

The background of the entire page is a piece of marbled paper with a complex, swirling pattern of dark grey, black, and light grey/white. The pattern resembles liquid being poured and then swirling together, creating a dense, organic texture.

# What is Inuit?

**Indigenous Connections in Curriculum Making**

January-June 2021

With Ella, Ivy, Mieke, Connor, Renny, Agnes, Gwen, William, and Macie

As experienced by: Kathy Boelsma, RECE

With responses from:

Jessica Paquette, RECE

and Dominique Leger

Blueberry Creek Forest and Nature Centre



# Research Theories Meeting in Practice

I am participating in a study group from across Ontario, Canada with the Pedagogista ,Tizianna Filippini, from Reggio Emilia, Italy. The purpose of this four month study group has been to seek the intentions in our practices and recognize our role as an educator, understanding more about the design processes of creating learning contexts together, and ways to ask questions as a tool to research and be in the attitude of questioning as a mindset.

I am also using a form of documentation , as a way of learning for me, called pedagogical narration which is from British Columbia, based on the Reggio Emilia Approach of pedagogical documentation.

“Pedagogical narrations must be shared, discussed, reflected upon with colleagues, with children and/or parents. The purpose of narrations must always be open to new perspectives, to explore different interpretations and ways of seeing. “

“The intention is to open different meanings, not to present a single viewpoint. In other words, there is no certainty or unified understanding. Instead, there is an opening for dialogue.” *Kim Atkinson*

One of my intentions is to seek dialogue around the issues and ideas that this documentation can generate.

I am also studying ways to decolonize my pedagogy (the practices of teaching and learning), embed social justice and reconciliation with indigenous peoples, who, were here on this land before my settler ancestors. I am seeking bridges of understanding that I can construct with others in order to do this. Decolonizing our relationship to the land we call home, here at Blueberry Creek and, in the geographical area where we all live. This land is the ancestral and unceded territory of the Algonquin Anishinaabe Nation. I am grateful to the Algonquin ancestors who cared for the land and water in order that we can live and learn here today.

How do indigenous ways of learning, that are encompassing of storytelling, artistic encounters that act as spaces for creating new narratives about our world, and our relationships with nature, allow me to participate in healing with our nation and peoples?

I look for ways in.

How do I do this with intention? With integrity?

How do I help to create relationships rather than give information about the First Nations, Inuit and Metis that were already here on this land?

Critical pedagogy is one in which I am trying to create learning contexts for the groups that recognize that education is political, shaped by history and power.

**Pedagogy** is most commonly understood as the approach to teaching, is the theory and practice of [learning](#), and how this process influences, and is influenced by, the social, political and [psychological development](#) of learners. Pedagogy, taken as an academic discipline, is the study of how knowledge and skills are imparted in an educational context, and it considers the interactions that take place during learning.

**Critical pedagogy** is both a pedagogical approach and a broader social movement. Critical pedagogy asserts that educational practices are contested and shaped by history, that schools are not politically neutral spaces, and that teaching is political. Decisions regarding the curriculum, disciplinary practices, student testing, textbook selection, the language used by the teacher, and more can empower or disempower students. It recognizes that educational practices favor some students over others and some practices harm all students. *It also recognizes that educational practices often favor some voices and perspectives while marginalizing or ignoring others.*





# Art and Science Interconnections from the Land

I decide to begin with the sea ice and the artist, Amelie Lehoux. The connections of sea ice and climate change. It is February ,and, ice is a common place to connect. The land is what we have in common. Let us begin there.

The art sparks conversations, it offers a way to view the issue, it creates a sense of the interconnections between disciplines that open up ways of viewing the problem, that can help us seek new ways of seeing. It may give us glimpses of calls to action. Respecting scientific knowledge and Indigenous oral knowledges as both sources of our learning together is in itself an act of bringing together, of reconciling points of view. The Canada Ocean Literacy Coalition produces these posters for Science Literacy Week in Canada with an effort to blend art and science, as a way to make the topic meaningful for engagement.

*I wonder if this will invite anyone into being curious about what is on the poster?...Will it begin a conversation? It is icy outside, so the material image of ice is very familiar right now.*

January 25, 2021

I read the back of the poster to introduce the idea of the sea ice and why it impacts us.

## Sea Ice: Adapting to Change

*"At the end of the summer, a deep freeze takes hold in the Arctic and cools the ocean. As the first ice crystallizes, it grows to form a sheet of floating sea ice. Sea ice is vital for marine life in the Arctic and for Inuit who rely on it for food, livelihoods, transportation and cultural sustenance. Sea ice also helps to maintain Arctic temperatures and regulate global climate. However, due to global warming, the Arctic sea ice is melting. It is becoming less reliable and more dangerous to travel on. Inuit have to adapt their hunting strategies and are at greater risk when travelling on the ice."*

The polar bears go on the ice but so do the Inuit *Kathy*

What is Inuit? *Mieke*

The Inuit are the people that live in the north of our country *Kathy*  
My grandpa visited there once *William*

You can hear them seeking meaning in their relationships. Questioning in wonder in our relationship, with Mieke and myself. William leaning into his relationship with his grandfather to know more, to create an understanding of this place. The roots of our knowing come through our relationships.





