, Robert & Guerin, Bruce, Aboriginal Bark Paintings, (Rigby Ltd., Adelaide, Australia. 1969)

¹⁸George Swinton, Sculpture of the Eskimo, (Toronto: McClelland and Stewart, 1972), p. 111.

various aspects of the culture. Clothing was decorated with fringes, quills and beads. Bodies were painted for ceremonial occasions. Peace pipes were decorated with beads and feathers. Symbolism of a religious nature is seen in quill and beading designs. Meriam states:

Much of the traditional religious and social significance has been removed from Indian arts. Formerly when a woman made moccasins for her husband or father or son she sat in religious reverie and embroidered them with religious symbols; she made them strong because they must not fail their wearer in the hunt or the fight, but must fulfill an economic purpose for the family and the clan; she made them beautiful because they were for those she loved.¹⁹

Whereas articles were made mainly for personal and often ritual use, they are now made almost solely for financial gain. The same can be said for other Native made articles as well; rugs, pottery, baskets and mats, beadwork and silver jewelry.

Continued reliance on government sponsored programs created a marked tendency for crafts such as quillwork, fishscale work and others to degenerate and even disappear. In the writings of Meriam²⁰ and in publications of the Government of the Northwest Territories²¹ statements appear about the concern of the disappearance of some

¹⁹Meriam, op. cit., p. 650

²⁰_____, op. cit. p. 533.

²¹Government of the Northwest Territories, Department of Education, Handbook for Curriculum Development (Yellowknife: 1972), p. 19.

native crafts. Recommendations are made that action should be taken by governments and schools to provide instruction in, and encouragement of their practice. New stated that in view of the possible disappearance of the older art forms in the United States, the American Government has instituted policy, and made financial grants, to encourage the practice of the artistic traditions.²²

Lowenstein disagrees and feels that government assistance of intervention impedes natural and spontaneous artistic expression and therefore is opposed to it.²³ Brodie expressed the same belief and stated that there should be no artificial influences applied, nor overt encouragement given, to perpetuate any of the Native art forms. He believes that if it is of significant importance it will continue to exist and that "artificial insemination" is unwarranted.²⁴ This writer believes that where the disappearance of an art form seems imminent, that encouragement of its continuance is warranted.

²²New, loc. cit.

²³M. D. Lowenstein, "Indian 'Art' in Search of American.", Journal of American Indian Education, Vol. 3, No. 1, October, 1963, pp. 11-13.

²⁴Dr. John Brodie, Director of Anthropological Museum, University of New Mexico, Albuquerque, New Mexico, in a personal discussion with this researcher, April 25, 1973.

A SURVEY OF RELATED ART PROGRAMS

A search for instructional material concerning Native art revealed that very little was produced for teachers use in the classroom. However, instances were found where considerable materials had been produced by individual teachers rather than throughout the entire school systems.

To gather information related to instructional art materials for Native children, the writer conducted a comprehensive survey of the educational literature. In addition a tour of ten American Indian schools was made prior to the study. Other sources provided additional information. Although the survey of Art programs and instructional materials were not systematically examined, the pilot work contributed extensively in understanding the nature of current art practices in cross-cultural education programs. A discussion of the most worthwhile and relevant contributions is dealt with in this section.

An intensive art program is offered at the Institute of American Indian Arts in Santa Fe, New Mexico. Included in its program was painting, graphics, sculpture, ceramics, textiles, photography, as well as other areas of the arts such as drama, music and dance. The Institute had not published instructional materials, due to the individualistic approach to teaching fostered in the Institute. It claimed and appeared to be very successful in dealing with

the students. An extremely low teacher-pupil ratio, approximately three to one, was thought to be a major factor in its success. Individual programs could be tailored for each student. The administration also felt that a good part of its success could be attributed to the fact that the majority of the instructors were Indians themselves and could more easily identify with the students. These two factors might also have a bearing on the success of cross-cultural art and craft programs in Canada.

The Rough Rock Demonstration School in Rough Rock, Arizona, is a well known model Indian School. Although the craft of rug weaving and silversmithing were practiced extensively in the area, only one small booklet, on arts and crafts had been printed. It gave simple directions for basket and rug weaving. The booklet was written in the Navaho language and therefore its use was limited to the Navaho. The purpose of the booklet, according to a resource person at the school, was to maintain and strengthen the relationship of various cultural aspects of the Navaho, namely the language and weaving. This approach should be considered in Canada as well in areas where ethnic heritages are fostered. The Government of the Northwest Territories, for example, is providing the opportunity for the teaching of local languages in the schools. More literature in these local languages is needed to make this support more meaningful.

Another attractive unit of instruction but also

geographically limited was one based on lapidary and silversmithing. It was developed and was used at the Intermountain Indian School in Brigham City, Utah. The Navaho Indians do a great deal of silversmithing in which they make extensive use of turquoise. Therefore the instructor developed a course incorporating the qualities of the rock as well as silver with the final result being the creation of jewelry with Navaho designs.

Silversmithing is a traditional Navaho art form and continues to play a prominent role in craft programs in many Navaho schools. Those Canadian schools with Indian-Metis-white enrolment, with which the writer is familiar, show very little inclusion of traditional art forms in any of their school programs.

An effort to provide some guidelines for classroom teachers of Native Eskimo children, was made by the Curriculum Section of the Department of Indian Affairs and Northern Development in Ottawa. In 1962 an Art Education Workshop was held which resulted in the publication of four booklets; Initiating an Art Program,²⁵ What Shall We Do?,²⁶ What Can We Use?,²⁷ and Where Can We Get It?.²⁸

²⁵ Orlando Larson (ed.) Initiating an Art Program - Suggestions for Organizing an Art Program in Northern Classrooms, Northern Administration Branch, Department of Indian Affairs and Northern Development, Ottawa: 1962. (Mimeographed.)

²⁶ _____ (ed.) What Shall We Do? - A Suggested Approach to Planning a Years Timetable for a Group of 10, 11 and 12 Year Olds. Department of Indian Affairs and

The materials are well organized and cover most aspects of the art curriculum well. It is meant to assist the teachers and is not instructional material. A weakness of the publications is that the authors ignore the cultural differences between the teacher (who in most cases is a southern Canadian) and Native children.

Mary L. Mitchell, Co-ordinator of Indian Studies, Fort George Federal School, Quebec, developed a program of instruction in craft for Indian children in grades three to nine.²⁹ The stated purpose of the program is to develop, recognize and appreciate Indian Art, which, according to Mitchell is best performed by "doing". The children are instructed in how to make headresses, totem poles and other traditional Indian objects but always with an understanding of geographical and ethnographic importance.

The very limited amount of related materials tends to be very general in nature and of no great consequence to this study. The survey of art programs and other pilot work

Northern Development, Ottawa: 1963. (Mimeographed.)

27 _____ (ed.) What Can We Use? - Suggested Approaches in Art Suitable for the Elementary Classroom. Education Division, Department of Indian Affairs and Northern Development, (Ottawa: no date.). (Mimeographed.)

28 _____ (ed.) Where Can We Get It? - Some Canadian Sources for Art and Craft Materials, Education Division, Department of Indian Affairs and Northern Development, (Ottawa: 1963). (Mimeographed.)

29 Mary L. Mitchell, "Suggestions for Indian Studies Units in the Art Programme for Grades Three to Nine", Northian Newsletter, December, 1972.

was helpful in gaining an understanding of current art practices in cross-cultural programs.

SUMMARY

The review of literature and research in this chapter has referred to the problems and innovative programs in Native education and how these are being handled by the Native people and the Governments involved. It was shown that differences do exist in different cultures and that until recently not enough attention have been given to them. Currently governments are making provisions for these differences by acknowledging them and including these cultural differences in their programs. In a study conducted by Zuk it was shown that cultural experiences appeared to be important in the way students conceptualized experiences with which they were familiar and his study also stressed the fact that the cultural background of students should be considered in curriculum planning.

The Institute of American Indian Arts in Santa Fe, New Mexico, stresses the 'cultural roots' of the heritage of the Indian students attending that college. It offers an almost individualized program for its students and the majority of its staff is Indian. These two factors were said to be the basis of its success.

The Canadian Indian, Metis and Eskimo people integrated their art forms into all aspects of their culture. In contrast to this, Euro-Canadians view art as peripheral

to their existance. As the Native people became more acculturated, their art forms tend to disappear. It was shown that the Indian arts have lost much of their traditional religious and social significance and that presently it was practiced primarily for monetary gain.

Not all authorities felt that the traditional arts and crafts should be encouraged. Brodie felt that if it didn't warrent public acceptance on its own merits, it should be allowed to disappear.

Art appreciation was seen as a synthesis of the cognitive and affective or emotive responses to a work of art. Appreciation could involve either an active or a passive response depending in part on the form of the art.

A survey of related materials indicated that to the knowledge of the writer, no materials of a similar nature had been developed. Many individual units of instruction had been developed by individual teachers for their own class needs but were not commercially available. A tour of ten American Indian schools was made by the writer which contributed to an understanding of current cross-cultural programs in education. The Institute of American Indian Arts has already been referred to but it did not use commercially produced instructional material in the art subjects. An interesting course in silver-smithing was seen in the Intermountain Indian School in Brigham City, Utah, but it, like many of the others was designed for one particular class and the program had not

been published commercially. Canadian materials tended to be collections of activities unrelated to geographic or ethnographic differences from which the ideas were gathered.

The need for instructional material related to the heritage of the Native Canadian people does exist. The writer, therefore, proposes to describe the development and testing of two units of arts and crafts and to evaluate their potential in an art curriculum.

CHAPTER THREE

DESIGN PROCEDURES OF THE STUDY

This study describes the development, testing and evaluation of two units of art instructional materials. One unit dealt with the craft of quill and beadwork of Indian and Metis people and the other was an art appreciation unit based on the works of eight Canadian Indian artists.

Two groups of grade seven students constituted the sample. One group was taught the 'activity' unit while the second group was taught the 'appreciation' unit. Each of the units required five forty minute classes to complete. For the second session the groups were exchanged so that the group taking the activity unit during Session I was taught the appreciation unit during Session II.

For evaluation purposes, a pre and post-test was administered to each group during the first and last classes of each unit. Treatment periods were five days, i.e. a lapse of five days between pre and post-tests.

Session I was taught from October 9, 1973 to October 12, 1973.¹

¹Session I was only four days since Monday, October 8 was a holiday. Consequently two class periods were held on Friday, October 12.

Session II was conducted from October 15, 1973 to October 19, 1973.

A description of the population and the sample as well as a discussion of the testing instruments, instructional units, collection of data and treatment of the findings of the study will be considered in this chapter.

THE POPULATION

Fort Smith is a town with a population of about 2,500 people, located about 500 miles north of Edmonton. It was relatively isolated until 1966 when a road was built into the town, connecting it with Hay River, Northwest Territories and to Edmonton, Alberta.

Approximately sixty percent of the people are Dogrib, Slavey, Chipewyan or Cree Indians and Metis, while the remaining forty percent are whites who are chiefly employed by the Territorial Government and other service industries.

The people of Fort Smith are relatively acculturated compared with some others from more remote settlements in the Territories.

THE SAMPLE

Permission was obtained from the Department of Education of the Northwest Territories and the Principal of the Joseph Burr Tyrrell School in Fort Smith, Northwest Territories to conduct the study using two classes of grade seven students. Forty-nine students between the ages

of twelve and fourteen years constituted the sample. Fifty-seven percent of the students were either Indian or Metis; this included one Eskimo. The remaining forty-three percent were white.

DESCRIPTION AND CRITICISM OF THE INSTRUCTIONAL MATERIAL

Two units of instructional material were developed for this study.

The 'activity' unit, or Unit One, dealt with the history of quill and beadwork dating from Precolumbian times to the present. Quill and beadwork artifacts from the Manitoba Museum of Man and Nature were used to develop two slide sets, 'Quillwork', and 'Beadwork'. A taped script was prepared for each set. Another two slide sets outlining the procedure for making two necklaces provided the basis for the students for making their own necklaces. To accompany the visual material, illustrated printed pamphlets (Quillwork and Beadwork) elaborated on the Methods and techniques in the slide sets (see Appendix A). The accompanying 'Teacher's Guide' (see Appendix A-1), detailed the method of instruction to be followed.

The second unit, 'appreciation', was designed to make students more aware of art work done by contemporary Canadian Indian artists and to make them more aware of biographical aspects of Indian artists. A set of sixty-eight slides of art work done by the following artists was

used: Allan Sapp, Sanford Fisher, Don LaForte, Daphne 'Odjig' Beavon, Norval Morriseau, Bob Davidson, Alex Janvier and Arthur Shilling. Biographical data was read orally as the slides were being shown. A second viewing of the slides was intended to stimulate discussion. A detailed 'Teacher's Guide', (see Appendix B) assisted the instructor in giving precise instructions.²

ADMINISTRATION OF THE UNITS

Activity Unit

A pre-test was administered on the first day of instruction. Following an oral introduction of the subject matter and an introduction to the procedures of the lessons, the slide set on quillwork was shown. At the same time the students listened to the audio descriptions of the articles. During the second period a description of 'Quillwork', (see Appendix A-2), was read and discussed. After viewing the slide set 'Quillwork' a second time a quiz was administered. The quiz consisted of showing the last five slides of the set, which were duplicate slides of ones in the Quillwork set, showing various objects and methods of quillwork. The students were asked to identify these objects and methods of quillwork and to write their

²Professor Forster, lecturer in the Department of Architecture and Fine Art, University of Manitoba, stated that he used a similar method for teaching Art Appreciation to the one suggested in the 'Teacher's Guide' and felt it was a good approach.

responses on prepared answer sheets. (see Appendix C-3)

To begin the third class period the 'Beadwork', slide set was shown. Then a copy of the paper on 'Beadwork', (see Appendix A-3), was distributed to each class member. It was read orally and discussed. To conclude this class the slide set on 'Beadwork' was shown a second time and a quiz, similar in format to 'Quillwork' but dealing with the content of the slide set, was administered.

The fourth class period began with the showing of slide sets, 'Leather and Bead Necklace' and 'Daisy Chain Necklace'. Following this the students were provided with materials and were encouraged to practice making their own necklaces. They were instructed that their work could be the same or similar to the ones shown in the slide sets.

The fifth class period was used to complete the necklaces and administer a post-test.

Appreciation Unit

This unit took five class periods to complete.

On the first day a pre-test was administered to test the students on their knowledge of Canadian Indian artists as well as on some general aspects of art appreciation. The slide set illustrating 'Contemporary Canadian Indian Artists' and containing the works of Allan Sapp was shown while the script was read aloud. Following the first showing, the slides were shown a second time. In conjunction with the second showing, a discussion was encouraged. This was based on suggestions

in the Teacher's Guide. (see Appendix B-2)

On the second day the same procedure was followed but the content dealt with the works of Sanford Fisher, Don LaForte and Daphne 'Odjig' Beavon.

On the third day the works of Daphne 'Odjig' Beavon were reviewed. Another artist, Norval Morriseau, was studied as well.

During the fourth period the work of Bob Davidson, Alex Janvier and Arthur Shilling was studied.

On the fifth and last class on October 12, 1973, a review of the entire set was undertaken and a post-test was administered. The testing is discussed in greater detail in a section outlining the collection of the data.

For the purposes of this paper Session I was considered to be the first week of the two five period time allotments during which the investigations took place. Session II was understood to be the second week. The group that completed the activity unit in Session I was administered the appreciation unit in Session II, and the group that took the appreciation unit in Session I took the activity unit in Session II. In addition to rotating the groups, which balanced the fatigue element for both groups every effort was made to control class times and length of classes. One instructor taught all the classes and the method and procedures of instruction were standardized by the explicit nature of the instructions in the Teacher's Guide.

DESCRIPTION AND CRITICISM OF THE TESTS

The aesthetic qualities of art make it a difficult area in which to make a full and reliable evaluation. Facts and similar information can be tested relatively easily since there are definite answers. Information related to the affective domain consists of emotions, feelings and opinions evaluation. Assessment in this area tends to be subjective and not as readily publicly testable as in the cognitive domain. The evaluative instruments used in this study were designed to measure observable changes in students behavior toward art in a variety of ways and also to obtain an indication of changes in attitudes by the students as a result of having received the instruction. Both cognitive and affective elements of the program were tested. This was done to diversify the ways in which information of instructional materials could be evaluated. (The evaluative instrument is found in Appendix C)

As indicated above evaluation of the curriculum materials was of two distinctly different kinds. The cognitive data gathered from pre-testing and post-testing the two units was experimentally treated and statistically analyzed by comparing pre and post means. The affective information was gathered using the most objective means available such as unobtrusive measures, but questionnaire techniques utilized necessarily included a high degree of subjectivity. Both kinds of information would

seem to have merit--the objective in its strength of interpretation and the subjective in tapping information which at the present time would appear to be inaccessible in other forms. Especially in art it would seem that people's impressions would have a place of importance and so too in the interpretation of the evidence about the materials this kind of emphasis has been given.

COLLECTION OF THE DATA

To facilitate the collection of the data, the following measures were used:

Activity Unit Cognitive Measures

The Pre-test to the Activity Unit on Quill and Beadwork (see Appendix C-2) was meant to measure the students' knowledge of the content material prior to receiving instruction in the unit. This test was completed on the first day of instruction.

The Post-test to the Activity Unit on Quill and Beadwork (see Appendix C-5) was administered on day four. The results were statistically compared with the results of the Pre-test to the activity unit.

Two additional cognitive measures were sampled. They were not statistically analyzed as the pre and post-tests were but were included in the discussion of the results:

The Quiz on Quillwork (see Appendix C-3) was a short visual quiz on the factual information in the Quillwork section.

The Quiz on Beadwork (see Appendix C-4) was also a visual quiz based on the information presented in the Beadwork slide set.

Appreciation Unit Cognitive Measures

The Pre-test to the Appreciation Unit (see Appendix C-6) was meant to test the students knowledge of Canadian Indian artists and some aspects of art appreciation prior to their taking the instruction.

The Post-test to the Appreciation Unit (see Appendix C-7) tested the knowledge of the students on the appreciation unit after the instruction had been completed.

Appreciation and Activity Affective Measures

Questionnaire to Teachers to be Completed After the Students have Taken the Art Units (see Appendix C-8). The information obtained from this questionnaire indicated whether the teachers had noticed any changes in the students' interest to arts and crafts after completion of the units.

Parents and Supervisors Comments about Noticeable Changes in Children Toward Beadwork and Pictures (see Appendix C-9) An attitude survey indicated whether there were noticeable changes in the students' interest in arts and crafts while they were at home after completion of the units. This information was obtained during the week of November 5, 1973, through November 10, 1973.

TREATMENT OF THE FINDINGS

All the tests were administered by the writer. An interpretation of the statistical findings relative to the cognitive information gathered and a discussion of the questionnaire results were included in Chapter Four.

CHAPTER FOUR

ANALYSIS, FINDINGS, DISCUSSION AND SUMMARY OF MAIN STUDY

INTRODUCTION

This chapter analyzes the results of the study. The hypotheses were tested by the statistics and applied to the findings. A discussion section deals with aspects of the testing results not included in the findings:

- (1) Pre-test to the Activity Unit;
- (2) Quill and Bead quizzes;
- (3) Post-test to the Activity Unit;
- (4) Pre-test to the Appreciation Unit;
- (5) and Post-test to the Appreciation Unit;
- (6) Questionnaire to Teachers and Questionnaire to Parents.

The evaluative instruments appear in Appendix C. A summary section at the end of this chapter discusses the scoring results.

ANALYSIS OF THE STUDY

The study was conducted during a two week period. The first week was designated Session I and the second, Session II. The testing procedures and instruction were the same for both sessions. Session I resulted in two sets of scores, one set for the activity unit and another

set for the appreciation unit. Session II, during which the two classes were exchanged, resulted in a similar two sets of scores. The scores from both sessions were combined. This resulted in one set of data for the activity unit and another set for the appreciation unit.

