

Spirit of the Island: Manitoulin's People
Stories of Indigenous-Settler Historical Dynamics

Ezhi-minidoowang Minis: Minidoo-wining Bemaadizijig Wiin E-zhi-kendaang
gaa-zhiwebizid nji Anishinaabewid-Gaa-bi-daajig gaa-bi-zhi-giigdoowaad

English/Anishinaabemowin Translation ~ Closed Captioned Video: Gathering Nine
'Forgotten Children' ~ 'Gaa-nenijigaazijig Binoojiinyag'



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FIRST NATIONS UNIVERSITY, SASKATCHEWAN, CANADA





GATHERING NINE:

‘Forgotten Children’ - ‘Gaa-nenjigaazjig binoojiinyag’

Personal Story by Zoey Wood-Salomon; Author’s Notes by Dr. Rhonda L. Paulsen

Cross-Curricular Subjects, established by Ontario’s Ministry of Education, are:

- | | |
|--|----------------------------------|
| - History (pre-confederation to the present) | - Politics and Citizenship |
| - Social Sciences and Humanities | - The Arts |
| - Environmental Sciences | - Native Studies |
| - Canadian and World Studies | - Philosophy and World Religions |
| - Interdisciplinary Studies | - Languages |

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The Reserve and Our Language	1:00
Child Welfare and the 60’s Scoop i) time in Zoey’s story ii) time in Author’s Notes	2:50 0:09
Returning to my Community	5:56
Finding my Own Identity	8:21
Intergenerational Trauma	11:51
Missing and Murdered Indigenous Women i) time in Zoey’s story ii) time in Author’s Notes	13:53 4:15
Indigenous Art and Artists - Author’s Notes	9:21

Learning Outcomes – upon completion of this Gathering, learners will be able to

1. Realize the importance of maintaining a strong knowledge base of historical and current issues concerning Metis, Inuit, and First Nations societies.
2. Ethically and morally discuss historical and contemporary events in the context of Indigenous-Settler dynamics/experiences.
3. Assess meanings embedded in public statements; be socially responsible.

GATHERING NINE: AUTHOR'S NOTES TRANSLATED

(Closed Captioning on Video)

Child Welfare and the 60's Scoop

Maanda Ngodwaasmidna (60's) Gwaabagewin

The time known as the 60's Scoop is similar to the residential school system era in Canada in that assimilation policies are reflected in the strategy. During the 60's Scoop the Children's Aid Society and social workers were employed by the government to conduct assessments of homes on reserves.

Mii-wipii gaa-zhikenjigaadek eshnikaadek 60's gaabagewin naasab aawan maanda Anishinaabe-kinoomaagegamig Zhichigan monpii Canada dash gweji-nenaasab zhiyin naakinigewinan pii gaa-zhichigaadejin. Wi-pii eshnikaadek 60's gwaabagewin Binoojiinyin genowenmaajig miiniwaa enkiitaagejig wii-noojimong Gii-naangzhewag gaa-zhi-gaasmindwaa gchigaimaanaang ji-ndikenjigewaad anishinaabek endaadaawaad shkonganing.

The difference between these two eras of residential schools and the 60's scoop is that during the 1960's children were removed out of their homes to either live in boarding residences or foster homes outside of their communities, or they were adopted into non-Indigenous families, most often to European countries. When the adoptions took place, there were no records kept that connected these children to their family of origin. There were also circumstances, such as with Zoey, when the decision for relocation was based on whether or not there was a school on the reserve. Whatever the reason, the outcome was the same: forced removal from one's family, community, heritage, and culture.

Maanda das ezhibebkaanag nindan neniizh pii aawan maanda pii 1960's binoojiinyag gii-daapinigaaziwag endaadaawaad gnomaa ji-daawaad ngoji-bkaan enji-gnovenjigaaziwaad maage ngoji-enji-ginowenmindowaa endaang zaagijeying ezhi-ngodoodenaawziwaad, maage gii-

daapinigaazodigenag mooshkin ewaabshkiiyejig endaadaawaad. Piidash nindan gii-zhichigaadek daapinigewin mziniganan, gaawii gegoo ezhi-beshaakibigeng mziniganan giitesinoon gonda binoojiinyag gezhi-kendimoowaad eyaawiwaad. Gewiin gwa dibishkoo maaba Zoey, pii-gi-dibaachigaadek endigwenh ji-aanshimin giishpin teg maage tesnag kinoomaagegamig zhiwe shkonganing. Giishpin dash go maanda nendimoowin nenaasab gii-aawong: mooshkin go Maajiingoong ngoji-bkaan ezhi-ndgodwenaazing, ezhi-ngodoodenaawsing, ezhi-kendizong, miniwaa yawing.



Missing and Murdered Indigenous Women

E-naachigaazojig miiniwaa e-nchigaazojig Anishinaabe-kwewag

The Highway of Tears refers to the stretch of Highway 16 that runs between Prince Rupert, Terrace, and Prince George in British Columbia, Canada. It was given this name after a significant number of Indigenous women went missing or were murdered in this area. Between 1969 and 2006 it has been reported that there were approximately six hundred Indigenous women missing or found murdered across Canada, with an estimated fifty being located on the Highway of Tears between 1988 and 1995. Many of these cases have never been investigated, while other investigations remain as cold cases.