Two important ideas arise, for me, from this conversation.

I believe this is a beginning point to think about the Inuit in our program, based on Mieke's question, this can give us a way to dialogue naturally.

I also think of how can we hear and listen to the stories of the families in our program that may have connections to the North?

How does our group already connect and can we share those stories with each other as a way of sharing and constructing group knowledge that enhances our ecological identities?

Where are we listening to the stories of our grandparents, and parents? Intentionally recreating new stories? As we move into our futures, can we shift culture here at Blueberry, to create spaces that allow us to act in relation to the land and in honouring those who were here before us?

Then, I think of my own experience in the North, and can I offer these stories of my childhood as a way for this group of children to connect to the northern peoples?

I have been listening for ways to support decolonization, to support the work of truth and reconciliation, this seems like an opening for us...I can always trust the children to come up with interesting questions.

*February 4, 2021*

By paying close attention, by listening with intent, we begin to see what interests children have, and what questions they are asking. We value children's thinking, and we bring our own questions, our own wonderings. As we begin to think and learn alongside children, in a pedagogy of listening, our relationship with children changes, it becomes more reciprocal. We listen without judgement or preconceived plans, open to other's ideas, perceptions and possibilities. *Kim Atkinson*

My wonderings are responses to the ideas the children share. The reciprocal process is an exchange, a spark connected to an idea, it grows, we share more of our ideas, we reset contexts, and then we sink into the flow of learning between us all.

The icy landscapes that are part of  
Blueberry Creek and Northern Canada. A beginning connection for us, the land.





The next time our group is together, I bring out the sea ice poster again, to think together and I use a thinking protocol that helps us examine art that opens up our perspectives.

This intentional presentation of the poster with the protocol also helps us to see what each other knows, thinks, and how we influence each others answers as we move through the groups responses.

Kathy: *What do you see here?*

Mieke: Clouds

Ivy: Polar bear

William: I see an “E”

Renny: I see a hand

Ivy: I see a tulip, a circle, I see a mountain

Kathy: *I am going to turn it around. What do you see now?*

Ella: The E is a cloud

Macie: I see a foot

Ella: I see a foot and a polar bear

Kathy: *One more flip, it’s upside down*

Ivy: I see a mountain

Ella: I see a piano

Renny: I see a bear right there

Connor: Nothing, a ball

Kathy: *Do you see a problem with the polar bear?*

William and Mieke had already identified in our previous conversation, the polar bear seems stuck on the ice, the ice is melting, and the ice is breaking.

Does this group see this? I ask the question, *Do you see a problem with the polar bear?*

Everyone seems to be looking at the shapes, do they see how the shapes are connected together to tell a story? To help us see a problem?

They do see it, once they are drawn to look. I think carefully about when to intervene, when we need to move the thinking forward, scaffolding ideas that offer more perspectives that what we currently hold.

We move into a discussion on how we can stop the ice from melting. We can shut off the lights was one suggestion, we can turn off the water was another. Conservation of resources is ONE way.

Perhaps this has been a focus? What if we thought of water as a relationship knowing it is part of us ,and that we are part of the world’s water systems? We are part of Blueberry Creek, and it is a part of us.

How does art tell us stories that we can participate in? What ideas does it generate within the group?





**Preliminary Sketches (Amelie Lahoux, Artist)**

“I was commissioned by the Microfiches team to illustrate a poster for Science Literacy Week about sea ice being an endangered ecosystem. The climate crisis and the increase in temperature causes the polar ice cap to melt and loose blocks of ice, threatening the fauna it hosts. Polar bears, seals and walrus are at risk.”

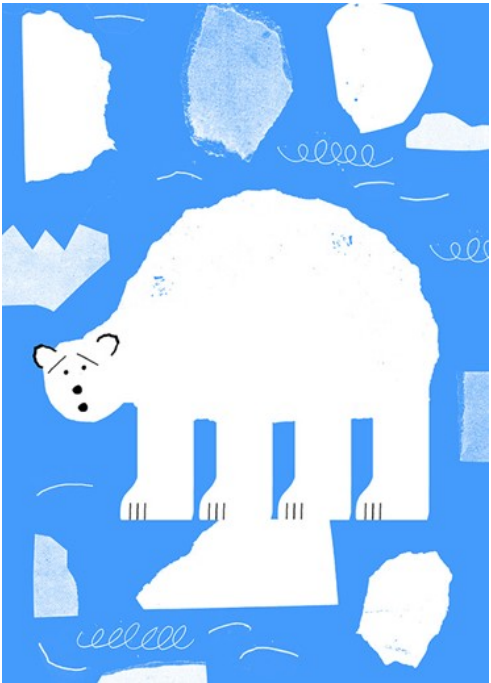
Amelie Lahoux <https://www.behance.net/gallery/83574933/Microfiches-La-banquise>

I would like to go back in September and revisit this idea of reiterations of art, that we do numerous drawings, not just one, this idea of using drawing to think about things, so I think I will take these drawings separately and build on the ideas we have introduced as the artist tries to share her thinking with us on climate change and how it is affecting the polar bears.