FINDINGS OF THE STUDY

Following a restatement of the hypotheses is a presentation of the findings. Both hypotheses were based on tests involving the cognitive elements of the units of instruction. A t-test was applied to the results of the tests. Questions included in the pre and post-tests of the activity unit dealt with the cognitive aspects of quill and beadwork (identifying various methods of decorating with quills and beads). Questions included in the pre and post-tests to the appreciation unit dealt with general information concerning art appreciation. The following two hypotheses were stated and tested with information provided by the above mentioned tests:

Hypothesis I

There will be no significant difference in achievement as measured by equivalent pre and post-tests as a result of participation in the activity unit curriculum. ($p < .01$)

Hypothesis 2

There will be no significant difference in achievement as measured by equivalent pre and post-tests as a result of participation in the appreciation unit curriculum. ($p < .01$)

Since there was effectively no control group in the experimental design a level of significance of .01 was chosen. A significant difference between means was found to exist far beyond the .01 level both for the activity unit curriculum and in the appreciation unit curriculum. Therefore the null hypothesis was rejected in both instances. The alternative hypothesis that learning had occurred as a result of participation in these curricula was confirmed.

Table I and Table II summarize the findings for the activity unit and the appreciation unit respectively. The "t" value required for significance at the .01 level is less than 2.75 in each instance. Since the absolute "t" value in both cases was greater than this, a significant difference between means was recognized.

TABLE I

Activity Unit: Means and "t" Value
for Pre and Post-Tests

Pre-Test Mean	Post-Test Mean	t
.295	7.80	-15.89

TABLE II

Appreciation Unit: Means and "t" Value
for Pre and Post-Tests

Pre-Test Mean	Post-Test Mean	t
1.89	6.95	-14.50

The following questions were asked to provide supplementary information on more subjective aspects of the curricular materials:

Question 1

Will the students wear more beaded objects after receiving instruction in the activity unit than prior to it?

The writer felt that the information gathered from this question would indicate whether the unit had had the desired affect of altering behavioural patterns. If they did wear more beaded objects after the instruction it was assumed that it would be due to the activity unit.

A Questionnaire to Teachers to be Completed Prior to the Students Taking the Art Instruction (see Appendix C) showed that only one student out of a possible 49 wore beads in any fashion, and that this one student wore them only on one day out of the three that the observations were being made. In a similar measurement (see Appendix C) taken after the two week period, during three consecutive

days, it was found that again only one student was wearing beads but that she had worn them on all three days.

Due to a shortage of time very few students completed their beading projects within the expected time. This may have affected the number of students who might have worn them. The writer did notice a number of students wearing beads at a later time but from the observations of the classroom teachers during the times indicated in the previous chapter it would appear that the activity unit, in which the students actually made beaded necklaces, did not result in them wearing more beaded objects.

It was reported, however, by one of the homeroom teachers that "approximately ten students were working on beadwork at home on Friday and nine on Monday". This was during the weekend immediately following the completion of instruction in the activity unit.

Question 2

Will there be a noticeable difference in interest shown by the students in the artists presented in the appreciation unit?

From the observations by the homeroom teachers, as found by the same questionnaire mentioned previously there were no reported incidents of students volunteering opinions or showing of interest while in their classes. Both of the teachers did suggest, however, that the students, while in their classes had little opportunity to express themselves about their art work since the

classes were involved in other core subject areas. The art teacher in the school reported that a number of students from one class had voluntarily discussed certain artists who were included in the appreciation unit and a number had asked for permission to work on their beadwork during the art classes. On November 30, 1973, CBC Television presented a program on Allan Sapp and although the writer did not see it himself, at least five students who had participated in the appreciation unit excitedly discussed the program with him. Since the program occurred a few weeks after the instruction was completed, it did not influence the results.

Further information was obtained from Parents and Supervisors Comments on Noticeable Changes in Children Toward Beadwork and Pictures, To Be Completed About Two Weeks After Completion of the Instruction (see Appendix C-9). Of the forty-nine students who participated in the study the researcher was able to contact the parents of forty-six.¹

In response to question one which asked whether the parents had noticed their child wearing beads more frequently after the instruction than prior to it, nearly half of the parents indicated that they had.

¹The researcher was unable to contact the parents of three of the students. One of the families moved to another town. A number of attempts were made to contact the other two sets of parents but without success.

The second question asked of the parents was whether the child showed a greater interest in beading after the course than before. About two-thirds of the parents' responses indicated that they had noticed their children more interested in beadwork. A number of parents mentioned that their children had bought beading supplies. One parent mentioned that his daughter, who had taken the instruction, had taught a number of siblings how to bead.

The third question asked of the parents was whether their children showed more interest in drawing and in pictures after the instruction than before. Twelve of the parents replied positively. One parent mentioned that her son commented that a picture he saw in a magazine resembled that of one of the artists studied in the appreciation unit.

DISCUSSION

This section deals with areas related to the evaluative instrument not dealt with previously. The analysis generally tends to be subjective in nature and contains a discussion of those questions on the test which are not included in the pre and post-tests.

Activity unit

Of the forty-four students present thirty of them had done some beading prior to the study. Thirty-seven felt that they would enjoy the beading. The others said

that they didn't know if they would enjoy it. There was some feeling among some of the boys as to whether beading was an activity in which boys should get involved. However, when a few of the leaders of the boys showed considerable enthusiasm in the project others appeared to become more enthusiastic. Twenty of the forty-nine students involved in the study were boys.

Slide quizzes on Quillwork and Beadwork within the activity unit (see Appendix A) resulted in 79 percent correct responses on the quill quiz and 74 percent correct responses on the bead quiz. The students seemed rather enthusiastic about this novel type of testing procedure. Most stated that they had not had tests using slides previously.

In the post-test of the activity unit, thirty-five students out of thirty-six, stated that they had enjoyed the unit on beading. One student replied with an emphatic 'no'.

Most of the students tended to prefer the activity unit to the appreciation unit. This may have been due to their active participation in one unit as opposed to a relatively passive role of observer dictated by the format of the other unit. A typical reply to the question, "What part of this unit did you enjoy most and why?", was, "I liked beading the necklace because I learned how to bead that way and it was fun."

Most of the students responded to the question,

"What part of the unit did you enjoy least and why?", either by leaving it blank or by saying they enjoyed all of it. One answered candidly "Too much talking", and a few others indicated the same feeling.

Appreciation unit

The nature of the questions in the pre and post-tests of the appreciation unit was meant to test both cognitive and affective elements of the unit. The first section of the tests was meant to determine the students' general knowledge of art appreciation. Another section attempted to determine the students' pre and post instructional knowledge of the number of Indian artists with which he was familiar. After the completion of the appreciation unit the students were asked to identify with the pictures the artists they had studied. A summary of the responses to this question was recorded in Table III. The last section was meant to assess personal opinions regarding an artist. One question asked for a discussion of a picture previously shown in class. The purpose of this question was to determine whether the students would combine the cognitive aspects of the unit, that of discussing terminology used in the course of the instruction, with affective elements or their own personal opinions.

TABLE III

Scores of Correct Responses on Identifying
Paintings with the Correct Artist

Number of Students	Number of Correct Responses
1	1
1	2
6	3
8	4
8	5
10	6
6	8

In the pre-test to the appreciation unit (see Appendix C-6) all the students admitted that they liked to look at pictures. Twenty-two of the forty-one students stated that they like to look at pictures that resembled a real scene, a real person or other real objects. Nine of them indicated they preferred pictures in which the artist had used his or her own imagination but in which one could still recognize the things that were painted. The latter might be termed impressionistic or semi-abstract paintings. "Pictures which are just colors or shapes", or abstract type pictures were preferred by ten of the students.

When the students were asked which type of picture they themselves preferred painting, using the same three descriptions, they responded as follows: eleven said

they preferred to paint realistically; eighteen stated a preference for painting in the impressionistic or semi-abstract style; twelve of the students said they like to paint non-objectively. These data were summarized in Table IV.

TABLE IV

A Comparison of Percentages of Students Stating Preferences Between Looking at, and Painting Realistic, Impressionistic and Non-objective Pictures

	Realistic	Impressionistic	Non-objective
Preferred to Look at	53.66	21.95	24.39
Preferred to Paint	26.83	43.90	29.27

Although the reason for the shift from 53 percent preferring to view realistic style pictures to 26 percent, or less than half as many students, preferring to paint in that style was not questioned in the test, a discussion with a number of the students following the study revealed that repeated failure in their attempts to make their drawings look 'real' had discouraged them from trying. They seemed to feel less threatened by painting in a quasi-impressionistic or semi-abstract style.

Another question asked was "Which of the artists viewed in this unit did you enjoy most and why?". The scores in Table V, strongly support their stated opinions

in the pre-test concerning their preferences for realistic paintings. Fisher was the favorite of twenty-four of the students. Sapp was selected by eight of the students. Both of these men paint realistically. Janvier, whose paintings are more abstract in style than any of the seven other artists, was the choice of three of the students.

TABLE V
Percentage Scores of Students Preferences of Artists

Name of Artist	Number of Students Favorite Artist	Percent
Bob Davidson	0	0
Don LaForte	1	2
Arthur Shilling	1	2
Alex Janvier	3	7
Daphne 'Odjig' Beavon	4	9
Allan Sapp	8	19
Sanford Fisher	24	58
Norval Morriveau	3	7

When a slide of one of Arthur Shilling's paintings was presented to the students they were asked to discuss what they thought of it. Shilling paints in an impressionistic style and it differed quite strongly from the style that they preferred. The students' responses varied

considerably.

A sampling of their responses indicate that the students were able to discuss a painting with some understanding.

I think it was done very quickly and carelessly. I also think he uses too much blue. The water colours make it look very impressionistic. I don't like this picture very much.

It has nice colors. It may not be real but I think it tells something in it's own way. It looks really colorful like a painting should be and its impressionistic.

In the picture there is a mother holding her son. The expression on their faces show that something has occurred, or waiting for someone...Improvement by making more realistic pictures.

Like he saw it in his head and it is sort of like a vision. There are bright colours and the blotchey.

The nature of the last question was to combine cognitive elements, that is, those which are objective, with affective elements, such as personal opinions, in describing a picture. The definite statements of liking or disliking the picture and their reasons for it are an indication that they had some knowledge of what is expected in critically examining art.

SUMMARY

The findings indicated that both sets of curricular materials when administered according to the procedures outlined in the teacher's guide facilitated cognitive learning as measured by the achievement tests. The level of significance obtained using the 't' stat-

istic was well beyond that required by the two hypotheses allowing their rejection and the acceptance of alternative hypotheses. That is, there were strong indications that participation in the activities specified in the units resulted in learning.

The findings also indicated that affective learning had occurred. The questionnaires to teachers and parents revealed that students had generally shown more interest in art and beadwork after having received the instruction. Students preferred the activity unit to the appreciation unit mainly because of the manipulative aspect of the beadwork. It was shown that, although most of the students in the study prefer to look at realistic type pictures, their choice when doing their own painting is more abstract. Most of the students showed that they had gained some skill in critically discussing a picture when shown to them on a screen.

CHAPTER FIVE

SUMMARY, INTERPRETATION AND RECOMMENDATIONS

As a result of the writer's experience in the North it was felt that the education system there had in the past been neglecting and perhaps even discouraging the traditional arts and crafts of the Native peoples.

In 1972, the Department of Education in the Northwest Territories introduced a curriculum guide encouraging the teaching and practice of these artistic expressions. However, very little relevant instructional material existed for teaching these art forms. Consequently, this study was an attempt to provide the opportunity for Native children to gain knowledge and skills in the traditional Native art forms and also to provide an opportunity for them to become cognizant of the work and lives of some contemporary Canadian Indian artists. This was done by developing, administering and evaluating two units of art instruction for Native children. The Activity unit dealt with the historical development of beadwork from pre-Columbian times up to the present. The unit culminated with the students beading an object of their own. The Appreciation unit included a collection of pictures done by seven Canadian Indian artists along with biographical

information and a discussion of their paintings. Both units were presented visually through slides. An audio script accompanied the Activity unit.

A null hypotheses was based on the results of pre and post tests administered to the students on the first and last days of each testing session. Two questions were posed after the instructions were administered. The first one dealt with the number of beaded objects a student wore prior to the instruction compared to the number worn after. The second dealt with the interest shown in the artists discussed after the instruction on appreciation.

A summary of the design and findings of the study is made in this final chapter. As a result of the interpretation of the findings, recommendations are made for the development of other instructional units in art.

SUMMARY OF THE DESIGN OF THE STUDY

Developing the activity unit consisted of research in and organization of material pertaining to traditional Native arts and crafts, especially as they related to porcupine quillwork and beading. This is presented in the paper 'Quillwork' and 'Beadwork' (see Appendix A). Slide sets were assembled on quill and beadwork artifacts from the Manitoba Museum of Man and Nature. An audio as well as a written script accompanied the slide sets. Two additional slide sets were developed demonstrating the

making of two necklaces.

For the appreciation unit a collection of slides was made of pictures painted by seven contemporary Canadian Indian artists. A written script accompanied the slides. (see Appendix B)

Forty-nine grade seven students from the Joseph Burr Tyrrell School in Fort Smith, Northwest Territories, constituted the sample. Fifty-seven percent of the students were either Indian, Metis or Eskimo. The remaining forty-three percent were Euro-Canadian. The study was conducted during a two week period in October, 1973. Five, forty minute classes on five consecutive days constituted a session. Two sessions were required for the study. The students were divided into two classes. During the first session one class received instruction in the activity unit while the other class received instruction in the appreciation unit. For the second session the classes were reversed to allow each class to receive instruction in both units. Following, is an outline of the contents of each class period.

Activity Unit

Class period one: Following a pre-test, the general format of the session was outlined orally. The slide set on quillwork was then shown.

Class period two: The paper 'Quillwork', (see Appendix A) was read and discussed followed by a second viewing of the

Quillwork slide set. An audio-visual quiz on this section was administered in relation to the slide set.

Class period three: The slide set 'Beadwork' was shown after which the paper, 'Beadwork', (see Appendix A) was read and discussed. A second viewing of the 'Beadwork' slide set including the audio-visual quiz concluded the third class.

Class period four: The fourth class period involved the showing of two short slide sets demonstrating the making of two beaded necklaces. Opportunity was provided for the students to make their own necklaces similar to the ones in the slide set.

Class period five: This period was used to continue work on their necklaces and to complete the post-test.

Appreciation Unit

Class period one: Following the pre-test the slide set on the works of Allan Sapp was shown while a prepared script dealing with biographical aspects of the artist was read orally. An immediate second showing of the slides provided opportunity for discussion of paintings. Topics discussed were the content, colors, style, line, composition and the intended meaning.

Class period two: The second class period dealt, in a similar manner, with the works of Sanford Fisher, Don LaForte and some of the works of Daphne 'Odjig' Beavon.

Class period three: During the third class period

Daphne 'Odjig' Beavon's pictures were reviewed and Norval Morriseau's were studied.

Class period four: The fourth period was spent studying the works of Bob Davidson, Alex Janvier and Arthur Shilling.

Class period five: During the last class period the entire slide set was reviewed and a post-test administered to the class.

SUMMARY OF THE FINDINGS

Both units of this study were tested in a variety of ways. The findings of the pre and post-tests when applied to a t statistic indicated that cognitive learning of a significant level had occurred as a result of having recieved the instruction. Because of the subjective nature of certain aspects of art, questionnaires and unobtrusive measures were utilized to find information concerning the affective aspects. These indicated that most of the students had enjoyed both of the units. Most of the students had shown an increase in interest in art and craft and many displayed a skill in being able to critically discuss a picture.

RECOMMENDATIONS FOR THE INSTRUCTIONAL UNITS IN THIS STUDY

The sessions of instruction were both of equal duration. Each session required five forty minute class periods for administering. It was found, however, that for the activity unit there was not enough time to

adequately deal with the material included in the unit as well as complete the beading. Students raised many questions on the printed papers 'Quillwork' and 'Beadwork' which were not adequately discussed due to a lack of time. The slide sets, 'Beadwork' and 'Quillwork' were well accepted and again questions were raised which could have been dealt with in greater depth than they were, due to a lack of allotted time. The results of the cognitive aspects of the post test may well have been adversely affected because of this.

Although it was felt that two class periods of forty minutes each would be sufficient to complete the beaded work, it proved to be insufficient. Consequently, the writer would suggest that for future instruction of the activity unit at least ten class periods be allowed to adequately complete it. This would allow for more discussion and experimentation.

Since this study also included the testing of the curricular materials more questions were included in the pre and post-tests than would be required for regular classroom use. Therefore, for future use of this material it would be desirable to have the pre and post-test rewritten to include only those questions directly related to the content material and exclude those meant to provide background information for this study.

RECOMMENDATIONS FOR THE ART EDUCATION OF NATIVE STUDENTS

This study has implications for teachers in general as well as teachers of art education whose students represent ethnic minorities.

Much of Native culture, and especially the art of the culture has eroded and disappeared. The dominant Euro-Canadian culture has failed to appreciate the culture that it was dominating. This impact has also been felt in education.

Traditional Native art has always been very much a part of the Native culture. It was rich in symbolism and was evident in clothing designs, adornment and religious ceremonies. As a result of acculturation art forms tended to lose their significance. Dances lost their power and religion its appeal. Many of their art forms have all but vanished. The teacher of Native children should be aware of and have an appreciation for the various forms of Native art. Not to be cognizant of them tends vicariously to discourage Native art.

The writer has assumed that the inclusion of ethnic material in an art program for Native children is a factor for motivating Native children. He also feels that the sensitive art teacher will recognize that self confidence, which has often been eroded in the Native child, can be encouraged when the child finds something in his cultural past with which he can proudly identify. Bringing the

Native child in contact with his culture seems to be an important function of the teacher.

Care must be taken in the production of instructional materials to ensure that the written as well as the audio aspects of the material is within the scope of the intended user. In a multi-cultural situation care must be taken to include an awareness of the groups represented.

All educators and especially curriculum specialists should seek out subject matter and materials which are appropriate for the ethnic group with whom they are dealing. Every effort should be made to provide opportunity for art experiences using a wide range of materials. Since there is a dearth of instructional material concerning Native art and craft, the writer felt justified in producing ethnically oriented material.

RECOMMENDATIONS FOR FURTHER RESEARCH

This thesis has described the development testing and evaluation of two units of art instruction for Native children of Indian ancestry in the Northwest Territories. Other areas where instructional material is needed are; fishscale decorations, which at one time was practiced intensively in a relatively small area of the Northwest Territories, birchbark biting, moose hair embroidery and porcupine quill embroidery. All these art forms have been practiced in certain areas of the North in the past and the practice of them is decreasing continually. Unless

the young people can be encouraged the disappearance of these art forms will likely soon occur.

The Eskimos form another large ethnic group in the Northwest Territories. Although carving is an old art form to them, it is only relatively recently that it has become a commercially popular art form. The Eskimo graphic prints is another recent art form of the Eskimos. Although these forms are in great demand it would be advisable to research possibilities and methods of further encouraging these elements within the school system. Instructional materials in these areas appear to be scarce.

Attitudinal changes were tested only superficially in this study. In future studies of a similar nature a standardized attitudinal test would show whether curriculum units have a long term desired effect of positively affecting student attitudes.

De Francesco says that action is the final step in the creative process and that manipulation assumes an important role in the education of children.¹ The activity unit used an audiovisual instructional approach and in addition a work period was used where there was considerable exploration and manipulation of materials. Considerably more interest was shown in the activity unit than in the appreciation unit which utilized only

¹Italo L. de Francesco, *Art Education, Its Means and Ends*. (New York: Harper and Brothers, 1958), p. 591.

audio and visual elements. Appreciation units may not be as effective as activity units since they do not emphasize a 'learning by doing' approach. However, their intentions are different. The writer feels that both approaches are valuable but that the involvement of as many of the senses as possible in a learning situation is to be encouraged. This 'learning by doing' concept might well be summarized in the ancient Chinese proverb:

I listen and I forget

I read and I remember

I do and I understand.

APPENDIX A

GUIDE FOR PRESENTATION OF THE ACTIVITY UNIT
IN ART CURRICULUM FOR NATIVE STUDENTS IN
JUNIOR HIGH SCHOOLS

FIVE CLASS PERIODS OF ABOUT 30 - 40 MINUTES EACH, PREFERABLY ON CONSECUTIVE DAYS, WILL BE REQUIRED TO COVER THE MATERIAL IN THIS UNIT.

This slide set is designed to be more than a visual presentation, it should be an experience. Viewing some of the crafts of the older generations, namely quillwork and beading, with the hope of developing a positive attitude toward these art forms, is part of the purpose of the material. Providing the children with the knowledge necessary to attempt practicing them is also part of the purpose of this unit.

CONTENTS OF THIS UNIT

This "activity" unit consists of:

- Historical development of quillwork in printed form. (7 minutes to read orally)
- Slide set of quillwork together with taped script.* (cassette - 9 minutes including quiz)
- Historical development of beadwork (2 sections), in printed text. (12 minutes to read orally)
- Slide set of beadwork together with taped script.* (cassette - 11 minutes including quiz)
- 2 slide sets demonstrating how to make a beaded necklace.* (Daisy Chain, 3 minutes and Leather

and Bead, 4 minutes)

- * The script is also in printed form accompanying black and white copies of the slides.

INTENDED AUDIENCE

The material is directed primarily to about grade seven level students, but younger children as well as many adults would find it interesting.

EQUIPMENT NEEDED

- 35 mm slide projector
- screen
- cassette tape recorder (optional, as the script may be read by instructor)
- thoroughly darkened room

MATERIALS NEEDED

In order to do the intended activity of beading necklaces, the following materials will be needed:

- about 200 'seed' beads per necklace, or about 20 beads per inch
- one #12 beading needle per student
- one spool fine nylon or silk beading thread
- other objects the students may want to incorporate into the necklace

BACKGROUND INFORMATION FOR THE INSTRUCTOR

The two slide sets, Quillwork and Beadwork, and the accom-

panying texts are meant to create interest in the history of the art and motivate the students to make the necklaces described separately as part of the unit.

History of Indian Design In pre-beadwork times, most of the Indians in the northern half of the continent used strong geometric designs in their art work. One area of exception was around New York where the Iroquois used a double-curve design. Another less prominent variation was the floral design. It used leaves, vines, and flowers for its subjects and was sparsely practiced in the Quebec area. European influence tended to encourage the curvilinear styles and by 1800 floral beadwork was found in central Canada. Today the floral pattern is used by most Canadian Indians. The Sioux Indians in the United States have continued to use geometric designs even to the present.

TO THE INSTRUCTOR

Prior to instruction:

1. the instructor should become thoroughly familiar with the Teacher's Guide.
2. the instructor should preview the material and be aware of what is expected from the students.

ORDER OF INSTRUCTION

LESSON ONE - slide set PORCUPINE QUILLWORK and written paper, QUILLWORK

- LESSON TWO - slide set BEADWORK and written paper, BEADWORK
- LESSON THREE - BEADWORK (section 2) and BEADWORK slide set
- LESSON FOUR - 2 slide sets, DAISY CHAIN NECKLACE and LEATHER AND BEAD NECKLACE. View the sets and make the necklaces.
- LESSON FIVE - complete making the necklace.

LESSON ONE

QUILLWORK

1. Have slide set arranged with the first frame in place and focused before the students arrive.
2. Set up recorder and test for sound level.
3. Have handout sheets, PRE-TEST, ready.*
Have handout sheets, QUILLWORK, ready.*
Have handout sheets, QUILLWORK QUIZ, ready.*
* About 25 - 30 copies of each, depending on the number of students in the class, will be needed.
4. Administer the PRE-TEST.
5. Orally introduce the content of the next five art lessons. The manner of the introduction will depend on the teacher's style and preference. Some of the things that might be included in the introductions are mentioned in the paragraphs following:

They will be studying about how Indians used to do art and craft work by decorating with porcupine quills and beads. A few people still know how to do this today. During the fourth and fifth lessons, the students will be making their own beaded necklaces.

Today, they will:

- a - answer a short quiz about what they already know about quill and bead work,
- b - listen to tape and watch a slide set about quillwork,
- c - read the paper, QUILLWORK, together in class, and
- d - review the slides and do the quiz at the end to see how many of the methods they can identify.

6. Simultaneously turn on the projector and the cassette recorder.
7. Advance to the next frame every time you hear a signal 'gong'.
8. For the first showing, continue through slide number 23, "....the end...." and when the music fades, turn off the projector as well as the recorder.
9. Rewind the recorder and re-set the projector again to the first slide.
10. Distribute handout 'Quillwork'.
11. Read or have one of the students read 'Quillwork' out loud with the rest of the class following along.
12. Briefly discuss differences in the various styles illustrated.
13. Remind the students of the short quiz following the next showing of the slides. Then view the slide set as before.
14. Again stop slides and recorder at slide number 23 "....the end".
15. Hand out test sheets and have children put their names on them.
16. Turn on the tape recorder and projector.
17. The last frame should be kept on until the musical theme is completed. Then turn off the projector and the recorder.
18. Collect the papers and review and discuss questions.
19. End of lesson one.

LESSON TWO

BEADWORK

1. Have slide set arranged with the first frame in place and focused before the students arrive.
2. Set up recorder and test for sound level.
3. Have handout sheets, BEADWORK, ready.*

* About 25 - 30 copies of each, depending on the number of students in the class, will be needed.
4. Orally introduce today's lesson. They will:
 - again listen to a tape and slide presentation, this time on beadwork.
 - read the paper, BEADWORK (Section 1), together in class.
 - discuss orally the content.
5. Simultaneously turn on the projector and recorder.
6. For today's showing, continue through slide number 29, "....the end...." and when the music fades, turn off the projector and recorder.
7. Rewind the recorder and re-set the projector to the beginning.
8. Distribute handout BEADWORK.
9. Read or have one of the students read BEADWORK orally to the rest of the class.
10. Discuss the differences in style and allow the students to design a piece of beadwork on their own. Discuss the problems they would encounter in actually doing the beading. This completes lesson two.

LESSON THREE

BEADWORK (CONTINUED)

1. Have slide set arranged with the first frame in place and focused before the students arrive.
2. Set up recorder and test for sound level.
3. Have handout sheets, BEADWORK (Section 2), ready.*
* One for each member of the class.
4. Orally introduce today's lesson. They will
 - read the paper, BEADWORK (Section 2), together in class.
 - view the slide set a second time.
 - answer a short 'question sheet'.
5. Distribute handout sheets, BEADWORK (Section 2).
6. Read or have one of the students read the paper orally while the rest of the class follows along.
7. Briefly discuss the techniques mentioned in the paper.
8. View the slide set BEADWORK as before. Again stop at "----- THE END -----" and distribute the quiz answer sheet.
9. When ready, continue with the slide presentation through the quiz questions.
10. Collect the papers and discuss the quiz briefly.
11. You might close lesson three by telling them that next class they will have a chance to do their own beading.

LESSON FOUR

DAISY CHAIN NECKLACE

LEATHER AND BEAD NECKLACE

1. Have slide set arranged with the first frame in place and focused before the students arrive.
2. Set up recorder and test for sound level.
3. Have materials ready for beading.
 - beads
 - thread
 - needles
 - leather or leatherette
4. Orally introduce today's lesson. They will:
 - view two short slide sets describing different necklaces.
 - make one or both of the necklaces described or make a similar one of their own design.
5. View the slide set DAISY CHAIN NECKLACE then the LEATHER AND BEAD NECKLACE. Turn on the projector and the recorder at the same time and proceed as with the previous slide sets.
6. Distribute the beading materials and allow the students to proceed. Arrangements should be made so that if individual students wish to view the slide set a second time, this would be possible.
7. Allow students to work till the end of lesson four.

LESSON FIVE

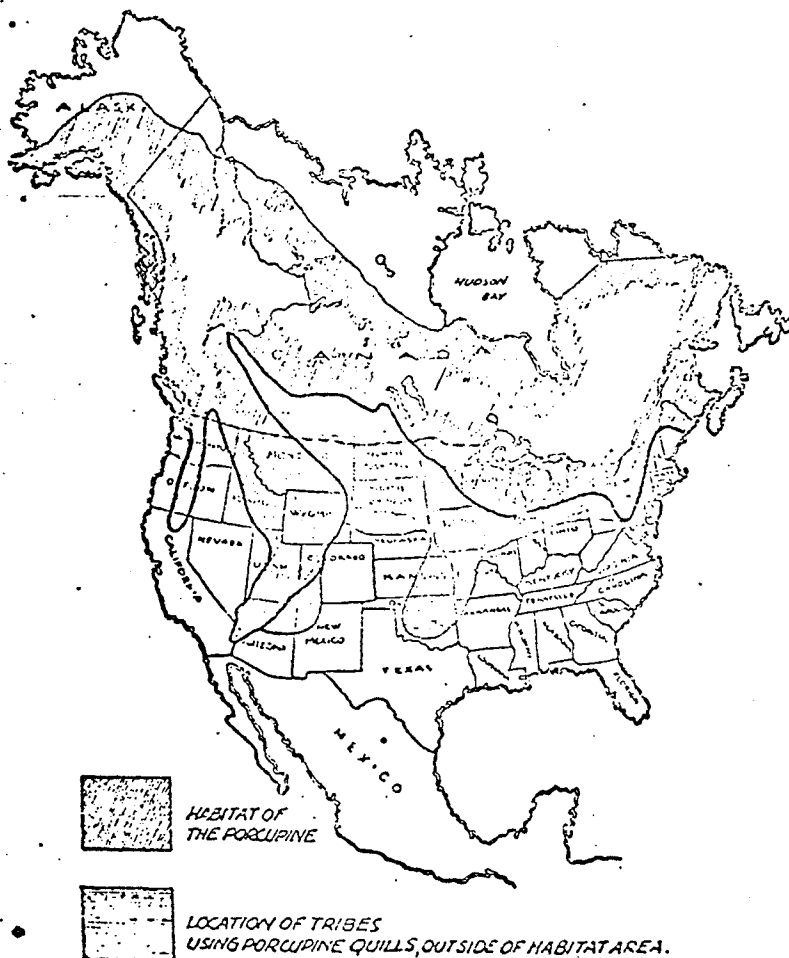
1. Have POST-TEST ready, one for each student.
2. Hand out POST-TEST sheets and have the students complete. Explain to them that the questions are very similar to the ones asked on earlier quiz.
3. Allow students to complete their necklaces.

QUILLWORK

Quillwork is one of the oldest and most interesting art forms of North American Indians. It was practiced by them long before white man came. Although birdquills were occasionally used, porcupine quills were more popular and this discussion will be limited to them.

Quillwork has virtually died as a craft. In a few of the remote settlements in Northern Canada it is still practiced on a very limited scale.

Geographical Areas of the Porcupine

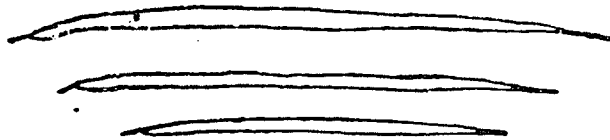


This art was practiced in most northern areas of North America (except the Arctic tundra) in Pre-columbian times. The map outlines the extent of porcupines and their use in quillwork. These animals prefer to live in mountainous, wooded areas and their

numbers on the plains are low.

Description of Quills

Most of the upper part of the porcupine is covered with quills. These quills are hollow white cylinders with a brownish-grey tip. They vary in length from about 1 to 4 inches and their diameter varies from one-sixteenth to three-thirty-seconds of an inch in width. There is a small barb at the black end of the quill.



Porcupine quills
(actual size)

The quills were usually separated according to size. There are four basic size distinctions:

1. the largest and coarsest which come from the tail,
2. the next largest from the back,
3. the slender, delicate quills from the neck,
4. and the finest which are found near the belly.

These quills were often stored in little bags made from elk or buffalo bladder or intestine.

Preparation of the Quills

After the animal was killed the quills were carefully plucked from the animals. The barbs were then cut off the quills, then washed, dried, sorted and stored. Before the quills were

used for decoration, they were softened by soaking them in water or, more frequently, they were placed in the mouth of the person doing the quillwork, where the warmth and the moisture softened them sufficiently. As they were needed, the quills were flattened between the teeth of the artist as she withdrew them from her mouth. Sometimes they flattened them between their fingernails.

Dyeing the Quills

Part of the preparation of the quills is dyeing them. Prior to the introduction of aniline, or commercial, dyes by the traders about 1880, native dyes were used. Following are a few examples:

Red was obtained by boiling Buffalo berry (*Lepargy-raea*) or squaw berry (*Virburnum*).

Yellow dye resulted from boiling wild sunflower or cone flower petals together with decayed oak bark or cattail roots.

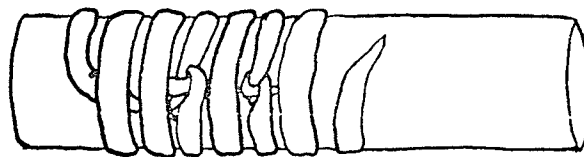
Black was the result of boiling wild grapes, hickory or other nuts, but the best black dye came from the wild grapes.

Quill Techniques

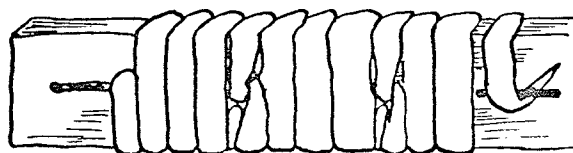
There are four major methods of quill decoration. They are wrapping, sewing, braiding and weaving. Some tribes preferred to use one method while others preferred another. Weaving, for example, was done exclusively by Canadian Indians.

1. Wrapping

This is the simplest method of applying quills and is used mostly to completely cover entire sections of long slender objects such as rawhide strips in fringes, pipe-stems, etc. The moist



Quill wrapping

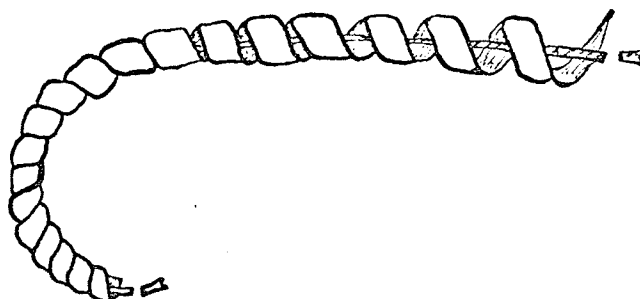


quills were wrapped around the object being decorated. The first rounds overlap so as to fasten the end of the quill. The unused end of the quill is tied in a knot or twisted and tucked under an adjoining quill. Some tribes wrapped quills around hanks of hair, animal or human, and these were sewn onto clothing for decoration.

2. Sewing

This is the most commonly used technique and is used in a number of ways.

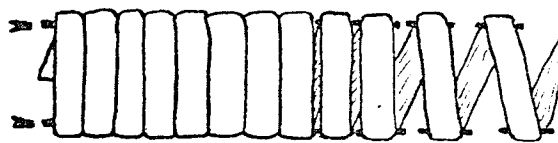
The first method is a variation of wrapping. It uses only one thread. The quill is wrapped around the thread or a sinew which is then



. One thread sewing

stitched down as the wrapping continues. This method is used most often on curved designs. Moccasin tops were frequently decorated by this method.

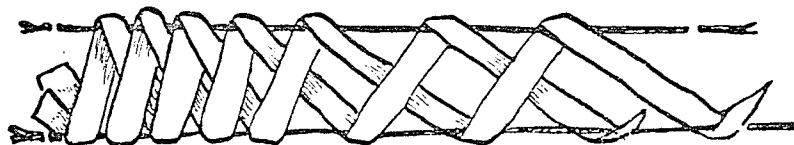
A second method of sewing uses two threads usually between one-quarter and one-half inch apart. The two-thread method usually is used for straight designs but can be worked into curved designs as well.



2-thread, 1-quill

As many as four quills may be used with this method.

The threads are stitched to the leather and the quills are wrapped around them



2-thread, 2-quill

in different patterns. This fastens the quills directly to the object being decorated.

3. Braiding

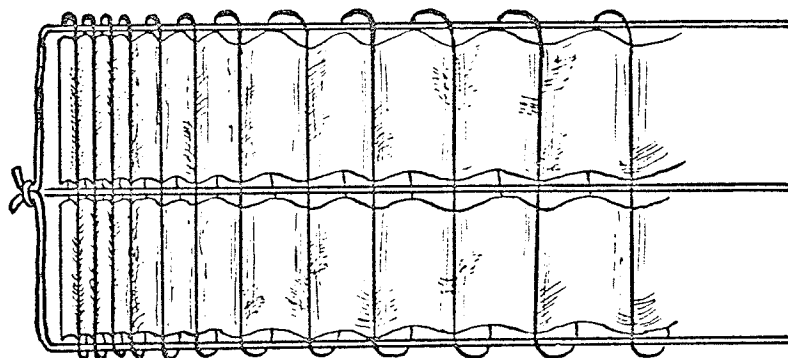
A third method is very similar to the second. It differs in that the design is made separately and then attached to the object being decorated. By varying the colors of the quills, different patterns can be created similar to the Sewing method.

4. Weaving

The most difficult quill designs are done by a weaving method.

The warp, those threads running the length of the design, are stretched on a weaving loom. Usually a bow loom was used. The weft threads were then wrapped around the warp. Flattened quills woven

the weft and pushed very close together formed the weaving. None of the threads are visible when the weaving is



Quill weaving

carefully done. Quills of different colors formed the design.

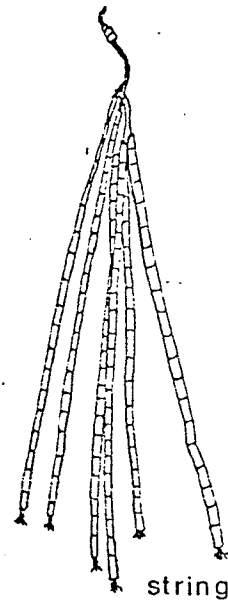
Quillwork on Birchbark

Another area of decoration in which porcupine quills were used was on birchbark. The ends of the quills were bent at right angles and passed through holes in the birchbark. Interesting variations can be worked into the design. The most frequently decorated objects using this method are small boxes or baskets.

BEADWORK SECTION I

Wampum Before the white man came to North America, (in prehistoric times) North American Indians used bead-like materials as a substitute for money. These beads were known as 'wampum' and usually were made of small pieces of wood, shell or stone of equal size. A few were made of mussels, a type of sea shell found along the east and west coasts of the United States.

These wampum shells were very valuable to the Indians. The shell material was very hard and not having the proper tools, it took a great deal of hard work to shape them and drill holes in them and finally put on a string. A number of these mussels strung together is called a 'string of wampum'. Some wampum was shaped like a disc (discoidal) or a button and some looked like a piece of tube (tubular). These shells were either white or purple, the purple being of much greater value. Dentalium, abalone and cowrie shells were the most common shells used to make wampum beads.



Contact with Europeans caused a major change in the production of wampum. The Europeans had the tools and could make wampum better and much easier than the Indians who had no metal tools. So factories were set up by the Dutch and other countries to produce Indian money. The Indians wanted

the tools of the new immigrants. This is evident from the following quotation.