Will it help us to think differently about what might be possible? Do we feel empathy from expressions of the polar bear?

By critically reflecting on our observations, by listening to children, to colleagues, and to parents, we can open ourselves to new planning, perhaps rethinking schedules, rules and routines. We can take risks to try a new idea, expand on a child’s question, and “think differently about what might be possible.”

*(Government of British Columbia 2008, p. 22)*





# Our Connections

Can I lean on my own experiences to share with the children to allow them to connect to the ideas of the North?

This relationship between us, is a way to be able to listen, to hear each other, because we know and care about each other.

William mentions his grandfather who gave him a spear, long and sharp, perhaps a harpoon? He describes it to us, where they keep it at home. Objects offer us ways to tell stories and learn from each other.

Katie, offers a paper bag with whale blubber, a remnant of a visit to the North by Brian, in conversation after school.

Heidi’s brother had taken care of the ice road between Inuvik and Aklavik.

Tanis is looking at the art of the Yukon’s Ted Harrison.

Dan was born and grew up as a young child in the North, many objects are at his parents house.

My mom has supported Inuit artists all over the north and has a collection of prints and carvings, some of which I have now and can share with my group.

Connecting through our histories allows for active participation, an activation of memories for all of us, that bring to the surface what we may not be sharing with our children.

Can we be more intentional about this?

This seems to allow for more direct participation by parents, a way in for them too, a way for us to co-construct knowledge that is responding to our histories and our learning now.

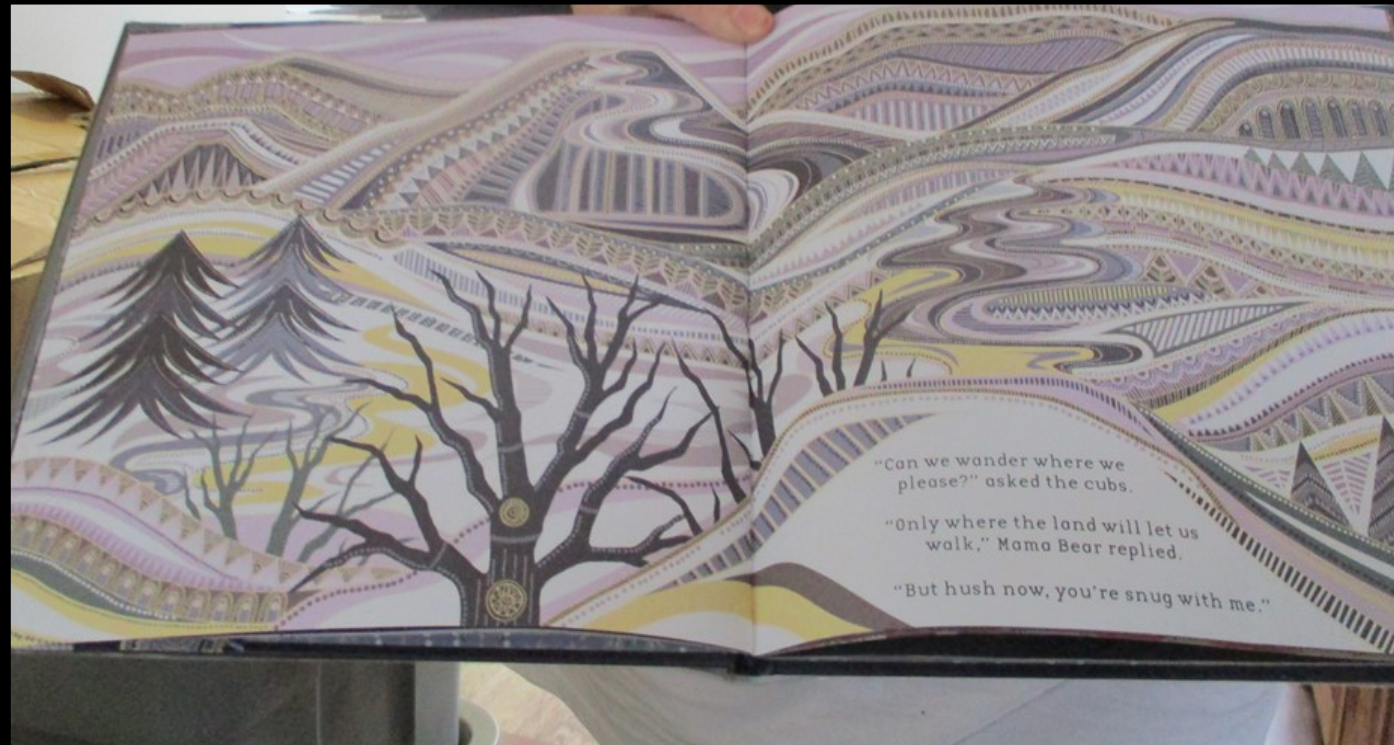
There is a wonderful resource from the Mississippi Mills Public library on the arctic, a backpack filled with books and a seal puppet. This selection of books, offered us many ways into the ideas of the north. We shared stories after lunch, we read them for our book time, and we examined artistic techniques from the illustrations.