"There is no doubt that the Indians made quantities of wampum, as their demand for muxes (awls or drills) and needles is noted in early records. Many of these articles were given as part payment by the colonists for Indian lands. To quote Roger Williams, "Before ever they had awl blades from Europe, they made shift to bore this their shell money with stones.

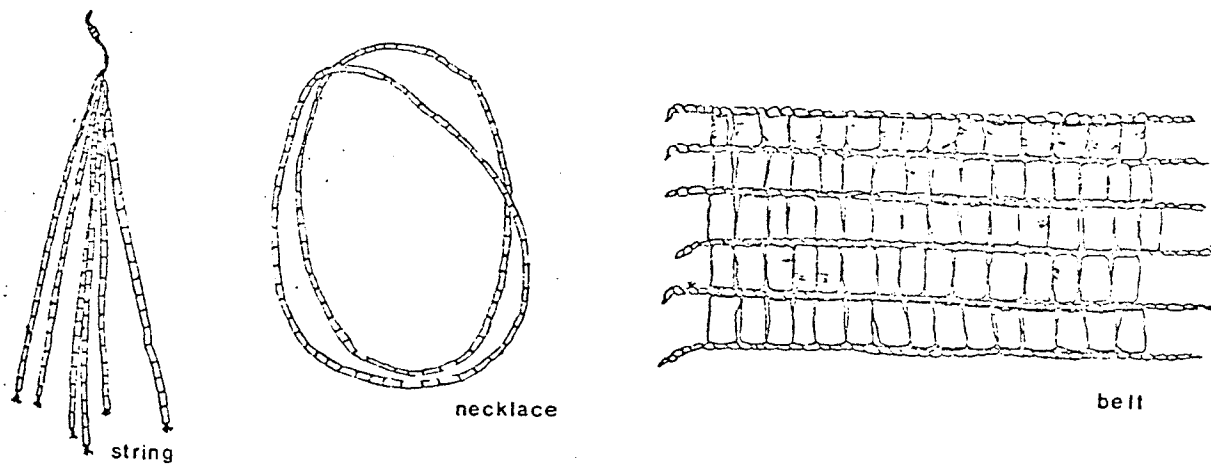
In the Indian deed for Huntington, Long Island, dated 1650, are mentioned "30 muxes and 30 needles." Among the articles given for East Hampton, Long Island, in 1648, were one hundred muxes. The deed for Mastic Neck, Brookhaven, Long Island, in 1657, specifies, among other things, "forty needles and forty muxes." In the records of many other transactions, muxes are mentioned, attesting to the fact that those implements were in great demand by the Indians.¹

Archaeologists have found very little wampum from sites dating about 1600, but from those sites of about 1650, or the mid-seventeenth century, great amounts of 'belt wampum' have been found. From the graves of people who lived at that time, archaeologists have found from a pint to four quarts of it. This indicates that it possibly had some importance in the burial rites.

In prehistoric times, and for the first few centuries after white contact, wampum was used as a type of currency. It was strung on individual strings about a foot long, or strung as necklaces, or woven into belts.

¹W. C. Orchard, Beads and Beadwork of the American Indians, A Study Based on Specimens in the Museum of the American Indian. Heye Foundation, 1929. p. 68.

WAMPUM



Not only were these objects traded or used to barter desired objects, but often also used as a means of decorating their clothing. Wampum seems to have been used for both purposes but the emphasis changed. It appears to have been used more as currency during the earliest times but these were worn on the body as decoration. As time went on, it was used more and more as decoration and by about 1800, it was used only on ceremonial occasions. A new item with which to decorate clothing was competing with wampum. Beads.

History of Beads Beads and beading have been used by many different peoples around the world for thousands of years. Although certain tribes have preferences of types of beads and designs, there are similarities as well. An Arabian bead stitch is the same as that found in the beadwork of the Paiute Indians in the United States, as an example.

Before the white man came to America, Indians were using various objects in a similar way that modern beads are used today. Seeds, shells, claws, bones and stones have all been used in different ways for decorating clothes or other ornamentation.

Beadwork, using modern beads, began in America about 1500. These beads were larger than the ones we know today and were used mostly for necklaces. About 1675 the first small beads were introduced into North America but did not reach the western and northern areas until about the early 1800's. Most of the first beads came from Venice in Italy. Later they were brought in from other European countries, as well as Japan after the first world war.

Before beads were introduced, Indians used porcupine quills to decorate their clothes and other items. When the beads were accepted by the Indians, the areas of North America where quillwork had been done, quickly adopted the material and with their previous skills in technique and design became proficient in the use of beads. To a large extent, beading began to replace quill embroidery as the main method of decorating.

Modern beads are usually made of glass and many are still imported from Italy. In recent years, a great variety of beads are being made. There are many different colors, including

pastel shades and transparent tints. Sizes and shapes also vary from small round to large striped to the long 'bugle' beads.

The following quotation describes how beads were made long ago in Venice. Today the same method is used but the process is more mechanized.

"A lump of melted glass is gathered on the end of a glass-blowing tube. The blower blows this lump into a pear-shaped bubble. A rod of iron is attached to the top of the bubble. As soon as it is attached, the man holding it walks or runs away from the man holding the blowing tube. This draws the glass into a long, very thin tube, sometimes over 100 feet long. The tube is drawn out until the glass cools.

When the tube is entirely cold, it is cut up into pieces about a foot long. These are, in turn, cut into bits the size of the beads. These bits have a perforation (hole), because the opening within the original bubble is not destroyed by the drawing out process. The holes in the beads are not made by drilling.

If cylindrical beads are wanted, nothing more is done to the bits of tube mentioned above. But if more or less spherical beads are wanted, a further step is necessary. The bits of tube are put in an iron cylinder along with a mixture of sand and ashes or of clay and charcoal. The cylinder is then heated and rotated. The heat causes the bits of tubing to soften and the rotary movement of the cylinder rubs these softened bits against each other until the corners are worn off and a spherical form assumed. The mixtures with them prevent the softened beads from sticking together.²

Types of Beads Three of the most common types of beads are:

1. 'Pony' beads. The earliest type, usually quite

²Denver Art Museum. Department of Indian Art. Plains Beads and Beadwork Designs. Nos. 73-74, 1936.

irregular in shape and the size was larger than the modern ones, about $3/32$ - $1/8$ inch in diameter. These 'pony' beads were usually white or blue in color, and were made of china. This type was not found on the Plains and northern areas of North American until about 1800 or later, when the explorers and traders brought them in.

2. 'Cut' type. These were very tiny beads in many colors. Some of the beads had flat sides or facets, sometimes resembling a little box. They were made of a variety of materials; glass, metal and sometimes silver and even gold. The 'cut' bead was first used on the Plains about 1840, although along the east coast it was found as early as 1775.

3. About 1880 Czechoslovakian made beads began to replace the 'pony' and 'cut' beads. These were a little smaller than the 'pony' beads and a little larger than the 'cut' beads. These were called 'seed' beads, the same as the ones used today.

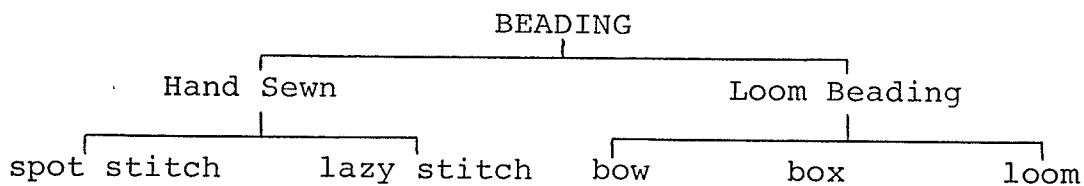
Today there are a great many shapes and colors available. One popular type used today beside the 'seed' beads is the 'bugle' bead. It is long (about $1/4$ inch) and cylindrical and comes in most colors.

Very few glass beads have ever been made in North America. A few were made in the early 1600's at Jamestown, Virginia,

but this was very brief. A North Dakota tribe of Indians, the Hidatsa, learned how to melt glass and cast beads, but they were too large for regular beading.

BEADWORK SECTION II

Technique of Beading Depending on the geographical area in which the beading was being done, the method or technique also varied. The following chart and text describes the various techniques used in beading.



There are two basic methods of beading; hand sewn and loom beading.

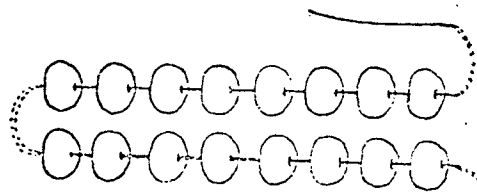
In the hand sewn method, the only materials used are a needle, thread, beads and the article being decorated. This method is further identified by the type of stitch used for attaching the beads.

1. Lazy Stitch If we could look at an example of the lazy stitch in beading, we would see that sinew or thread was stitched just under the surface of the leather and then returned to the surface without passing through the backside. The required number of beads were then strung on the sinew and stitched down at the end of the row. The stitch was not passed through the leather, as described before, but just

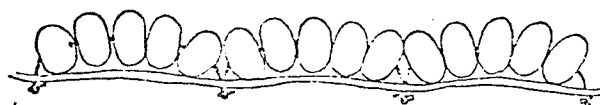
LAZY STITCH

below the surface and then brought to the surface again to begin the next row.

This method of beading resembles the appearance of quillwork in that both have short parallel rows.



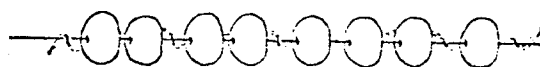
Top view



Side view

2. Overlaid or Spot Stitch Instead of sewing the beads directly onto the leather, as in the lazy stitch, the beads were strung onto the thread and then placed onto the object being decorated and using a second needle and thread, it was fastened to the jacket or moccasins that were being decorated. The thread passed over the first thread between every second or third bead. If the beads were attached to a piece of leather or hide, the stitch did not pass through the leather, but again, just under the surface. If it was being attached to cloth, then it, of course, had to pass through it. This method produces a very even, flat surface

SPOT STITCH



Top view



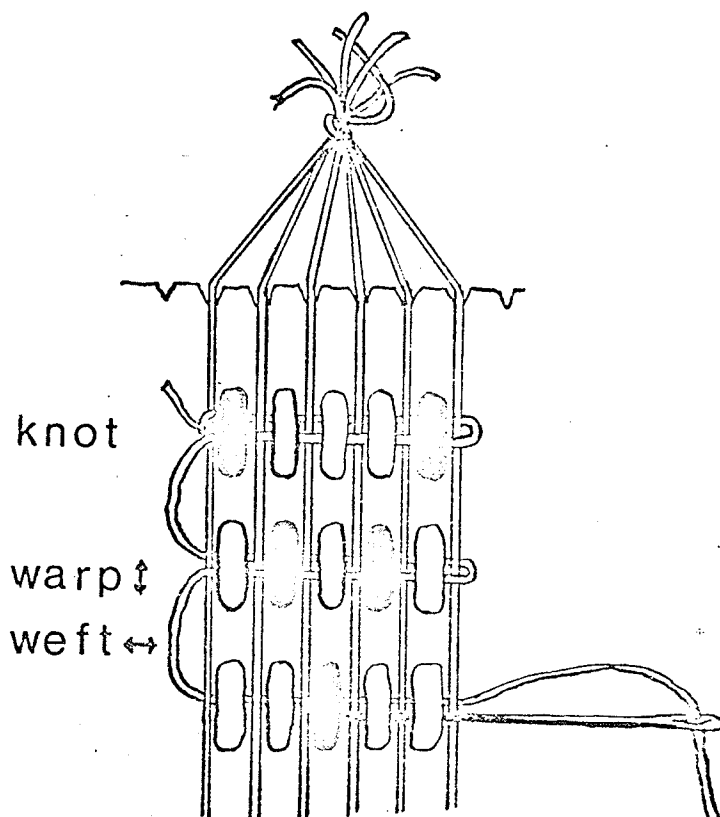
Side view

as compared with the ridged appearance of the lazy stitch method. Indians of the northern tribes preferred the spot stitch method of beading.

The second important method of beading uses a type of frame or loom on which the beading is done; therefore the name, loom beading.

1. A bow loom looks like a bow for a bow and arrow except that, instead of having one bow string, a loom has six or seven strings strung between the two ends. These strings form the warp, or the fixed threads for weaving or beading. The beads are strung on a thread with a needle and then spaced between and below the warp threads. The needle and thread is then brought around and over the last warp thread and brought back through the

BOW LOOM



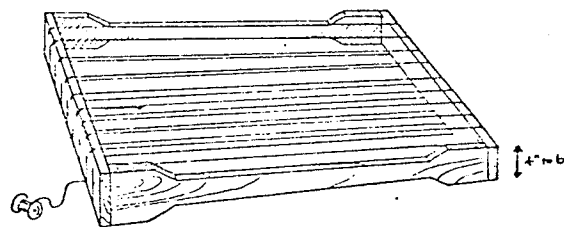
beads fixing them to the warp. The process is then repeated with another string of beads and continued until the desired length has been beaded.

The bow loom was used traditionally for much of the beading where a long narrow band was needed. Now it is seldom used as there are commercial looms that are easier to use.

2. The box loom was used in the olden days by Indians for beading large areas usually found on clothing and purses.

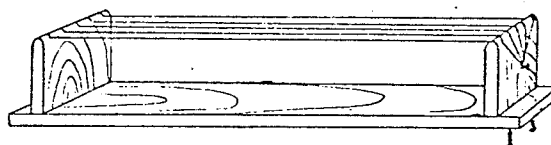
The 'box' was an open frame with the warp wound around the entire frame. It usually measured about 16" wide by about 20" long. The method of beading was the same as described in bow beading.

Box Loom



3. The contemporary loom is usually about 3" wide and about 12" long. These can be purchased for a few dollars but are also easily made with a few pieces of wood.

LOOM



Again, the method used for beading is the same as described in bow beading.

Other Beading Materials Bones, teeth, hair, stones and other material from animals have long been used in making beads. But in some Indian tribes, seeds have been used with great effect in decoration.

In California, juniper-seeds and pine-nuts have been used until a few generations ago for decorating clothing as well as making necklaces. The Zuni Indians in New Mexico used the same materials.

In the Ozark Mountains, a necklace was found in which plum stones had been strung on a string. The holes had been made by grinding the ends off the hollow stones.

In a cave in Utah, a necklace was found in which lupine seeds were used.

The Apaches in New Mexico made necklaces from the root of a plant which was to have been a potent medicine.

Many South American Indians have also used various parts of plants for decoration purposes.

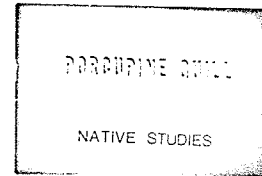
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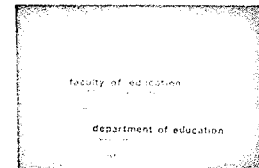
PORCUPINE QUILL SCRIPT

SLIDE NUMBER

1



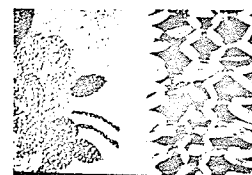
- 2 PORCUPINE QUILLS HAVE BEEN USED FOR MANY YEARS AS A METHOD OF DECORATING CLOTHES, PIPE STEMS, WEAPONS, AND MANY OTHER OBJECTS. YOU WILL SEE A NUMBER OF OBJECTS THAT HAVE BEEN DECORATED WITH QUILLS. ALSO, YOU WILL BE SHOWN AT LEAST FOUR DIFFERENT WAYS TO USE QUILLS.



- 3 GLOVES OR GAUNTLETS, SUCH AS THESE, WERE MADE BY WOODLAND CREE INDIANS. THEY ARE MADE OF WHITE BUCKSKIN AND DECORATED WITH SILK EMBROIDERY. THE FRINGES HAVE BEEN DECORATED WITH DYED PORCUPINE QUILLS. THIS METHOD OF USING QUILLS IS KNOWN AS WRAPPING. THE NEXT SLIDE SHOWS THE FRINGES IN DETAIL.



- 4 THE QUILLS WERE CAREFULLY WRAPPED
AROUND THE FRINGES.



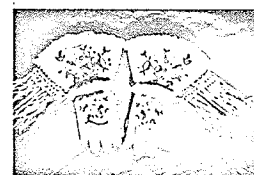
- 5 THE WRAPPING TECHNIQUE IS A VERY
EFFECTIVE AND SIMPLE METHOD OF
DECORATING WITH QUILLS



- 6 VERY FINE EMBROIDERY WORK WAS
ALSO USED TO DECORATE THESE
GLOVES.



- 7 THESE GLOVES WERE MADE BY SWAMPY
CREE INDIANS IN THE 1900'S. THEY
WERE MADE IN CUMBERLAND HOUSE IN
NORTHERN SASKATCHEWAN. A CLOSE



UP VIEW OF THE FRINGES IS SHOWN
IN THE NEXT FRAME.

- 8 THE QUILLS WERE DYED MANY DIFFER-
ENT COLORS. NOTICE HOW THE ENDS
ARE TUCKED UNDER THE PREVIOUS
QUILL.



- 9 THE EMBROIDERY ON THESE GLOVES IS
DONE WITH COTTON THREAD. WHITE
ERMINE FUR ON THE LEFT HAND SIDE
WAS ALSO DECORATIVE.



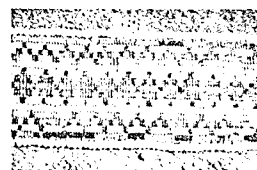
- 10 THIS GUN CASE WAS MADE OF BUCK-
SKIN IN THE 1800'S. IT IS ABOUT
50 INCHES LONG AND THE TYPE OF
DECORATION IS KNOWN AS QUILL
WEAVING. THE WEAVING IS DONE
ON A LOOM AND THEN SEWN ONTO
THE BUKSKIN. NOTICE THE THREE
BANDS OF WEAVING AND ON THE FRINGES
ANOTHER EXAMPLE OF WRAPPING.



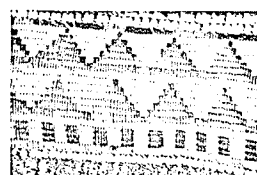
- 11 USING THE SAME MATERIAL, PORCUPINE QUILLS, VERY DIFFERENT EFFECTS CAN BE OBTAINED.



- 12 ONE CAN SEE THE RELATIVE SIZES OF THE QUILL FOLDS AND THE BEADS ON THE SIDES. THE BEADS ARE ABOUT TWICE AS WIDE AS A FOLD OF QUILL.



- 13 ANOTHER EXAMPLE OF QUILL WEAVING BUT USING A DIFFERENT PATTERN.



- 14 BUCKSKIN MOCCASINS WERE OFTEN DECORATED WITH PORCUPINE QUILLS AND BEADS AS THESE ARE. THE FLOWERS



ARE DONE WITH BEADS AND THE QUILLS WERE USED IN THE SEWING METHOD TO DECORATE THE MOCCASIN TOPS.

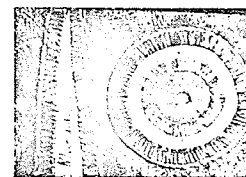
- 15 IN THE SEWING METHOD THE QUILLS ARE WRAPPED AROUND A THREAD OR SINEW AND THEN ATTACHED DIRECTLY TO THE OBJECT. FOUR SEPARATE COLORS AND THREADS WERE USED. SO FAR WE HAVE SEEN THREE METHODS OF QUILL DECORATION: WRAP-
PING, WEAVING AND SEWING. A FOURTH METHOD IS BRAIDING.



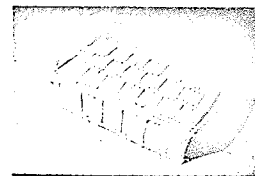
- 16 THIS HAT WAS OBTAINED BY PAUL KANE ABOUT 1846 FROM THE SIOUX INDIANS. IT WAS NOT A COMMONLY USED TYPE OF HAT BUT IT CLEARLY SHOWS THE BRAIDING METHOD. IT CAN BE DONE WITH ONE OR AS MANY AS FOUR QUILLS AT A TIME.



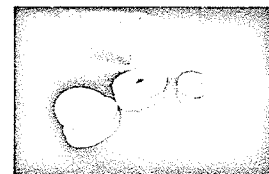
- 17 A CLOSE UP OF THE PATTERNS CREATED BY USING THE BRAIDING METHOD.



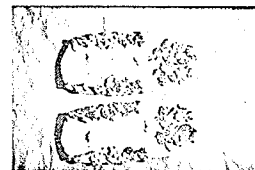
- 18 ONE OF THE MORE POPULAR METHODS OF DECORATING SMALL BIRCHBARK BOXES WAS WITH QUILLS.



- 19 ALTHOUGH THERE IS NO ONE NAME FOR THIS TYPE OF DECORATION, IT DOES MAKE A VERY INTERESTING BOX. THE TOP OF THE SMALL ROUND BOX ON THE RIGHT WAS DECORATED BY TUFTING THE QUILLS. A SMALL BUNCH OF QUILLS ARE PUSHED THROUGH THE BARK AND STAND UP ABOUT $\frac{3}{8}$ INCH FROM THE SURFACE.



- 20 TUFTING WAS ALSO DONE ON THESE WHITE BUCKSKIN WOODLAND MOCCASINS. INSTEAD OF QUILLS, MOOSE HAIR WERE USED FOR THE DECORATION.



- 21 THE APPEARANCE IS SO SIMILAR TO QUILL
TUFTING THAT IN SOME CASES IT TAKES A
PROFESSIONAL ARTISAN TO TELL THEM
APART.

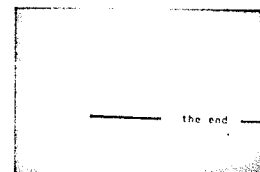


- 22 THE COLORS AND FINE WORKMANSHIP MAKE
THE MOST BEAUTIFUL DECORATIONS FOR
THESE MOCCASINS.



WE HAVE SEEN A NUMBER OF METHODS USED
BY INDIANS IN DECORATING OBJECTS WITH
PORCUPINE QUILLS: WRAPPING, WEAVING,
SEWING AND BRAIDING. THE BOXES WERE
DECORATED BY TUFTING. QUILLS ARE A
VERY UNUSUAL MATERIAL BUT WITH THE
SKILL OF THE ARTIST IS MADE TO LOOK
MOST ATTRACTIVE.

- 23 ----- THE END -----



- 24 YOU SHOULD NOW HAVE A QUIZ SHEET WITH
YOUR NAME WRITTEN ON IT. THE FOLLOWING
FOUR SLIDES ARE EXAMPLES OF THE FOUR
QUILL DECORATION METHODS DISCUSSED

QUIZ

EARLIER. AS EACH ONE IS PRESENTED,
WRITE THE NAME OF THE METHOD ON THE
APPROPRIATE LINE ON YOUR TEST PAPER.

- 25 TEST 1 WHICH ONE OF THE FOUR
METHODS WAS USED IN THIS OBJECT,
BRAIDING, WRAPPING, SEWING OR WEA-
VING? WRITE THE ANSWER ON THE LINE
MARKED ONE.



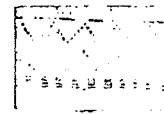
- 26 TEST 2 WRAPPING, SEWING, BRAIDING
OR WEAVING?



- TEST 3 WHICH METHOD WAS USED TO
DECORATE THE OBJECT SHOWN HERE?
SEWING, BRAIDING, WEAVING OR WRAP-
PING. WRITE YOUR ANSWER ON LINE
NUMBER THREE.



27 TEST 4 AND THIS ONE, WEAVING, BRAIDING,
WRAPPING OR SEWING? ANSWER ON LINE NUM-
BER FOUR.

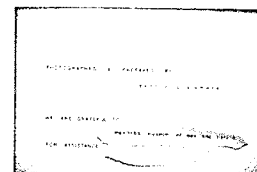


FINISHED? NOW LET'S CHECK YOUR
ANSWERS.

NUMBER ONE WAS SEWING, NUMBER TWO WAS
BRAIDING, NUMBER THREE, WRAPPING AND
NUMBER FOUR, OF COURSE, WAS WEAVING.
I HOPE YOU GOT MOST OF THEM RIGHT.

IT IS NOT EASY TO GET A SUPPLY OF
PORCUPINE QUILLS. HAVE YOU THOUGHT
OF WHAT COULD BE USED INSTEAD OF
QUILLS?

28 ----- CREDIT -----



PORCUPINE QUILL QUIZ

ANSWER SHEET

Name: _____

Date: _____

1. _____

2. _____

3. _____

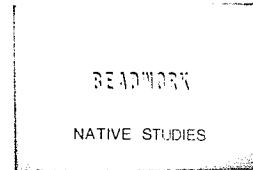
4. _____

The End

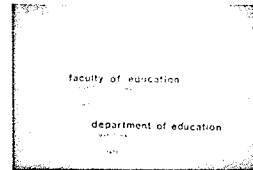
BEADWORK SCRIPT

SLIDE NUMBER

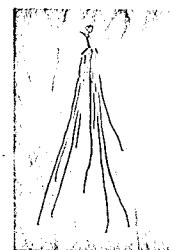
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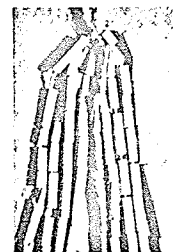
2 FOR MANY YEARS BEADWORK HAS BEEN USED BY INDIANS ALL OVER NORTH AMERICA FOR DECORATING CLOTHES AND OTHER OBJECTS. AFTER BEADS WERE INTRODUCED, THEY QUICKLY REPLACED QUILLWORK AS A MAIN METHOD OF DECORATION. WE WILL BE SEEING DIFFERENT USES OF BEADS, THE MAIN USE NATURALLY BEING DECORATION OF CLOTHING OR OTHER USEFUL OBJECTS SUCH AS PURSES AND MOCCASINS. ANOTHER TYPE OF BEAD, WAMPUM, WAS USED IN PLACE OF MONEY BY THE INDIANS BEFORE THE WHITE MAN CAME TO NORTH AMERICA.



3 BUNCHES OF WAMPUM, SUCH AS THESE, WERE MADE AND USED BY THE INDIANS IN EASTERN NORTH AMERICA. THEY WERE MADE FROM SEA SHELLS AND REQUIRE MUCH HARD WORK TO MAKE.



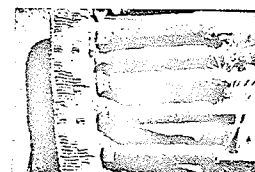
- 4 WAMPUM STRINGS WERE USED IN PLACE OF MONEY AS WELL AS FOR ADORNMENT. THE PURPLE 'BEADS' WERE WORTH ABOUT TEN TIMES AS MUCH AS THE WHITE ONES. SOMETIMES THEY WERE STRUNG TOGETHER ON STRINGS. THESE WERE CALLED STRING WAMPUM. OCCASIONALLY THEY WERE TIED INTO CIRCLES AND CALLED NECKLACE WAMPUM. WHEN A GREAT NUMBER WERE WOVEN TOGETHER THEY WERE USED AS A BELT AND CALLED BELT WAMPUM.



- 5 WARBONNETS OR HEADPIECES WERE ALSO DECORATED WITH BEADS. THESE ARE COMMERCIALY MADE BEADS AND NOT WAMPUM.



- 6 ONE CAN TELL BY THE IRREGULAR SIZED BEADS THAT THIS IS AN OLD HEADPIECE. BY THE SIZE AND SHAPE OF THE BEADS, SCIENTISTS TELL THE APPROXIMATE AGE OF THE ARTICLE.



- 7 OJIBWA PIPE BAGS, LIKE THIS ONE,
WERE USED TO STORE CEREMONIAL PIPES.
THE SYMMETRICAL BEADED FLORAL
DESIGN MAKES A COLORFUL DECORATION.



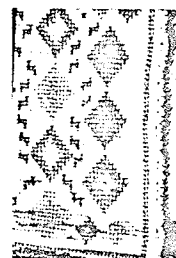
- 8 A CLOSE UP VIEW OF THE SAME BEADWORK.



- 9 THIS BEADED BAG WAS OBTAINED IN 1926
FROM THE NORWAY HOUSE AREA IN NOR-
THERN MANITOBA. IT WAS MADE BY CREE
INDIANS. THE UNTANNED HIDE IS
BEADED ON BOTH SIDES AND THE MOUTH
IS FRINGED. THE BAG MEASURES
6 INCHES WIDE BY ABOUT 18 INCHES
HIGH.



- 10 A DOUBLE LINE OF METAL FACETED BEADS, CALLED 'CUT' BEADS IS SEEN NEAR THE RIGHT HAND SIDE. THE INTERIOR OF THE GREEN DIAMOND SHAPE ALSO WAS DONE WITH THE METAL FACETED BEADS.



- 11 THE CIRCULAR MAT WAS MADE BY EASTERN WOODLAND CREE INDIANS. IT'S ABOUT 12 INCHES IN DIAMETER AND IS DONE ON WHITE BUCKSKIN. THE CIRCLE OF FLOWERS MAKES IT AN ATTRACTIVE MAT. NOTICE THE PATTERN ON THE OUTER EDGE.



- 12 THE NET-LIKE BEADED PATTERN ON THE OUTER EDGE WAS BEADED DIRECTLY ONTO THE MAT.



- 13 THIS LOUCHEUX CRADLE BAG WAS MADE IN THE 19TH CENTURY. IT MEASURES 20 INCHES LONG AND WAS OBTAINED AT FORT MACPHERSON IN THE NORTHWEST TERRITORIES. THE BAG IS MADE OF BLACK VELVET AND THE DESIGN IS OJIBWA FROM EASTERN CANADA. THE CENTER FLOWER



- 14 ALSO HAS SILVER COLORED METAL FACETED BEADS IN THE CENTER.



- 15 THIS IS THE SAME CRADLE BAG.



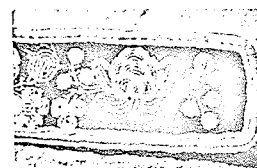
- 16 THIS PAIR OF MEN'S GARTERS WAS ALSO COLLECTED AT FORT MACPHERSON, N.W.T.



THE DESIGN IS AGAIN OJIBWA. THE GARTERS ARE ABOUT 14 INCHES LONG BY 2-1/2 INCHES WIDE. THEY ARE MADE OF BLACK VELVET DECORATED WITH YARN AND TASSELS.

FROM THE DESIGN ON THE REVOLVER HOLSTER, WE CAN TELL THAT IT TOO WAS MADE BY THE OJIBWA INDIANS. THE PATTERN ON THE GARTER BELT

17 IDENTIFIES IT AS OJIBWA.



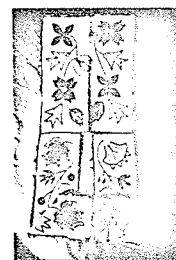
18 THE FRONT PANEL OF THIS APRON MEASURES ABOUT 30 INCHES BY 18 INCHES. THESE LARGE BEADED PANELS WERE MADE ON A BOX LOOM, A SPECIAL FRAME FOR BEADING LARGE AREA. THE TASSELS ON THE BOTTOM OF THE APRON



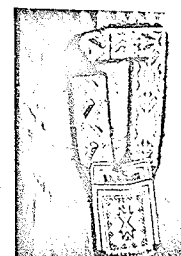
- 19 HAVE LARGER CYLINDRICAL BEADS
THAN WERE USED FOR ORDINARY BEADING.



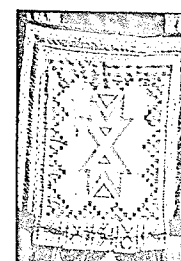
- 20 THIS BANDOLIER OR SHOULDER BELT WAS
WORN AROUND THE NECK WITH THE BOTTOM
PART OR POUCH HANGING NEAR THE STOM-
ACH. THE BEADING WAS DONE SEPARATELY
ON A LOOM AND THEN SEWN ONTO THE CLOTH.



- 21 IN THIS CLOSE UP OF THE POUCH, ONE
CAN BETTER SEE THE GEOMETRIC PAT-
TERN USED.



- 22 VERY BRIGHTLY COLORED BEADS
WERE USED ON THIS FANCY APRON.



- 23 COMPARE THE IRREGULAR SIZES AND SHAPES, ESPECIALLY OF THE WHITE BEADS, WITH THE OTHER COLORED BEADS WHICH ARE MUCH MORE EVEN IN SIZE. WE CAN ONLY GUESS THAT PERHAPS THE PERSON WHO MADE IT USED THE WHITE BEADS FROM AN OLD GARMENT TOGETHER WITH NEW COLORED BEADS TO MAKE THIS APRON.



- 24 A PAIR OF OLD BEADED MOCCASINS.



- 25 CAN YOU SEE THE UNEVEN SHAPED BEADS? WHAT CAN WE TELL FROM THAT FACT? THAT'S RIGHT, THEY ARE PROBABLY QUITE OLD.



- 26 THESE WOODLAND CREE GLOVES SHOW
A SIMILAR, YET NOTICEABLY DIFFERENT, PATTERN. FROM A CLOSE
UP VIEW OF THESE GLOVES



- 27 . . . CAN YOU TELL WHICH ARE METAL
AND WHICH ARE ORDINARY 'SEED' BEADS?
LET US QUICKLY REVIEW THE OBJECTS
WE HAVE SEEN THAT HAVE USED BEADS
IN VARIOUS WAYS.

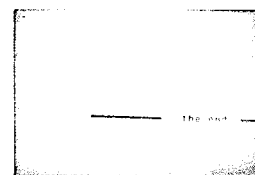


- 28 SOME OF THE ITEMS WE SAW WERE
WAMPUM, WHICH ARE BEADS MADE FROM
SHELLS AND USED FOR MONEY AND
LATER AS ADORNMENT, CLOTHING,
SUCH AS GARTERS, GLOVES, INDIAN
WARBONNET, APRONS AND MOCCASINS,
DECORATED WITH 'SEED' BEADS AND
METAL FACETED 'CUT' BEADS. OTHER
OBJECTS LIKE THE PIPE BAG, LADIES
BEADED BAG AND CRADLE BAG ON WHICH

WAMPUM CLOTHING
OTHER OBJECTS
OJIBWA

WE SAW THE NON-SYMMETRICAL FLORAL
DESIGNS OF THE OJIBWA INDIANS.

29 ----- THE END -----



30 THE FOLLOWING FOUR SLIDES ARE OF
OBJECTS SEEN BEFORE. AS EACH IS
PRESENTED, A QUESTION IS ASKED
ABOUT IT. WRITE THE ANSWER ON
YOUR QUIZ SHEET.

QUIZ

31 TEST 1 THERE ARE TWO MAIN TYPES
OF BEADS SHOWN HERE. CAN YOU
NAME THE TWO KINDS OF BEADS?



32 TEST 2 THIS BAG IS DECORATED
WITH BEADS AND THE PATTERN TELLS
US THAT THE DESIGN WAS MADE BY
WHICH INDIANS?



- 33 TEST 3 WHAT OBJECT, USED ONLY ON CEREMONIAL OCCASIONS, WAS STORED IN A BAG LIKE THIS?



- 34 TEST 4 WAMPUM WAS A SPECIAL KIND OF BEAD. NUMBER ONE, WHAT WAS IT MADE FROM? AGAIN, WHAT WAS WAMPUM MADE FROM? ... AND, NUMBER TWO, WHAT WAS IT USED FOR? THERE WERE TWO USES OF WAMPUM. WHAT WERE THEY? ... NOW, THAT DIDN'T TAKE LONG. LET'S CHECK YOUR ANSWERS.



- 35 NUMBER ONE, TWO KINDS OF BEADS SHOWN WERE 'SEED' BEADS AND 'CUT' BEADS. NUMBER TWO, THE BAG WAS MADE BY OJIBWA INDIANS. NUMBER THREE, THE BAG WAS USED TO STORE A CEREMONIAL PIPE. NUMBER FOUR, WAMPUM WAS MADE FROM SEA SHELLS AND IT WAS USED FOR MONEY AND ADORNMENT OR DECORATION.

ANSWERS TO QUIZ
1 Seed beads & Cut beads
2 Ojibwa
3 Ceremonial pipe
4 Shells money & adornment

AS YOU HAVE SEEN, PEOPLE HAVE BEEN
BEADING FOR MANY YEARS. EVEN THOUGH
IT IS AN OLD CRAFT, PERHAPS MORE
PEOPLE ARE BEADING AND ENJOYING IT
NOW THAN EVER BEFORE.

36 ----- CREDIT -----



BEADWORK QUIZ

ANSWER SHEET

Name: _____

Date: _____

1. a. _____ b. _____

2. _____

3. _____

4. a. _____

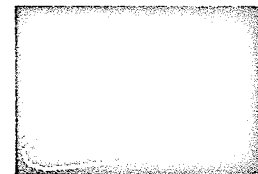
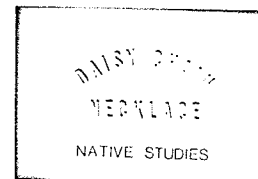
b. i) _____

ii) _____

I. DAISY CHAIN NECKLACE SCRIPT

SLIDE NUMBER

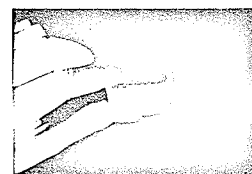
- 1 TO MAKE A DAISY CHAIN NECKLACE, YOU WILL NEED BEADS, THREAD AND A BEADING NEEDLE. FINE NYLON OR SILK BEADING THREAD CAN BE USED, BUT A MONOFILAMENT FISHING LINE ALSO IS A GOOD THREAD. 'SEED' BEADS ARE THE ROUND TYPE, MOST FREQUENTLY USED, - AND USE A #12 OR #16 BEADING NEEDLE.



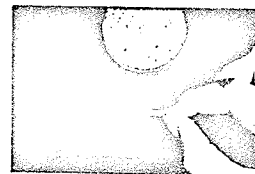
- 2 COTTON THREAD, IF TAKEN DOUBLE, IS QUITE STRONG ENOUGH FOR A NECKLACE.



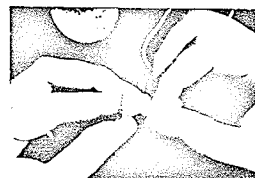
- 3 INVISIBLE THREAD CAN ALSO BE USED, BUT IT IS VERY THIN AND TENDS TO KNOT EASILY. HOWEVER, WAXING THE THREAD MAKES IT EASIER TO WORK WITH.



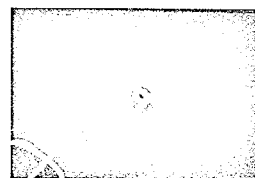
- 4 TO MAKE THE NECKLACE SHOWN AT THE BEGINNING, BEAD (PICK UP WITH NEEDLE) FIVE WHITE AND SEVEN RED BEADS.



- 5 NEXT MAKE A LOOP AND COME THROUGH THE FIRST RED BEAD AGAIN.



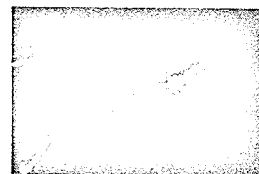
- 6 WE'RE READY NOW TO PUT A WHITE BEAD IN THE CENTER OF THE REDS.



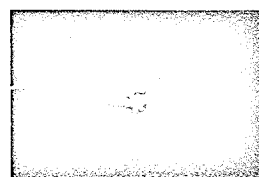
- 7 BEAD ONE WHITE AND STITCH THROUGH
THE FOURTH OR MIDDLE RED BEAD.