The library as a place of shared stories in our communities reminds me of elders, those who have gone on before us, other voices to be heard, a way that is offered to us to hear diversity...this is a democratic space for learning. All are welcomed, all points of view are available, places for dialogue and exchanges of ideas are encouraged. A public space.







As we study the land of the arctic, we also study line, an element of art. The illustrations in this book give us another way that art can create connections to our landscape, and to the children’s love of polar bears.

*You are snug with me by Chitra Soundar*

There are so many connections when we make curriculum together. Art weaves into landscapes, animals, stories, mothers that care (empathy), learning takes place between and among us.

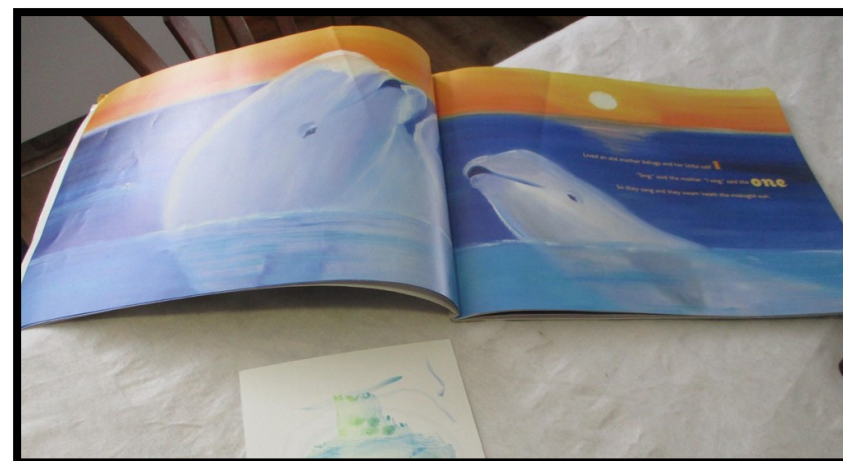
Connor picked out the lines of the artwork in this book about the arctic and recreated that motion with his brush.

He tried dry brushing and then declared “See!”

Capturing movement with different art tools, helps one to get across an idea, it expands our language of expression. Understanding the elements of art can also help us “see” the world. Connor saw lines.

We are noticing water in all its forms.

*February 16, 2021*

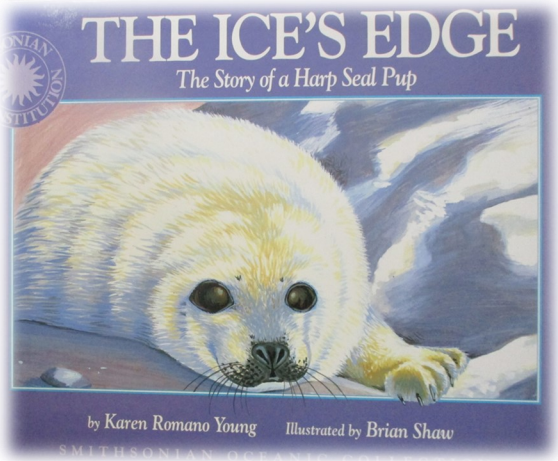




The seal puppet, from the library’s backpack, becomes a character in an unfolding narrative, we read this book from our school collection.

The children are connecting to the animals, the landscapes of the North, and respond to storytelling as a strategy on their own, as well as, with the other children.

February 23, 2021



I have been researching how the children interact with fabrics in the different contexts that we create together. I have offered fabrics as a way to soothe oneself, as places of containment (as placeholders for play with sections of fabric on the floor), as open ended dramatic play materials, and I now offered them as a way to create a space for interaction linked with landscapes possibilities or animals maybe? The colours and qualities of the materials suggest ideas from the book we have read together...

Can these interactions bring the children closer to the land through their imaginative narratives in their play?





Materials suggest ideas to us, Mieke and Gwen feel, work, try out, suggest, and co create this arctic environment through their interactions and collaboration. It is a landscape of ice, seals, feeding holes, nests and snow. Notice how the white objects become the ice chunks, much like in the sea ice poster. These were placed there by Mieke and Gwen.

Mieke: I am going to make a nest

Gwen: This can be a log

Mieke: I have an idea...

This phrase is welcomed in this group, except when one's own idea seems better than everyone else's, then the dialogue must begin, sometimes heatedly.

They are open to whoever would like to join in. The narrative can flex and change as players move in and out.

An invitation to play, someone says:

*What would you like to be?*

Connor: *I'm a baby boy seal.*

Macie: *I'm a polar bear.*

They are open to whatever possibility arises. This is improvisation, openness, and flexible thinking.

These connections to the North are happening through landforms, animal life cycles, and stories shared. I have not heard any reference to people of the North in play yet.



February 23, 2021





After asking the parents in our group who might have connections to the North to share their ideas or their stories with us, Chrystine offered up these photographs she had taken while in Iceland.

The gifts and stories of our group are extended, Ivy and Agnes are so happy to share that this is their mom.

Listening to our collective families' stories of experiences of the North, continues our knowledge journey of understanding of this place. We lean on others until we can create our own experiences, so that that this place and people can matter to us. Everyone admits they have never been to the North, although Ella has seen mountains. How much do we remember of the landscapes in our travels? We also seem to reinterpret new landscapes with our existing knowledge and memories.

*Photographs by Chrystine Williams*



It's a frozen wave. *Ivy*

It looks like clouds on the ground. *Macie*





# Misunderstandings and gaps...

William: Inuit is a country, it’s really far away and it’s usually cold, and it’s on the Atlantic Ocean, and, it’s by Newfoundland.

Kathy: Actually William, the Inuit are people.

William: Oh I thought there was a country named Inuit.

Kathy: In Canada, *we have* a group of people that live here, in the North. *(now thinking of my language, why do I say we have? It feels possessive? Jess suggests shifting our language, being thoughtful of how we use words to articulate our ideas. )*

William: What’s that country that sounds like it?

Kathy: There’s a city named Iqaluit? Maybe that is what you were thinking?

I wonder when to intervene and when to allow for discovery...the importance of recognizing the people came to the forefront ,and, I gave him the information he needed to create an understanding. This is tricky as knowledge giving and knowledge creation happen together, there is the tension in it, that we navigate in learning each time we are together.

I have my own misunderstanding as we learn together in the next part of our day.

We share a story to bring in the understanding of people of the North.

This story tells of an old woman who has a mother and son relationship with a polar bear.

I think the children often feel themselves in relation to animals, as one of them, as a natural part of being together on this planet. This is a similarity I see between indigenous stories and the children’s ways of being. I notice it through their interactions on the land and our inside play spaces. I believe they have a closer connection to the animal world because they are outside so much. To me, this is a way to bring an indigenous view to our learning here at Blueberry. To learn how to connect to the land in a less consumeristic and less colonial way of stripping the land and resources for our own use.

I hesitate with calling anything indigenous, what do I know? How can I speak for certain ways? I must examine what it means to bring in these types of teachings with an intent to bridge, to create spaces that are respectful, how do I do this?

I now wonder if the authors of any of the books I have used been Inuit themselves? I need to consider this, is this another white person telling someone else’s story? I must look at authors and be more authentic in what I offer. Peoples should speak for themselves, this is a move in my pedagogical practice, to authentically share stories written by the voices we are striving to hear. This misunderstanding of mine, leads me forward.

## Inuit

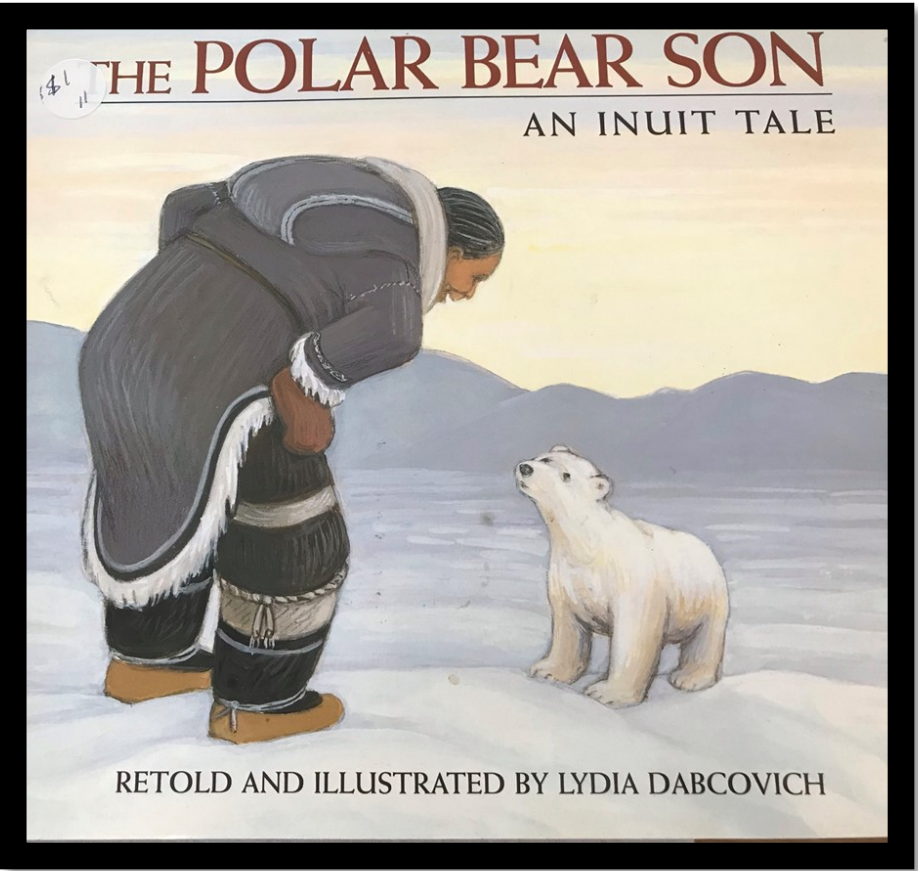
In the **Inuit** language, **Inuktitut**, the word **Inuit** means "people". The preferred usage is '**Inuit**' and not 'the **Inuit**'.