- 8 THIS TRAPS THE WHITE BEAD IN THE
MIDDLE. WE'RE READY NOW TO REPEAT
THIS PROCESS FOR AS LONG AS WE
WANT THE NECKLACE TO BE.



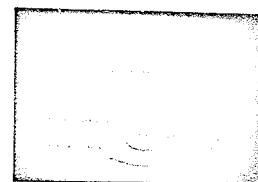
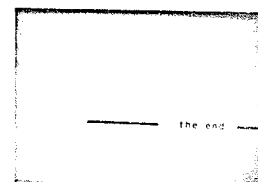
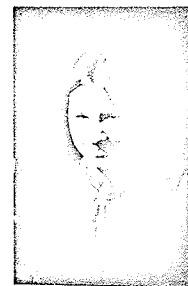
- 9 FIVE WHITE.



- 10 SEVEN RED.



11 AND BEFORE YOU KNOW IT, YOU'LL HAVE
COMPLETED YOUR OWN DAISY CHAIN NECK-
LACE. DARLENE RUNDLE, A GRADE EIGHT
STUDENT IN STEDMAN SCHOOL IN FAIRFORD,
MANITOBA, WAS OUR INSTRUCTOR. THANK
YOU, DARLENE.



II. LEATHER AND BEAD NECKLACE SCRIPT

SLIDE NUMBER

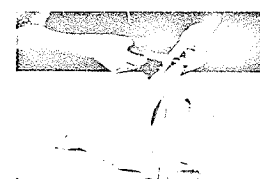
- 1 THIS ATTRACTIVE NECKLACE CAN BE MADE WITH A FEW SCRAPS OF LEATHER, BEADS, THREAD, GLUE AND A PAIR OF SCISSORS, TO CUT THE LEATHER. LET'S SEE HOW DARLENE RUNDLE, A GRADE EIGHT STUDENT OF STEDMAN SCHOOL IN FAIRFORD, MANITOBA, WENT ABOUT IT.



- 2 DRAW TWO PARALLEL LINES ABOUT AN INCH APART ON YOUR LEATHER.



- 3 CAREFULLY MEASURE AND DRAW LINES TO FORM ISOSCELES TRIANGLES (TWO SIDES OF EQUAL LENGTH) AND CUT THEM OUT.



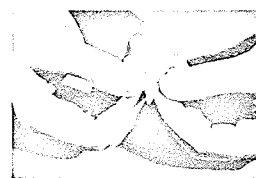
- 4 BETWEEN 30 OR 40 OF THESE PIECES
WILL BE NEEDED.



- 5 DARLENE DECIDED SHE WANTED THE
ROUGH SIDE OF THE LEATHER SHOWING
IN HER NECKLACE, SO THE GLUE WAS
APPLIED TO THE SMOOTH SIDE.



- 6 TIGHTLY ROLL UP THE TRIANGULAR
PIECES OF LEATHER, BEGINNING AT
THE BASE.



- 7 COMPLETE GLUEING AND ROLLING THEM.
WHILE THE GLUE IS DRYING, THREAD
YOUR BEADING NEEDLE AND BEAD SIX
BEADS (PICK UP ON A BEADING NEEDLE).



- 8 PUSH THE NEEDLE THROUGH THE CENTER
OF ONE OF THE ROLLED LEATHER PIECES.



- 9 ONE UNIT IS COMPLETED. FROM HERE
ON IT'S EASY. SIMPLY REPEAT THE
PROCESS.



- 10 AFTER THE DESIRED LENGTH OF LEATHER AND BEADS HAS BEEN STRUNG, A SECTION OF ONLY BEADS WAS ADDED. THE ENDS WERE THEN TIED TOGETHER.



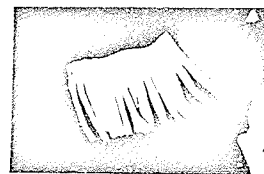
- 11 DARLENE FELT A TASSEL ATTACHED TO THE BOTTOM WOULD FURTHER IMPROVE THE NECKLACE. SHE BEGAN WITH A RECTANGULAR SHAPED PIECE OF LEATHER ABOUT THREE INCHES BY FOUR INCHES.



- 12 CUT THE LEATHER INTO STRIPS BUT LEAVE ABOUT 3/4 INCH UNCUT AT THE TOP.



- 13 DARLENE WANTS THE ROUGH SIDE OF THE LEATHER TO BE SHOWING SO AGAIN THE GLUE MUST BE APPLIED TO THE SMOOTH SURFACE.



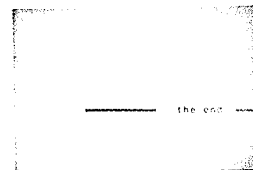
- 14 APPLY THE GLUE.



- 15 TO COMPLETE THE NECKLACE, THE BEADED SECTION IS ROLLED INTO THE LEATHER AS THE TASSEL PIECE IS ROLLED UP.



- 16 VERY ATTRACTIVE.



APPENDIX B

GUIDE FOR PRESENTATION OF THE APPRECIATION
UNIT IN ART CURRICULUM FOR THE NATIVE STUDENTS
IN JUNIOR HIGH SCHOOL

FIVE CLASS PERIODS OF ABOUT 30 - 40 MINUTES EACH, PREFERABLY ON CONSECUTIVE DAYS, WILL BE REQUIRED TO COVER THE MATERIAL IN THIS UNIT.

This purpose of this slide set is to make students at the early Junior High level cognizant of a cross-section of Canadian Indian graphic artists, their art and some of the experiences encountered by them. As a result of taking the instruction in this unit, it is intended that the students will gain knowledge in what to look for in a picture so they can better discuss it with the purpose of gaining confidence and insight in art expression of a visual nature. On the completion of this unit the student will be asked to briefly discuss a picture presented to him within the following guidelines:

- a. colors used in the painting
- b. medium used by the artist, i.e., oil, ink, acrylic, etc.
- c. generally describe the style used by the artist; naturalistic, abstract, symbolic, or narrative
- d. subject matter in the painting

- e. intended message of the artist, and
- f. reasons why the student likes or dislikes the painting.

CONTENTS OF THIS UNIT

This 'appreciation' unit consists of:

- a pre-test
- a short general introduction
- a slide set showing the work of various Canadian artists
- a typed script to accompany the slide set--to be read to the class in conjunction with the showing of the slides.
- a post-test for evaluation purposes

INTENDED AUDIENCE

The material is directed primarily to about grade seven level students but younger children as well as many adults might find it interesting.

EQUIPMENT NEEDED

- 34 mm slide projector
- screen
- thoroughly darkened room

BACKGROUND INFORMATION FOR THE INSTRUCTOR

The slide set, TODAY'S CANADIAN INDIAN PAINTERS, is meant to introduce the students to a method of, as well as some knowledge in, appreciating graphic art, particularly that of the Native artist.

Until recent times the art of the Indian has been mainly utilitarian in nature, for example, decoration of clothing. Graphic arts, due to their life style, was impractical and therefore not widely practiced. Today, however, with a more permanent type of life style, they are practicing some beautiful graphic arts.

It must be mentioned that the difference between Native and Non-Native art is not in the material used, but in the experiences in the lives of the artists. The motivational and subject matter areas are the main differences. Indian artists use acrylics, oils and ink just as the non-Indian does. The Indian artist uses abstract, realist or naturalistic styles in the same way the non-Indian does. But the Indian tells of his experiences and the way he thinks and the non-Indian of his, and this is where the difference lies. The Indian, as a group and as individuals, has had different experiences and tends to think in different ways than the non-Indian and this is expressed in his art.

The unit is organized so that similar styles or traits of the

various artists are looked at as a group or a whole. The naturalistic or realistic type of paintings are viewed in succession. The artists in this group are SAPP, FISHER, LAFORTE and ODJIG. Their work is almost narrative in that it usually shows life as it really existed, experiences and memories of the past. The second section of ODJIG'S work introduces the more non-objective content and stylized work done by ODJIG, MORRISEAU and others. The content of their pictures involves the legends and myths of their religion and beliefs. It tends toward a more abstract and perhaps surrealist style. A third 'school', that of the west coast artist, follows. Its content is very similar to that of the second group, but its style is unique. The totemistic element is based on God-like creatures like the second group, but the style is unique to the west coast. This group of artists is represented by DAVIDSON and SPECK. A few individual approaches are included as well. JANVIER uses an abstract approach while SHILLING'S style is impressionistic with a bold brush stroke.

TO THE INSTRUCTOR

Prior to instruction:

1. the instructor should become thoroughly familiar with the Teacher's Guide.
2. the instructor should preview the material and be aware of what is expected from the students.

ORDER OF INSTRUCTION

- LESSON ONE - introduction to the unit
- slide set of ALLAN SAPP
- LESSON TWO - continue slide set, SANFORD FISHER,
DON LAFORTE and DAPHNE ODJIG
- LESSON THREE - review DAPHNE ODJIG and complete
NORVAL MORRISEAU.
- LESSON FOUR - continue with BOB DAVIDSON, ALEX JANVIER
and ARTHUR SHILLING.
- LESSON FIVE - review and post-test

LESSON ONE

TODAY'S CANADIAN INDIAN ARTIST

1. Have slide set arranged with the first frame in place and focused before the students arrive.
2. Have PRE-TEST ready (one for each student in the class).
3. Administer the PRE-TEST. Not more than 10 minutes should be required to complete it.
4. Orally introduce the content of the next five art lessons. The manner of the introduction will depend on the teacher's style and preference. Either read to the class 'Introduction to the Students', (No. 5 below), or be prepared to discuss the content of it without orally reading it to the class. The information included in 'BACKGROUND INFORMATION FOR THE INSTRUCTOR', may also be included at this time or may be included incidentally within the context of the slide set.
5. Introduction to the Students

"During the next five art classes we will be discussing and looking at the art of a number of Canadian Indian artists. You will have noticed in books and magazines that there are many different kinds of pictures. There are a number of things we can talk about in discussing a picture and what we like and don't like about it.

We might talk about the colors used in a painting. Some artists prefer one group of colors, for example, reds, yellows, oranges to another group like blues and greens.

Or we might be interested in the materials or media used to make the picture; the type of paper, canvas or other materials on which it is done. Also we might be interested in whether the artist used water color, pencil crayons, ink, oil paints or acrylic paints in the picture.

Another point of interest might be the style or way in which the artist paints his pictures. Does he make it look as real or natural as possible, or does he just draw a few lines and let you imagine the rest?

We might also be interested in the subject matter or the kind of things the artist likes to paint.

Does he draw designs or does he draw things that are 'real' like trees, people and animals? Or perhaps the artist draws pictures of ideas, things that the artist has to imagine.

One of the most important questions we might ask about a work of art is, "What was the artist trying to tell us?", and the most important question, I think, is "Do I like it?" and if I do "Why?".

So in looking at the pictures for the next few days, these are the questions we want to ask ourselves:

a. is there something about the colors that make the

pictures attractive?

- b. what materials did the artist use to do the picture, that is, what medium was used: ink, oil paint, acrylics, etc.?
- c. what style does the artist use, real or naturalistic, or a streamlined perhaps abstract style?
- d. what is the subject matter in the picture, what is the picture about?
- e. what was the artist trying to tell us, in other words, "What is his message?".
- f. do I like it and why?

Some of the questions are obvious and may not need to be answered orally. Others will require some of your comments and ideas. So let's begin by looking at some pictures painted by an artist from Saskatchewan. His name is Allan Sapp."

6. Turn on the projector.
7. After briefly viewing the title slides, advance to the next frame every time this symbol "X" appears on the script.
8. As each artist is introduced write his name on the chalk-board. Other underlined words within the written text might also be written on the board so as to identify and emphasize those aspects.
9. Continue to the end of the script. When you come to the

black frame at the end of each series, adjust the projector back to frame one of that series.

10. View the slides once more, this time looking more specifically at the points listed below with the intent of eliciting involvement through discussion. Encourage individual responses to the following points:
 - a. colors used in the painting
 - b. medium used by the artist, i.e., oil, ink, acrylic, etc.
 - c. generally describe the style used by the artist; naturalistic, abstract, symbolic, or narrative
 - d. subject matter in the painting
 - e. intended message of the artist, and
 - f. reasons why the student likes or dislikes the painting.
11. It is not necessary nor would time permit for each of these points to be dealt with on each picture. Focus on one or a few of the points that are most obvious.
12. Continue with the discussion until the end of the class.

LESSON TWO

1. Continue with the slide set, Sanford Fisher, Don Laforte and Daphne Odjig, in the same manner as Allan Sapp was done in Lesson One.

Note: Sapp, Fisher, Laforte, and the pen and ink drawings of Odjig are of a naturalistic style, almost narrative in approach and are grouped together with this classification in mind.

LESSON THREE

1. Continue in the same manner as previously indicated.
2. Review Daphne Odjig and complete Norval Morriseau.

Note: The non-objective work of Odjig and that of Morriseau is a more subjective nature, interpretation of myths and legends.

LESSON FOUR

1. Continue as last class with Bob Davidson, Alex Janvier and Arthur Shilling.

Note: The theme of Davidson's work and to a lesser extent, Janvier's, continues in the interpretive manner similar to Odjig's and Morriseau's. Shilling has a unique impressionistic style when compared with the styles of the other artists presented in this unit.

LESSON FIVE

1. Have copies of POST-TEST ready, one for each student.
2. Review the entire slide set, emphasizing the artist's name and encouraging brief comments and discussion.
3. Administer the POST-TEST.
 - a. Allow about 20 minutes for its completion.
 - b. While students are doing the first three questions, select the following seven slides from the tray for question #4: 2 , 15 , 21 , 28 , 33 , 56 , 72 .
 - c. When the class has completed #3, show the seven slides in the following order allowing about five seconds time for the students to write the name of the artist on the appropriate line in #4. a. 33
b. 21 c. 2 d. 72 e. 15 f. 56 g. 28 .
 - d. Allow the students to continue while you refile the seven slides in their proper places.
 - e. For question #7, select slide number 74 .
 - f. Darken the room and allow students to view it for about 10 seconds. Then while the slide is still being projected, turn on some classroom lights as well and permit students to answer question #7. They should at the same time be able to see the picture on the screen.
4. When completed replace the slide in its proper place.
5. On completion of the test, make sure that names are on the POST TEST and collect the papers. . . . the end . . .

CONTEMPORARY CANADIAN
INDIAN ARTISTS

faculty of education
UNIVERSITY OF MANITOBA

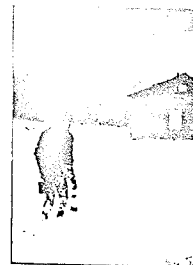
department of education
MANITOBA

ALLAN SAPP

- 1 ALLAN SAPP IS AN INDIAN ARTIST WHO LIVES ON THE RED PHEASANT RESERVE NEAR NORTH BATTLEFORD, SASKATCHEWAN. HE WAS BORN IN 1928, AND IS RELATED TO THE FAMOUS INDIAN CHIEF, CHIEF POUNDMAKER. HIS FATHER WAS ALSO AN INDIAN CHIEF, RED PHEASANT. MR. SAPP'S MOTHER DIED WHEN HE WAS QUITE YOUNG AND SO HE WAS RAISED BY HIS GRAND-MOTHER.

WHEN HE WAS YOUNG, HE WAS SICK AND SPENT SEVERAL MONTHS IN THE HOSPITAL IN NORTH BATTLEFORD. HE, LIKE MANY INDIAN CHILDREN, ATTENDED A RESIDENTIAL SCHOOL AND ALSO LIKE MANY OTHER CHILDREN PREFERRED DRAWING AND SKETCHING TO DOING ARITHMETIC AND SPELLING. BUT IT WAS DURING HIS TIME IN THE HOSPITAL THAT HE REALLY LEARNED HOW TO DRAW.

- 2 IN 1955 HE GOT MARRIED AND LATER MOVED TO NORTH BATTLEFORD AND UNABLE TO GET A JOB SOON HAD TO RELY ON

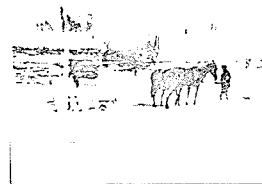


WELFARE. HE THEN GOT A PART TIME JOB IN A HOBBY SHOP AND STARTED PAINTING A FEW PICTURES. HIS FIRST PAINTING THAT HE SOLD FOR FIVE DOLLARS WAS OF HIS GRANDMOTHER WITH WHOM HE GREW UP.

MR. SAPP IS FORTUNATE IN THAT HE HAS A PHOTOGRAPHIC MEMORY. HE CAN THINK OF THINGS THAT HAPPENED LONG AGO AND REMEMBER THEM AS CLEARLY AS THOUGH HE HAD A PHOTOGRAPH TO LOOK AT.

- 3 MR. SAPP'S PAINTINGS ALWAYS DESCRIBE AN EVENT, SOMETHING THAT HE REMEMBERS FROM HIS PAST. HE MAKES THE PICTURES LOOK SO 'REAL', THAT WE CAN SAY THEY ARE 'REALISTIC'. BUT IN EACH OF HIS PAINTINGS WE NOT ONLY SEE THE THINGS HE PAINTED BUT WE ALSO GET A FEELING OF HAPPINESS OR SADNESS AND IT LEAVES US WITH AN IMPRESSION. PICTURES THAT DO THIS IN A SPECIAL WAY ARE IMPRESSIONISTIC.

MR. SAPP STARTED OUT PAINTING USING



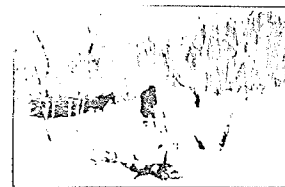
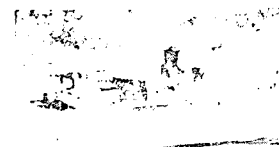
WATER COLORS AND LATER OIL PAINTS.

NOW HE PREFERS TO USE ACRYLIC PAINTS.

- 4 HE HASN'T HAD ANY FORMAL ART LESSONS AND A FEW YEARS AGO, BEFORE HE KNEW VERY MUCH ABOUT THE DIFFERENT WAYS OF PAINTING, HE ASKED THE OWNER OF AN ART SHOP THAT HE WAS VISITING HOW A CERTAIN PAINTING HAD BEEN DONE. THE MAN SHOWED HIM A PALETTE KNIFE AND MR. SAPP BOUGHT IT. THEN HE WENT HOME AND TAUGHT HIMSELF HOW TO USE IT.

(TODAY HE EARNS ENOUGH MONEY TO SUPPORT HIS FAMILY VERY WELL.)

- 5 WHAT DOES MR. SAPP THINK ABOUT HIS ART WORK? WHY DOES HE PAINT THIS KIND OF PICTURE? WHEN HE WAS ASKED WHY HE DREW PICTURES OF THESE ORDINARY THINGS, HE EXPLAINED: "I LOVE THE QUIETNESS ON THE RESERVE IN CONTRAST TO THE NOISE OF CITY LIFE. I ALSO LIKE LIFE ON THE RESERVE WHEN I WAS A LITTLE BOY. EVERYTHING WAS SO PEACEFUL THEN." "LIFE ON THE RESERVE" AND USUALLY AS IT USED TO BE,



IS WHAT HE LIKES TO PAINT. HE
PAINTS PICTURES OF THE WAY THINGS
REALLY ARE, NOT THE WAY HE WISHES
THEY WOULD BE.

- 6 MR. SAPP SAYS THAT HE WANTS TO
TELL THE STORY OF INDIAN PEOPLE.
HE WANTS TO BE A GOOD ARTIST SO
THAT PEOPLE WILL UNDERSTAND HIS
STORY. HE WANTS PEOPLE TO UNDER-
STAND FROM HIS ART WORK THAT INDIANS
ARE REAL BUT DIFFERENT.