## Iqaluit

Nunavut’s capital city is named *Iqaluit*, an Inuktitut word meaning “place of many fish.” (Iqaluit was formerly known as Frobisher Bay.)

Understanding these words are important for us moving forward as neighbours, as peoples who live together in and on the land.

Language, does matter, what words will I choose to use and choose to understand?





# Ella / can teach you!

As the children have been immersed in their seal and polar bear play, Ella has found an image in a book and she paints it. We have been using watercolours for about six weeks now, in order to develop our techniques with paper, brushes, water, and highlights.

She brings her painting to show the group, Macie declares “Wow, how could her do that?”

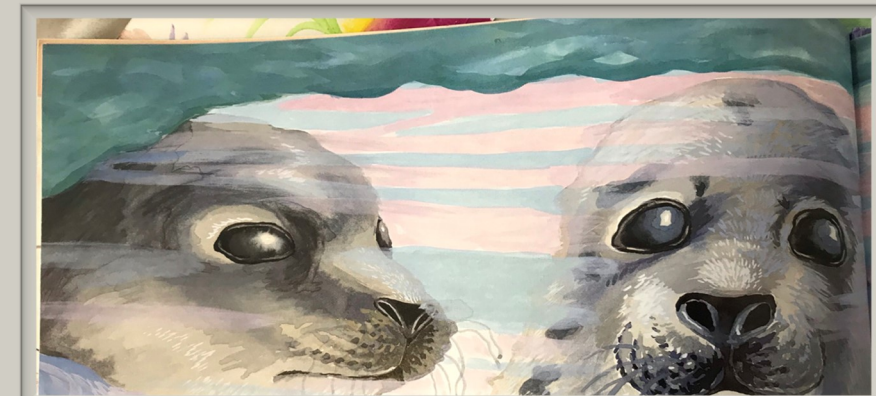
Ella generously offers to teach us how to paint like this.

“I can teach you!” This play of seal diving, eating and sleeping can now be understood by Ella with this added view of the seal painting, how much more does she know of the seal now? It is articulated in and through her painting.

Group knowledge is constructed by contributions and by the acceptance of our offerings in the group. Everyone is in play with the fabrics and the seals right now, they don’t take her up on her invitation. I ask Ella if she can teach me. It is important for me to learn too...I am part of this group, this is our learning space.

February 23-25, 2021

Artist: Ella  
Medium: Watercolour on watercolour paper



Our collective resources for learning together are developed as a community.

The books on indigenous activities come from Blueberry, the book *Mama, do you love me?* from Alex. The Ted Harrison and Cape Dorset Art Catalog books from the library, my own storybooks, and a print from my house, and the images of icebergs from Chrystine, we build a learning space together.

This is what participation looks like to me, a way for families to connect and offer up what they know. A place to share in the knowledge building.

March 4, 2021

A response after time:

*I think I have time to continue to think with the children about these ideas, but this will be our second last week together until September. Jess and I have been in dialogue together about these ideas and we are committed to working on the pedagogies that are arising, as we discuss this piece of documentation, the complexities of learning with hurtful, sad, horrible things that have happened and are still happening and the need to honour the narratives that have been hidden for so long, about people who have been here for thousands of years, in balance with the well-being of the children we are with. This is where the work of education is political and we can create ethical spaces for dialogues that support truth and reconciliation. You can’t empathize for what you don’t know about. When should we begin to talk about this? And how?*





Alex offers a book for us to share from their home. The girl's mukluks in the illustrations, give me an opportunity to share mine from when I was a child. I lived in Inuvik, Northwest Territories, from when I was nine years of age until thirteen. I attended a day school with children from all over the North who lived at Grolier and Stringer Hall. They lived there without their parents and I could not understand why.



They are so beautiful! How do they make them? I want to try. I want to try that beautiful beadwork. *Ella*  
What part of whatever this animal is, is it from? (she points to the leather sole of the mukluk) *Ivy*  
A moose. *Kathy*  
What moose part? *Ivy*  
The belly! *Ella*  
Mieke, I have something to tell you, when the Inuit kills the deer, they use everything, so its not just wasted. *Ella*  
I watched a (show?) the people they have to hunt their stuff and all their clothes, food, and they have to use up all the stuff, they don't have that much. *Mieke*

When Mieke says, “they don't have that much”, she says it in a sad way. We feel better when we have less stuff, but there is also the idea if you don't have stuff, you must be poor. Can we have more dialogues on how people can choose their ways of living and they may be differently measured in happiness or satisfaction than our current view? This is where we can see the beauty of multiple voices, a variety of ways of viewing the world, to expand our own viewpoints.

We see the dolls in the book we share together, and, recognize the dolls we have made and the ones we have here at Blueberry from Rose Moses, the dolls with no faces.

We can imagine their faces *Ella*



The connections continue to flow between us all. Stories we can share. It makes me re-think what I saw, when I lived up north, I dig through my memory box from when I was a child.

My commitment to working with truth and reconciliation grows stronger with these interactions. I recognize new truths that I couldn't see as a child and it recommits me to becoming an educator that is more attuned ,and ,seeks understanding with indigenous peoples. To explore how to offer documentation that moves us to action. Documentation that creates and considers pedagogies and introduces ideas from the children that swirl around in our minds, in our communities, and as we examine those ideas, we create new ways of being for ourselves and our *neighbours (using this word instead of settlers)*, as Tony Belcourt, suggests founding President of the Métis Nation of Ontario , now living in Almonte. Read his thoughts here <http://www.thehummm.com/online/article.cfm?articleid=2880>



## Remembering history and learning from it now...



I set this print on a chair and hold it, to see how the group responds.

Oh, no the wolf's coming, the wolf is trying to get the bear but the bear's gonna get the wolf. *Mieke*

No, it's a dog. *Ivy*

What's a dog? *Mieke*

Husky. It's a husky! *Gwen*

Husky? *Ella*

It's owner is trying to stop it from going to the wolf, well I mean the polar bear. *Gwen*

Maybe the puppy is excited to see the polar bear again. *Ivy*

And maybe he got off leash and the girl is just knitting at her friends. *Mieke*

Maybe, maybe you see that little weird thing, (the artist's symbol), maybe that's a little polar bear or something, and, it's stopping him from getting to this. *Gwen*

(referring to the symbol as well) I think that's at the end of a sentence. *Mieke*

I explain that this is a print from my front hall, it was my grandmother's. I now want to offer them the name of the print. "Our dogs always help us"

Yes! It's helping the human. *Mieke*

Does this give you more of a clue of what is going on in the picture? *Kathy*

I know what's happening, I think that the dog knows the scent of the bear that she had. *Ivy*

Like in the story, Ivy? (The polar bear son) *Kathy*

Yeah *Ivy*

This is the hunter, and he says,

"Our dogs always help us"

*Kathy*

Now this ordinary moment has become richer, and our thinking expanded. New questions have emerged, our assumptions have been challenged. Collaborating with others deepens our understanding and reduces the objectivity of a single viewpoint. It facilitates the development of new ideas for future planning, inspiring new provocations to extend the construction of knowledge. Kim Atkinson

What Inuit art shows...

"This traditional way of life is one of the big subjects in Inuit art. By showing us in drawings and sculptures how their ancestors lived, Inuit artists are keeping their history alive. Art helps them remember, and treasure, the ways their ancestors hunted and made protective clothing and shelter. In their art, many Inuit are making a visual history to show how their ancestors adapted to living in one of the harshest climates on earth."



# Interactions and reaching out for community connections in the fall...

I recognize, it's my own connections to indigenous peoples that expand or contract in relation to my teaching and pedagogy. The more I grow in this area, the more I see how it's a part of my everyday pedagogy, not a separate topic. These last few months have taught me that. I think of other ways I can offer learning contexts that are: sensorial, community building, studying indigenous art created by indigenous artists, connections with our local community that are supporting truth and reconciliation and a new recognition of what has happened and still is happening.

I will also be looking at books that support a different way of knowing our history. The stories that have been missing. I also wish to focus on the celebration of the uniqueness of First Nations, Inuit and Metis, their ways of being and learning from these ways.

An artist friend of mine who lived in Winnipeg and taught art classes suggested the Winnipeg Art Gallery as a place to learn more. It is the home of the largest Inuit art collections in the world...and the following experiences are curated by the Indigenous staff at the museum. We shall think about the following:

Food we can share

<https://www.wag.ca/art/stories/waghome-diy-9/>

Games and being together

<https://www.wag.ca/art/stories/waghome-diy/>

Sky connections-we are all under the same sky

<https://www.wag.ca/art/stories/waghome-diy-13/>

Colleen Gray is a local indigenous artist, who lives just outside of Franktown. Jess and I have been looking at her work and are hoping to think more about land acknowledgments with the purchase of her images and words. She organizes a program called:

**The Art for Aid Project.** It was developed in 2013 when artist Colleen Gray realized that students on reserves in Canada received 30% less funding than non-Indigenous students. Art supplies for the students are not plentiful or of great variety. Art is a powerful tool that breaks isolation, invites creative thought processes, and can bring healing and pride to students who are often facing significant challenges. Art for Aid is working to support educators and students by collecting new and gently used quality art supplies and shipping them to the schools.

I am wondering how we can support this initiative in some way in the future?

The Lanark County Neighbours for Truth & Reconciliation FB group—events and education shared that support our relations with local indigenous peoples <https://www.facebook.com/LCNeighbours> act by joining.

## *Having eyes to see in our communities*

I am noticing connections in our community with this lens of seeking out who was here before. These words that are an affirmations of other languages that have been spoken. This seems like another bridge to understanding and honouring those who are struggling to keep their languages alive with only English and French as being official.

Languages keeps societies alive. Can we learn more about the languages spoken on this land as a regular part of our days together? I have joined this Facebook group to learn more words that we can share with each other. <https://www.facebook.com/LCNeighbours> they show us a daily word we can learn.



Jess: We were taught to speak of First Nations people in the past tense. The First Nations people used to make.... Switching our language and talking about it is actually a good step....

Kathy: Thinking of the now of our relationships..







These new plaques have been placed in Perth, we shall read them, remember , and seek continued connections.