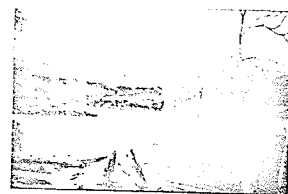
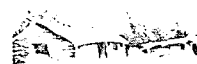


- 7 MR. ALLAN SAPP'S PAINTINGS HAVE
BEEN SENT ALL OVER CANADA FOR ART
DISPLAYS AND EVEN TO ONE OF THE
BIGGEST GALLERIES IN LONDON,
ENGLAND. IN 1971 HE AND HIS PAINT-
INGS WERE SHOWN ON A TELEVISION
PROGRAM CALLED "TELESCOPE".
MR. SAPP CAN'T READ AND CAN ONLY
WRITE HIS NAME, BUT HE DOES THAT
PROUDLY ON THE BEAUTIFUL PICTURES
HE PAINTS.



SANFORD FISHER

- 1 ANOTHER ARTIST, ALSO FROM SASK-
ATCHEWAN, IS SANFORD FISHER. HE
COMES FROM THE GORDON RESERVE, BUT
NOW LIVES IN REGINA. HE WOULD
PREFER TO LIVE IN GORDON RESERVE.
THAT'S WHERE HE GREW UP. THAT'S
WHERE ALL HIS FAMILY AND FRIENDS
ARE. BUT A FEW YEARS BACK IT
BECAME VERY PAINFUL FOR MR. FISHER
TO USE HIS RIGHT ARM, SO HE SWITCHED
- 2 OVER AND STARTED PAINTING WITH HIS
LEFT. THE PAINTINGS DONE WITH HIS
LEFT HAND WERE AS BEAUTIFUL AS
THOSE DONE WITH HIS RIGHT. BUT
- 3 THEN IN THE FALL OF 1972, MR. FISHER
WAS INVOLVED IN A TERRIBLE ACCIDENT
WITH A MOVING TRAIN ON THE RESERVE
AND HIS LEFT ARM HAD TO BE AMPU-
TATED. THIS REQUIRED A GREAT DEAL
OF DOCTOR'S ATTENTION AND SO HE
- 4 MOVED TO REGINA. HE STILL NEEDS
THIS MEDICAL ATTENTION. AND NOW,
EVEN THOUGH HE HAS A GREAT DEAL
OF PAIN, AND INSPITE OF BEING



LONELY, AWAY FROM HIS FRIENDS, HE
IS DOING A GREAT MANY PAINTINGS
AGAIN WITH HIS RIGHT HAND.

- 5 MR. FISHER, LIKE MR. SAPP, HAS
ALSO HAD LITTLE TRAINING IN
PAINTING. BUT WE CAN SEE FROM HIS
PAINTING THAT HE HAS A GREAT DEAL



- 6 OF NATURAL ABILITY. HE, AGAIN
LIKE MR. SAPP, PREFERS TO

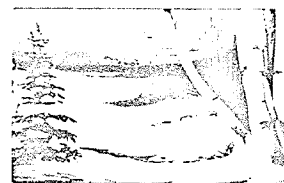


- 7 PAINT PICTURES AS REAL AS HE CAN.
WE SAY HE PAINTS REALISTICALLY,
OR NATURALISTICALLY. BUT HE
DOES IT IN HIS OWN WAY, DIFFERENT

- 8 FROM SAPP, USING A DIFFERENT
TONE IN HIS CHOICE OF COLORS.
THE CHOICE OF COLORS AN ARTIST
USES IS CALLED HIS PALLETTE,
AND IN COMPARING THE PALLETES



9 USED BY SAPP AND FISHER, WE CAN SAY THAT FISHER USES SOFT, BUT BRIGHTER COLORS. THE BLUES ARE A LITTLE MORE BLUE, THE PINKS A LITTLE MORE PINK.



10 HE SAYS THAT HE DOESN'T HAVE ANY PREFERENCES IN SUBJECT MATTER, BUT WE NOTICE A NUMBER OF WINTER SCENES FROM SASKATCHEWAN.

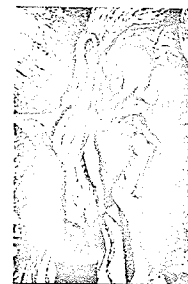


DON LAFORT

- 1 DON LAFORTE IS A WINNIPEG INDIAN ARTIST. HE WAS BORN IN 1942 AND HAS BEEN INTERESTED IN ART SINCE HE WAS A BOY.



- LAFORTE HAS WORKED IN MOST MEDIA BUT FINDS HE CAN EXPRESS HIMSELF BEST IN PEN AND INK. HIS EXPERIENCES AS AN INDIAN IS WHAT HE LIKES TO DRAW. CHILDREN PLAYING, OR ADULTS WORKING AT DIFFERENT JOBS IS THE CONTENT MATERIAL IN HIS PICTURES. HE SAYS HIS FAVORITE PICTURE IS ONE HE NAMED "TRUST". THE INDIAN CHILD, ALTHOUGH SCARED, IS CONFIDENT AND SAFE WITH HER HAND IN THE
- 2 HAND OF HER MOTHER IN WHOM SHE TRUSTS. ALL CHILDREN AND ADULTS TOO, LIKE TO HAVE SOMEONE IN WHOM THEY CAN TRUST. IT ONLY TOOK MR. LAFORTE A FEW HOURS TO COMPLETE, BUT THE MESSAGE IT TELLS US IS A TIMELESS ONE. FOR AS LONG AS PEOPLE HAVE LIVED THEY



HAVE HAD A NEED FOR SOMEONE TO
LOVE THEM.

- 3 HE HAS HAD A NUMBER OF JOBS,
MOSTLY USING HIS ARTISTIC TALENT.
HE HAS ILLUSTRATED A NUMBER OF
BOOKS, THE LAST ONE IS CALLED
"INDIANS WITHOUT TEEPEES".

HE SAYS HE WOULD LIKE TO TEACH
ART AT A UNIVERSITY, ESPECIALLY
WHERE THERE ARE MANY INDIAN STU-
DENTS ENROLLED.



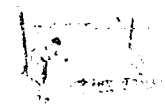
DAPHNE "ODJIG" BEAVON

1 DAPHNE "ODJIG" BEAVON IS A FAMOUS
MANITOBA ARTIST, ALTHOUGH SHE WAS
BORN IN THE WIKWEMIKONG RESERVE,
MANITOULIN ISLAND IN ONTARIO. SHE
WAS IN GRADE EIGHT WHEN SHE GOT
SICK WITH RHEUMATIC FEVER AND HAD
2 TO QUIT SCHOOL. SHE, LIKE MOST OF
THE OTHER INDIAN ARTISTS, HAS NOT
HAD FORMAL ART TRAINING. SHE DEV-
ELOPED HER OWN WAY OF DRAWING AND
PAINTING.

3 ODJIG IS AN ARTIST WHO CAN WORK
VERY WELL IN ALMOST ALL MEDIA;
PASTELS, OILS, PEN AND INK, AND
NOW MOSTLY IN ACRYLICS. SHE HAS
ALSO DONE A NUMBER OF VERY INTER-

4 ESTING COLLAGES IN WHICH SHE
USES DIFFERENT KINDS OF FOUND
MATERIALS LIKE BRANCHES, SEEDS,
TOBACCO, PINE CONES, RICE, GROUND
PEANUT SHELLS, ALL NATURAL THINGS

5 WHICH SHOW HER DEEP FEELING FOR
AND CLOSENESS TO NATURE. HER
PAINTINGS HAVE SMOOTH FLOWING



6 LINES AND SHE USES NATIVE, MODERN
COLORS; OLIVES, DARK REDS AND BROWNS.
SHE EXPLAINS THAT SHE USES SOME



7 INDIAN SYMBOLISM, TOO, AS MORRISSEAU
DOES. SHE SAYS THAT THE WAVY LINE
REPRESENTS SPIRIT POWER AND A ZIGZAG
LINE SYMBOLIZES LIGHT.



8 WHAT DOES ODJIG LIKE TO DRAW? SHE
SAYS, "INDIAN RESERVES ARE RAPIDLY
CHANGING. LOG CABINS ARE DISAP-
PEARING, HORSE AND DOG TEAMS ARE



9 GIVING WAY TO MECHANIZED EQUIPMENT.
I HAVE ATTEMPTED TO PORTRAY LIFE IN
THE NORTH 'THE WAY IT IS', WITHOUT
GLAMOURIZING ANYTHING. THE POR-
TRAITS OF PEOPLE ARE NOT FIGMENTS

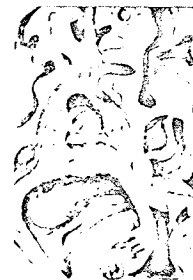


10 OF MY IMAGINATION; THEY ARE REAL
LIVING PEOPLE, AND I WANT THEM TO
LIVE FOREVER THROUGH THE MEDIUM OF
ART. ALTHOUGH I PAINT IN MANY



MEDIUMS, MY GREATEST PERSONAL
ENJOYMENT IS DERIVED THROUGH
PORTRAYING THE LEGENDS AND FOLK-

- 11 LORE OF MY PEOPLE IN PASTELS AND
ACRYLIC, AND MORE RECENTLY COLLAGES
COMPOSED OF BARK, MOSS, WILD RICE,
PINE CONES AND OTHER FORMS OF
NATURE".



- 12 AS SHE SAYS, SHE DRAWS PEOPLE AND
EVENTS THE WAY SHE SEES AND REMEM-
BERS THEM IN MUCH THE SAME WAY THAT
ALLAN SAPP AND SANFORD FISHER
PAINTED PICTURES OF LIFE THE WAY



- 13 THEY REMEMBERED IT IN SASKATCHEWAN.
BUT MORE RECENTLY SHE HAS STARTED
PAINTING PICTURES FROM WHICH SHE
SAYS SHE GETS HER "GREATEST
PERSONAL ENJOYMENT". THESE



- 14 HAVE TO DO WITH THE LEGENDS AND



- 15 FOLKLORE OF THE INDIAN PEOPLE.



16 ONE OF THE THEMES THAT ARE SEEN
IN A NUMBER OF HER PAINTINGS ARE
ABOUT NANABOZHO. ODJIG SAYS, "THE
HUNDREDS OF LEGENDS REVOLVING



17 AROUND NANABOZHO ARE ABOUT AS
INCONSISTENT AS THE SPIRIT MAN
HIMSELF.



18 AS A CHILD I WAS AT TIMES VERY
DISAPPOINTED OVER THE INCON-
SISTENT BEHAVIOR OF MY HERO.



19 NANABOZHO WAS BOTH MAN AND
SPIRIT. HE WAS THE SON OF
THE WEST WIND AND GREAT-
GRANDSON OF THE MOON. SINCE
HIS ANCESTRY WAS RATHER UNUSUAL,



20 THIS EXPLAINS HIS SUPERNATURAL
POWERS WHICH INCREASED AS HE GREW
OLDER. HE WAS SO HUMAN IN HIS



SUCCESSSES AND FAILURES, HIS GEN-
EROSITY AND HARSHNESS. AND HE

21 WAS ALWAYS HUNGRY".



22 ODJIG PAINTS FOR "ENJOYMENT AND
EXPRESSION", AND SAYS, "I FEEL
FORTUNATE I HAVE A MEDIUM THROUGH
WHICH I CAN SPEAK TO NON-INDIAN



23 AND INDIAN ALIKE. AT TIMES I FEEL
AN INTENSE DRIVE TO PAINT, I FEEL

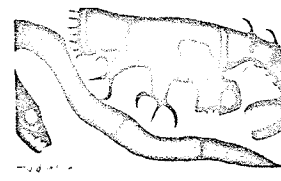
24 I HAVE A JOB TO DO AND CAN ONLY
LEAVE IT ALONE FOR SHORT PERIODS

25 OF TIME".

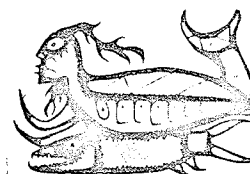


NORVAL MORRISSEAU

- 1 WHEN ASKED WHO HE IS, HE SAYS, "MY CHRISTIAN NAME IS NORVAL MORRISSEAU, AND MY INDIAN NAME IS COPPER THUNDERBIRD. COPPER THUNDERBIRD IS A NAME MEANING "GREAT POWER". MR. MORRISSEAU IS AN OJIBWA INDIAN AND WAS BORN IN 1932 ON THE McDIARMID RESERVE IN NORTHERN ONTARIO.



- 2 HE HAS HAD VERY LITTLE SCHOOLING AND NO ARTISTIC TRAINING. HE IS MARRIED AND HAS SIX CHILDREN.



NORVAL MORRISSEAU IS PERHAPS THE MOST FAMOUS OF CANADIAN INDIAN ARTISTS. THE FIRST ART SHOW OF HIS PAINTINGS WAS HELD IN 1960 AND HE HAS HAD MANY SINCE THEN IN MOST LARGER CANADIAN CITIES AND EVEN IN PARIS, FRANCE AND ROME, ITALY. HIS PAINTINGS RANGE IN PRICE FROM ABOUT \$50.00 TO \$500.00.

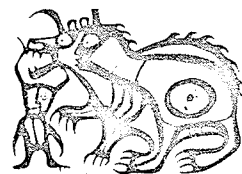
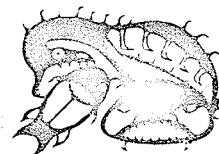
- 3 MORRISSEAU HAS HAD MANY HARDSHIPS TO OVERCOME. MANY OTHER PEOPLE



WOULD PERHAPS HAVE GIVEN UP BUT
HE TRIED AND WORKED VERY HARD AND
HAS BECOME A VERY SUCCESSFUL
ARTIST.

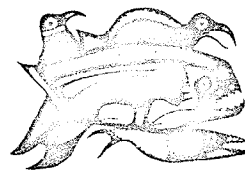
HE HAD ONLY GRADE THREE IN SCHOOL,
BECAUSE TIMES WERE VERY HARD. HE
DIDN'T HAVE THE MONEY TO GO TO ART
SCHOOL SO HE LEARNED HOW TO PAINT
ON HIS OWN. MANY TIMES DURING HIS
LIFE HE WAS HUNGRY AND BECAUSE OF
4 THIS HE WAS SICK MUCH OF THE TIME.
LIKE MANY PEOPLE, WHEN LIFE GOT
ROUGH, HE DRANK TOO MUCH. THIS
MADE HIS HEALTH EVEN WORSE. HE
LIVED IN THE MINING AREA IN ONTARIO
AND HAD TO WORK VERY HARD IN THE
MINES TO EARN SOME MONEY.

5 FOR A HEALTHY PERSON IT'S DIF-
FICULT AND FOR A PERSON NOT
HEALTHY IT WAS EVEN WORSE. AND
LIKE TO SO MANY INDIANS IN CANADA
HE GOT TUBERCULOSIS AND HAD TO
SPEND MUCH TIME IN A SANITORIUM.
BUT INSPITE OF ALL THESE PROBLEMS
MORRISEAU NEVER GAVE UP. HE WORKED

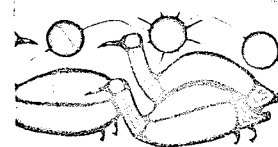


AND PAINTED DURING ALL HIS SPARE
TIME.

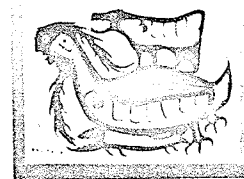
- 6 MORRISSEAU SAYS, "I AM A BORN ARTIST.
SOME PEOPLE ARE BORN ARTISTS . . .
MOST OTHERS ARE NOT, AND THIS IS ALSO
THE SAME WAY WITH THE INDIANS. I
HAVE LIVED AMONG MY PEOPLE ALL MY
LIFE, AND BEING AN INDIAN, I WAS
READILY TOLD ANYTHING I WANTED TO
KNOW, JUST BY ASKING . . . "



- 7 "MY PAINTINGS DEPICT A LEGEND,
OR SOME OTHER OJIBWA BELIEF, AND
IT IS UNCORRUPTED AS IT WOULD BE
FOR A MODERN DAY INDIAN TO DO. I
HAVE A GOOD IMPRESSION OF ALL
INDIAN CREATURES, DEMI-GODS, ANIMALS,
AND PEOPLE. THE DEPARTMENT OF



- 8 INDIAN AFFAIRS WANTED AT ONE TIME
TO GIVE ME ART LESSONS BUT IN MY
OWN OPINION THIS WOULD SPOIL ME,
AS NOBODY ELSE COULD TEACH ME THIS
KIND OF PAINTING . . . "



"I WANT TO REASSEMBLE THE PIECES
OF A ONCE PROUD CULTURE - TO SHOW
HOW DIGNIFIED AND BRAVE MY PEOPLE

ONCE WERE . . . "

- 9 MORRISEAU HAS SOME PROBLEMS IN HIS THINKING. HE IS A CATHOLIC AND WANTS TO FOLLOW THE TEACHINGS OF THE BIBLE, BUT AT THE SAME TIME HE LIKES TO SHOW PICTURES OF THINGS THAT THE INDIAN RELIGION BELIEVED IN.



- 10 MOST OF HIS PAINTINGS ARE ABOUT ANIMALS IN NATURE, FISHES, FOXES, BEARS AND TURTLES. THE THUNDERBIRD IS ALSO SHOWN IN MANY OF HIS PICTURES; THE THUNDERBIRD IS A SYMBOL OF STRENGTH AND WAS REFERRED TO FREQUENTLY IN THE INDIAN RELIGION. MOST OF HIS PAINTINGS ARE VERY INTERESTING IN THAT HE SHOWS BOTH THE OUTSIDE AND THE INSIDE OF THE ANIMAL. SOMETIMES PICTURES LIKE THIS ARE CALLED "X-RAY" TYPE PAINTINGS, SINCE X-RAYS ARE PICTURES TAKEN BY DOCTORS OF THE INSIDES OF BODIES AND SHOW THE BONES, STOMACH AND OTHER ORGANS.



- 11 SOME OF HIS PAINTINGS ARE "SYMBOLIC". A SYMBOL IS SOMETHING THAT REPRESENTS



SOMETHING ELSE. IN SOME OF HIS PICTURES HE USES TWO SEPARATED SEMI-CIRCLES ENCLOSED IN A FULL CIRCLE TO REPRESENT GOOD AND EVIL, WHICH ARE AT THE SAME TIME SEPARATED AND UNITED. WE CAN ALSO NOTICE THAT HE OFTEN USES OPPOSITES IN HIS PICTURES, MALE-FEMALE, LIGHT-DARK, HUMAN-ANIMAL.

- 12 WE DISCUSSED EARLIER THAT HE PAINTS ANIMALS, PEOPLE AND IMAGINATIVE BEINGS IN HIS PICTURES. ALTHOUGH WE CAN RECOGNIZE THEM OFTEN AS ANIMALS, MORRISEAU SURELY DIDN'T TRY TO MAKE THEM LOOK "REAL" OR NATURAL. HE BROKE UP THE SPACE WITH LINES AND COLORS. HIS PAINTINGS ARE STREAMLINED AND A LITTLE ABSTRACT.



ALEX JANVIER

- 1 ALEX JANVIER GREW UP ON THE LE GOFF INDIAN RESERVATION IN ALBERTA. HE IS A CHIPEWYAN INDIAN, AND WAS BORN IN 1935.

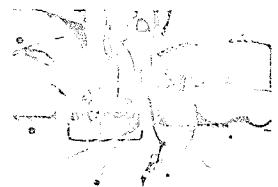
MR. JANVIER'S TALENT AS AN ARTIST WAS DISCOVERED WHILE ATTENDING THE BLUE WUILL RESIDENTIAL SCHOOL IN ALBERTA. AFTER FINISHING HIGH SCHOOL HE WENT ON TO FOUR YEARS TRAINING AT SOUTHERN ALBERTA COLLEGE OF ART. AFTER THAT HE TAUGHT ART AT THE UNIVERSITY OF ALBERTA. A FEW YEARS AGO HE QUIT HIS JOB AND BEGAN PAINTING ON HIS OWN.

ONE CAN SEE THAT HIS WORK IS VERY DIFFERENT FROM OTHER INDIAN ARTISTS. IT IS NOT A PICTURE OF SOMETHING HE REMEMBERS. HE SAYS, "IT'S AN OPEN TYPE OF PAINTING THAT MEANS SOMETHING DIFFERENT TO EVERY PERSON WHO SEES IT". SOME PEOPLE WILL BE ATTRACTED TO MR. JANVIER'S CHOICE OF COLORS. OTHERS WILL LIKE THE SHAPE OF THE PATTERNS HE WORKS INTO

HIS PAINTINGS. OTHERS ENJOY TRYING TO FIGURE OUT WHAT SOME OF THE SHAPES AND DESIGNS MIGHT MEAN, IF ANYTHING. PAINTINGS THAT DON'T TRY TO SHOW SOMETHING AS IT REALLY IS BUT ATTEMPTS TO COMMUNICATE AN IDEA OR FEELING WITH LINES, SHAPES AND COLORS, AS MR. JANVIER'S DO, ARE CALLED ABSTRACT PAINTINGS. HE SAYS, "I PAINT MAINLY FROM IMPRESSIONS OF WHAT I'VE SEEN." HE DOES NOT TRY TO MAKE HIS PICTURES LOOK LIKE A REAL SCENE BUT TRIES TO SHOW THE WAY HE FEELS ABOUT THINGS HE SEES.

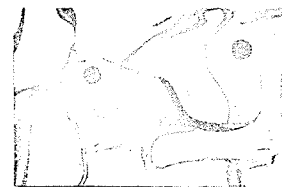
- 2 MR. JANVIER'S ART WORK IS KNOWN FAR AND WIDE. IN 1950 HE REPRESENTED CANADIAN NATIVE ARTISTS IN THE INTERNATIONAL VATICAN EXHIBITION IN ROME. ONE OF HIS PAINTINGS IS ON DISPLAY AT THE PRIME MINISTER'S HOME IN OTTAWA. SOME OF HIS PAINTINGS SELL FOR AS MUCH AS \$500.00.

MOST OF MR. JANVIER'S PAINTINGS ARE IN WATER COLORS. HE SAYS HE LIKES REDS, YELLOWS AND BLUES BEST, AND



USES THEM MORE THAN OTHER COLORS.

- 3 WHEN HE WAS ASKED WHAT MADE HIM
CONTINUE IN HIS ART WORK AND
WHAT HE THOUGHT ABOUT IT, HE SAID
HE WANTED TO TRY TO EXPRESS THE
DEPTH OF INDIAN WISDOM. HE SAID
HE THOUGHT INDIAN WISDOM WAS
"UNDER CONSTANT ATTACK, AS SOME-
THING OF A SUBNATURE," AND HE
SOMEHOW WANTED TO SHOW THAT IT
WAS IMPORTANT.

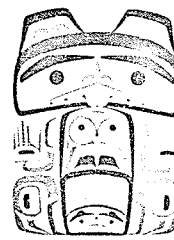


BOB DAVIDSON

1 BOB DAVIDSON IS A HAIDA INDIAN FROM THE VILLAGE OF MASSET IN THE QUEEN CHARLOTTE ISLANDS OFF THE NORTHWEST COAST OF BRITISH COLUMBIA. HIS FATHER AND GRANDFATHER WERE BOTH ARTISTS BUT THEIR ART WAS IN THE FORM OF CARVING.

2 BOB DAVIDSON BEGAN CARVING TOO WHEN HE WAS JUST A LITTLE BOY. AFTER HE FINISHED HIGH SCHOOL HE ATTENDED VANCOUVER SCHOOL OF ART FOR ONE YEAR. BILL REID, A FRIEND OF DAVIDSON AND A MASTER ARTIST IN CARVING AND SILVER WORK, TOOK DAVIDSON ON AS AN APPRENTICE. AN APPRENTICE WORKS FOR THE MASTER CRAFTSMAN AND AT THE SAME TIME LEARNS THE SKILLS OF THE MASTER.

3 WHEN WE LOOK AT THE PICTURES OF TOTEM POLES AND COMPARE THEM TO DAVIDSON'S ART WORK WE CAN SEE A CLOSE RESEMBLANCE. HE IS ABLE TO DRAW ON PAPER SOME OF



THE DESIGNS TRADITIONALLY FOUND
ON THE TOTEM POLES. HE DOES
THAT BY A METHOD KNOWN AS SILK
SCREEN WHICH HE LEARNED IN HIGH
SCHOOL.

- 4 DAVIDSON DEMONSTRATED HIS CARVING
IN MONTREAL, DUBLIN, IRELAND; AND
VANCOUVER. HIS WORK IS SO GOOD
THAT PEOPLE WANT TO BUY IT AS
SOON AS HE HAS MADE IT.



- 5 HE NOW LIVES AT WHONNOCK, BRITISH
COLUMBIA AND SAYS THAT HIS SPECIAL
SORT OF COMMUNICATION, HIS CARVING,
IS ONE THAT REACHES ALL PEOPLE AND
PERHAPS CAN TEACH THEM TO LOOK MORE
CLOSELY AT A WAY OF LIFE THAT IS
REAL IN TERMS OF THE EARTH AND THE
PEOPLE.



ARTHUR SHILLING

- 1 IN 1941 ARTHUR SHILLING WAS BORN.

ARTHUR IS AN OJIBWA INDIAN FROM THE RAMA RESERVATION IN ONTARIO. HE HAS ELEVEN BROTHERS AND SISTERS; THREE OF HIS BROTHERS AND A SISTER ARE INVOLVED IN THE ARTS.

- 2 MR. SHILLING IS QUITE WELL EDUCATED AND ATTENDED THE SCHOOL OF FINE ARTS AT THE UNIVERSITY OF TORONTO. HE TEACHES ART AND PAINTS FOR A LIVING.

- 3 SHILLING FEELS THAT "COLOR IS VERY IMPORTANT; COLOR IS FORM, SPACE AND REFLECTION. COLOR IS EVERYTHING". DIFFERENT ARTISTS PREFER TO USE DIFFERENT MEDIA AND ALTHOUGH HE HAS WORKED WITH CHARCOAL, WATER COLORS, OILS AND ACRYLICS; OIL PAINTS ARE HIS FAVORITE.

- 4 HE SAYS THAT HE PAINTS TO EXPRESS HIMSELF AND FOR ENJOYMENT. HE PREFERS TO DRAW THINGS, USUALLY PEOPLE, WHO SHOW A GREAT DEAL OF FEELING. AND YET HE PAINTS IN HIS OWN WAY, NOT A VERY DETAILED



STYLE LIKE SAPP OR FISHER, BUT
MORE LIKE SOME OTHER CANADIAN OR
EUROPEAN ARTISTS. THE BOLD BRUSH
STROKE AND FREE USE OF COLOR IS
SOMETHING WHICH WE MIGHT CALL
'IMPRESSIONISTIC'.

- 5 ALTHOUGH SHILLING'S PAINTINGS ARE
VERY DIFFERENT FROM MORRISSEAU'S,
SHILLING THINKS MORRISSEAU IS ONE
OF THE BEST PAINTERS HE KNOWS.
SHILLING'S WORK IS WELL KNOWN IN
MOST PARTS OF CANADA AND HE HAS
HAD A NUMBER OF GOOD ART SHOWS.

SHILLING SAYS THAT ANY PICTURE
THAT IS MADE SHOULD BEGIN WITH
A FEELING IN THE ARTIST AND IT
SHOULD BE PAINTED TO SHOW THAT
FEELING.



16

APPENDIX C

QUESTIONNAIRE TO TEACHERS TO BE COMPLETED PRIOR TO
STUDENTS TAKING THE ART INSTRUCTION

1. For any three consecutive days prior to the students instruction in art units, please record the number of students wearing any type of beads.

	DATE	NUMBER OF STUDENTS WEARING BEADS
Day 1		
Day 2		
Day 3		

2. During the same three consecutive days how many students were actually doing beadwork in the classroom?

	DATE	NUMBER OF STUDENTS DOING BEADWORK
Day 1		
Day 2		
Day 3		

3. Please record any anecdotal information that may occur during the same three days which may be helpful to this

study; i.e. discussions that children may engage in concerning beadwork, or pictures they may allude in which pictures beadwork, etc.

4. For the same three consecutive days please record the number of children voluntarily drawing or painting pictures or designs.

NUMBER OF STUDENTS
DRAWING OR PAINTING

Day 1

Day 2

Day 3

5. During the same time also record any anecdotal information that you become aware of from the children concerning drawing and painting. Thank you.

TEACHER'S INSTRUCTIONS FOR ADMINISTERING
PRE-TEST TO THE ACTIVITY
UNIT ON QUILLWORK AND BEADWORK

1. The test should be administered at the beginning of Lesson One, prior to any instruction or discussion in this unit.
2. Students should be advised that this test is simply a means for the instructor to evaluate the materials and the instruction and in no way prejudices the student.
3. Hand out the papers and allow not more than four minutes to complete.
4. Make sure that each student has written his or her name and the date on the paper.
5. Collect the papers.

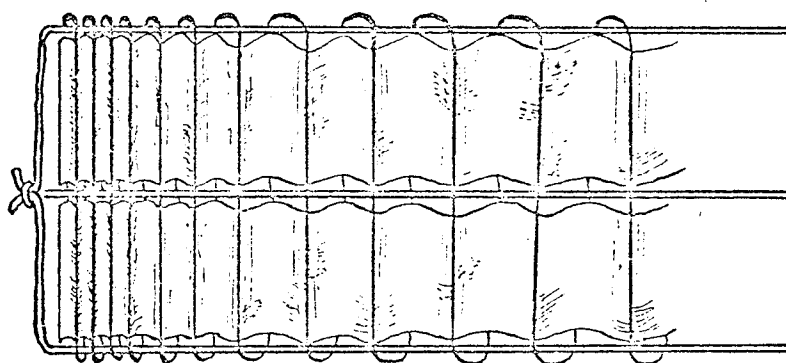
PRETEST TO ACTIVITY UNIT

Name: _____

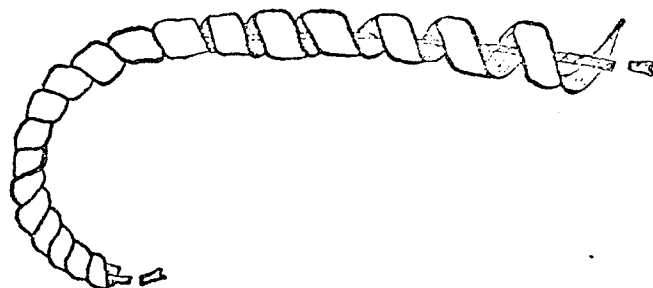
Date: _____

1. Have you ever done any beading? _____
2. Have you ever heard of porcupine quillwork? _____
3. If you know the answer, write the name of the method of decoration shown in these drawings on the lines.

a.



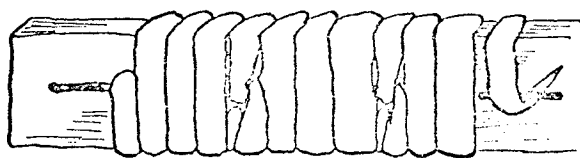
b.



c.



d.

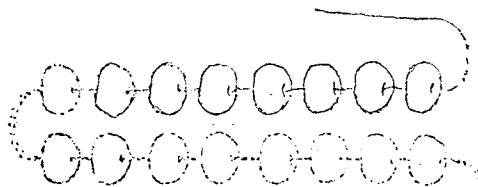


4. Do you know what wampum was used for? _____

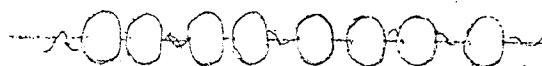
5. Name two popular kinds of beads for beading.

1. _____ 2. _____

6. Below are two types of stitches used by Indians in attaching beads to leather. If you know the name of the stitch used in the drawings write the names below.



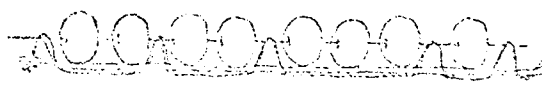
Top view



Top view



Side view



Side view

1. _____ 2. _____

7. When would you use a box loom for beading? _____

8. Do you think you would enjoy beading? _____

Very few people know the answers to some of the harder questions like, 3, 4, 6, and 7. Don't feel badly if you didn't know them.

PORCUPINE QUILL QUIZ

ANSWER SHEET

Name: _____

Date: _____

1. _____

2. _____

3. _____

4. _____

The End

BEADWORK QUIZ

ANSWER SHEET

Name: _____

Date: _____

1. a. _____ b. _____

2. _____

3. _____

4. a. _____

b. i) _____

ii) _____

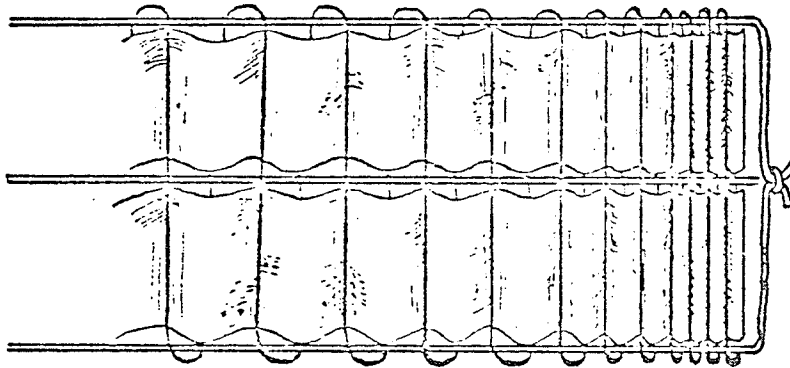
POST TEST TO THE ACTIVITY UNIT
ON QUILL AND BEADWORK

Name: _____

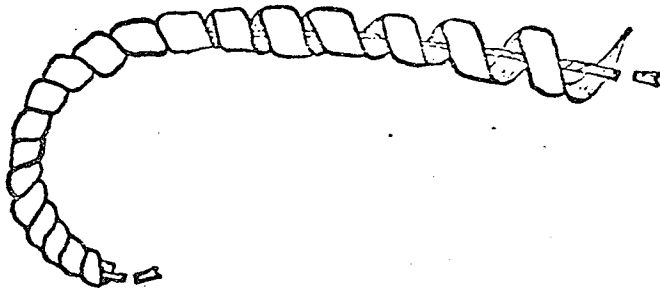
Date: _____

1. Did you enjoy the beading? _____
2. If you know the answer, write the name of the method of decoration shown in these drawings on the lines.

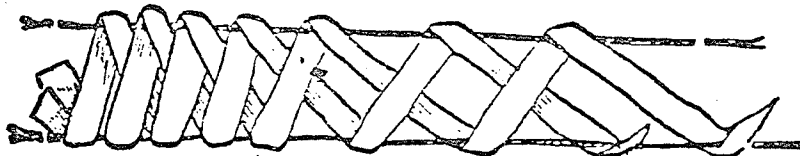
a.



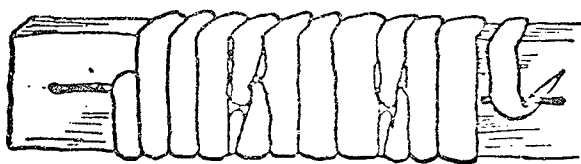
b.



c.



d.



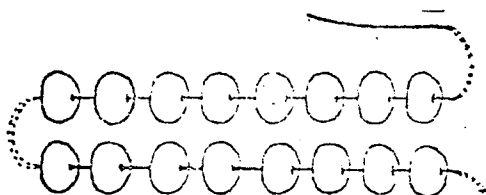
3. Do you know what wampum was used for? _____

4. Name two popular kinds of beads for beading.

1. _____

2. _____

5. Below are two types of stitches used by Indians in attaching beads to leather. If you know the names of the stitch used in the drawings, write the names below.



Top view



Top view



Side view



Side view

1. _____

2. _____

6. When would you use a box loom for beading? _____

7. Do you think you would enjoy working with quills? _____

8. a. What part of this unit did you enjoy most and why?

b. What part of this unit did you enjoy least and why?

PRE-TEST TO APPRECIATION UNIT

Name: _____

Date: _____

1. The subject matter of a painting is: (x)
☐ a. the title of the painting
☐ b. what the painting is about
☐ c. the material used to make the painting, or
☐ d. the name of the artist
2. A painting or drawing in which an artist tries to make it look as real as possible is called a: (x)
☐ a. landscape
☐ b. symbolic
☐ c. naturalistic, or
☐ d. self-portrait
3. A painting or drawing in which a picture or part of a picture represents something else, either an idea or an object is called: (x)
☐ a. symbolic
☐ b. still life
☐ c. impressionistic, or
☐ d. group portrait
4. Name as many Canadian Indian artists as you have heard of.

5. Yes No Do you like looking at art work done by
artists? (Underline yes or no)
6. If you were asked to discuss or comment on a picture,
what are some things you would talk about? _____

7. What type of pictures do you like looking at best? (x)
- _____ a. pictures that look exactly like a real scene, person
or other object.
- _____ b. pictures in which the artist has used his or her own
imagination but in which you can still recognize the
things he has painted.
- _____ c. pictures which are just colors or shapes.
8. What type of pictures do you most like doing yourself?
_____ (Mark either a., b., c. of question 7.)

POST-TEST TO APPRECIATION UNIT

Name: _____

Date: _____

1. The subject matter of a painting is: (x)
____ a. the title of the painting
____ b. what the painting is about
____ c. the material used to make the painting, or
____ d. the name of the artist
2. A painting or drawing in which an artist tries to make it look as real as possible is called a: (x)
____ a. landscape
____ b. symbolic
____ c. naturalistic, or
____ d. self portrait
3. A painting or drawing in which a picture or part of a picture represents something else, either an idea or an object, is called: (x)
____ a. symbolic
____ b. still life
____ c. impressionistic, or
____ d. group portrait
4. Name the artist who painted the following pictures.
a. _____ b. _____ c. _____
d. _____ e. _____ f. _____
g. _____

5. Yes No Do you like looking at art work done by artists?
(Underline yes or no)

6. Which of the artists viewed in this unit did you enjoy
most? _____ Why? _____

7. In your own words discuss in writing what you think of
this picture. Try to remember the things that were
discussed when looking at the pictures in the unit.

QUESTIONNAIRE TO TEACHERS TO BE COMPLETED AFTER THE
STUDENTS HAVE TAKEN THE ART UNITS

1. During the second week following the completion on the Activity unit, please record, for three consecutive days, the number of children wearing beads of any kind.

	DATE	NUMBER OF STUDENTS WEARING BEADS
Day 1		
Day 2		
Day 3		

2. During the same three consecutive days how many students were actually doing beadwork in the classroom?

	DATE	NUMBER OF STUDENTS DOING BEADWORK
Day 1		
Day 2		
Day 2		

3. Please record any anecdotal information that may occur during the same three days which may be helpful to this study; i.e. discussions that children may engage in concerning beadwork, or pictures they may allude to which pictures beadwork, etc.

4. For the same three consecutive days please record the number of children voluntarily drawing or painting pictures or designs.

NUMBER OF STUDENTS
DRAWING OR PAINTING

Day 1

Day 2

Day 3

5. During the same time also record any anecdotal information that you become aware of from the children concerning drawing and painting. Thank you.

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