As I look for meaningful videos to continue to share with the children about the Inuit, I discover the Grand Acts of Theatre on the National Arts Centre website...

[Tauvigjuaq \(The Great Darkness\) Artcirqu \(Igloodik, NU\)](#)

This warmed my heart! Who else remembers growing up with string games? There was only one I didn't know here...I experienced string games when I lived in the North as a child... I think I will bring them when we are back at Blueberry in September. Another meaningful way we can learn about Indigenous peoples through games and community rituals.

Is this another pedagogy I can embrace?

The idea of community rituals in connection to indigenous ways of learning?

This is a video that can expand our thinking on science and indigenous viewpoints on climate change. How does this make us think differently?

*Inuit Knowledge and Climate Change* <https://vimeo.com/171170139>

We are also thinking of how to give value and blend scientific and indigenous knowledges in ways that are respectful, and, being able to offer and give equal weight to both narratives in our work.

Treaties are Alive from All My Relations, Mississippi Mills-a recently held event

Elder Larry McDermott, Algonquin from Shabot Obaadjiwan, Executive Director of Plenty Canada and Indigenous Advisor and Lecturer for the University of Guelph, described the Treaty Relationship between Canadians and Indigenous Peoples beginning with the Treaty of Niagara, 1764, and the significance of this especially with regard to:

- Establishing a foundation for reconciliation
- Creating ethical space for renewing the friendship between Indigenous People and Settlers
- Providing guidance for a sustainable relationship with Mother Earth.

Jess and I, participated in this event, and we continue to navigate and think of ways of connecting in respectful ways.



Watercolour: a continuation

HEATHER CAMPBELL: SKETCHING INUIT SEA CREATURES

CMHistory, Arts Council of Ontario | Presenter: Heather Campbell

I will have this recorded so we can do this together in the fall.

Learn to draw with Heather Campbell Inuit sea creatures. Heather will talk about the importance of these sea creatures to Inuit culture. You will learn to draw a whale, seal, walrus and polar bear. This is an opportunity to be taught sketching techniques and skills both for the beginner and experienced sketchers.







It's June, and a time, where we are witnessing horrific events in the discovery of so many children who never returned home to their families. This happened in our country. We have inherited the legacy of the Indian Residential Schools. How can we support hope and healing in these times?

June 21, 2021 on National Indigenous Day, Jess and I dialogue about this piece of thinking together. We are able to work together in the fall as school comes together again ,and, we think about how to move into these ideas together and in collaboration with families.

Jess sees the connections to the families, then how it broadens out...our knowledge gathering...she offers her connection to a throat singer and Inuit Cultural Ambassador from Iqaluit, that we would like to approach to see if the children could connect to her five children. How are our lives the same? How are they different? How can we create relationships that help us all develop empathy and ways to move forward?

We are willing to have these most difficult conversations and we think by having a number of books that can help us with this tragedy, in a variety of appropriate levels would be wise. I am working on a book list, reading everything from our public libraries and seeing what voices we can give voice to .

Where do we engage with parents in creating safe emotional spaces for these conversations? Shall we share stories together, so we can support one another with sensitivity and honesty? Perhaps speaking in dialogue as a group of adults first? Hearing each others ideas on how to do this thoughtfully and with care?

For the fall, we have some ideas we want to explore and offer spaces for us to continue in this work.

There is literally two maps of this land, can we share both of those maps with the children and families?

For us to think about decolonization and what does that look like for our teaching and learning here?

How can we engage with Plenty Canada? As a local community relationship?

Print off posters of Colleen Gray's work and use around Blueberry

Purchase land acknowledgement from Colleen

Have her come to help us learn about land acknowledgements?

Have her come and do an art workshop with us.

This work has a long way to go, to know and honour our neighbours.

### Resources for moving into new knowledges:

Reconciling Ways of Knowing: Indigenous Knowledge and Science Forum

<https://static1.squarespace.com/static/5b057066cef372abb4786883/t/5f134328237a9f21babd9f29/1595097908903/Turtle+Lodge+Report+2020.pdf>

*Reconciling Ways of Knowing; Indigenous Knowledge and Science* brings together Indigenous knowledge and science for the benefit of our shared natural world.

*Reconciling Ways of Knowing* is about a nation-to-nation relationship between peoples: Indigenous Peoples (and their governments) and Canadians (and their governments).

It recognizes that a nation-to-nation relationship is far more than a government-to-government relationship between official representatives and structures. It is a relationship between the peoples and their ways of being and knowing. It recognizes that each way of knowing is unique and equally valid.

<https://www.waysofknowingforum.ca/online>

*Omàmiwininì Pimàdjowin*  
*The Algonquin Way Cultural Centre*

The Omàmiwininì Pimàdjowin mission is to revitalize, reintegrate, enhance and protect the cultural traditions, customs, practices, heritage, language and arts of the Algonquins of Pikwakangan First Nation.

<http://thealgonquinway.ca/index-e.php>

### References

Pedagogical narration: what's it all about? An introduction to the process of using pedagogical narration in practice by Kim Atkinson

Pedagogical narrations and Leadership in Early Childhood Education as Thinking in Moments of Not Knowing by Iris Berger