Maanda gchi-miikan ezhnikaadek Mikan emowimgak aawan miikan eteg oodi biitweying Prince Rupert, Terrace, miiniwaa Prince George odi British Columbia Canada. Gii-miingaade wi-noozowin zaam niibina Anishnaabe Kwe gii-naajchigaaziwag maage gii-nhgaaziwag zhinda nikeyaa. Maanda pii 1969 miiniwaa 2006 gii-wiindimaadim megwaaj ngodwaaswaak Anishinaabe Kwe gii-naajchigaaziwag maage gii-mkagaaziwag gii-nchigaaziwad monpii Canada, megwaaj dash naanmidna gaa-mkagaazjig zhiwe Miikan Emowimgak biitweying 1988 miiniwaa 1995. Niibina go nindan gaawiin wiika gii-ndikenjigaadesinoon, bekish dash aanand aawanoon detaagin giyaabi nesaaksingin.

The government of Canada launched a National Inquiry into missing and murdered Indigenous women in December, 2015 and October 4 has been allocated as a day set apart annually to honour and acknowledge the lives of these women and girls who are gone. Canadians are encouraged to take a moment of silence on this day, or hold a Sisters in Spirit vigil. The Native Women's Association of Canada offers several suggestions for holding vigils, which has become an international movement for social change.

Gchi-gimaanaang gii-maajtaa mzowe ji-ndikendang maanda sa E-naachigaazojig miiniwaa e-nchigaazojig Anishinaabe Kwe Minidoo-giisoons, Niizhing-mdaaswaak-shi-mdaaswi-shi-naanan miiniwaa binaakwe-giizis nii-oh-gongizid gii-zhiton giizhidoong ji-aawong enso-ngo-biboon ji-mnaajindowaa miiniwaa ji-mkowendimindowaa gaa-zhi-bimaadiziwaad gonda kwewag miiniwaa kwezensag gaa-maajaajig. Canadian-ak bgosendimaawag ji-ke bizaanyaawaad ngo-dibagaans maanda pi-giizhigak, maage ji-yaamowaad Ezhi-dowemaang Minidoo Mkowendimookiiwin. Gonda MWAC miigwenan aanind ge-zhichigengba ji-teg mkowendimookiiwinan zhaazhigo gaa-ni-aawong mzowe akiing maajtaawin ji-digok gegoo ezhi-aanseg.



Indigenous Art and Artists

Anishinaabe mzinbiigewin miiniwaa meznibiigejig

“My people will sleep for one hundred years.

Nbi-maadiziimak da-nbaawag ngodwaak nsa-biboon.

When they awake, it will be the artists

Pii-gishkoziwaad, mii-gonda mesnibiigejig

that give them back their spirit.”

ge-miigwewaad neyaab mindoomiwaan.”

Louis Riel, 1885

Indigenous artists from Manitoulin Island and area include the following:

Anishinaabek mesnibiigejig enjibaajig Minidoo-Minising miiniwaa ngoji aawag mompii eni-zhi-biigaadeg:

Leland Bell

Anishnabe artist Leland Bell was born in 1953 in Wikwemikong, Manitoulin Island. He spent much of his youth at Cultural Art Camps on the island, which influenced him through teachings, ceremonies, and art instruction.

Anishinaabe mesnibiiged Leland Bell gii-ndaadizi Mdaaswaak-shi-zhaangswaak-shi-naanmidna-shi-nswi odi Wiikwemikoong, Minidoo-Minising. Niibina nsa-biboon ebi-ko-mbigid gii-bi-yaa odi Naadiziwin Mzinbiige-Gibeshiwin minising, miidash zhinda gaa-ndinang maanda kinoomaagewin, anamewin, miiniwaa ezhi-mzinbiigeng.

Carl Migwans (Beam) (1943 – 2005)

A contemporary Ojibwe artist from M'Chigeeng, Beam was the first Indigenous artist to have their work purchased by the National Gallery of Canada.

Carl Migwans (Beam), (Nimebine-giizis, Niizhtana-shi-nii-ohgongizid – Miin-giizis Nsimdina nsogonagizid, Niizhing-mdaaswaak-shi-naanan) Nongo ezhi-mzinbiigeng Ojibwe mesnibiiget gaa-njibaad M'Chigeeng, Beam gaa-ntami-anishinaabe-wid gaa-giishpinaadimoowind dinkiiwin odi Mzowe Mzinchiganag enji-gnowenmindowaa Canada.

Norval Morrisseau (1931-2007), whose Anishinaabe name was Copper Thunderbird, was an Ojibwe artist from northwest Ontario, near Thunder Bay. He started drawing on rocks and wet sand; later his painting emerged into the style prominently associated with Indigenous art today, evident in Madhabee's painting. Morrisseau's style introduced using predominant black lines to distinguish features (rather than shading), bright colours, x-ray motif, two-dimensionality, and linear interconnections.

Maaba Norval Morrisseau, gaa-anishinaabe-zhinkaazod Waaseyaa

Nimkii-bineshiinh, odi nikeyaa gaa-binjibaad giwedinoong/epingishmok Ontario. Msiniing gii-ntami-tisge miiniwaa nesaabaayig baasdaangaak aki; maapiij dash miznibiiganan ooshme gii-nikenjigaaziwag nongo dash ezhikenjigaadeg maanda Anishinaabe mzinbiigewin, dibishkoo eshnaagok maaba Madhabee miznibiiganan ishpiming. Morrisseeau miznibiiganan ezhi-nsadowaabnmindowaa gii-zhinoomaagaamgwad memoonji-mkade-biigaadek ji-waabnjigaadek weweni meznaadek (gaawii dash gegoo ezhi-kinowaajsing) e-waaseyaandegin, ezhibwaatesing ezhinaagok, niizhing ezhinaagok, miiniwaa ezhi-biishaakibiigaadek kina gegoo miiksek.

Daphne Odjig (1919 - 2016), of Potawatomi, Odawa, and English heritage, grew up in Wikwemikong on Manitoulin Island. Odjig is a self-taught artist whose paintings are inspired by her grandparents' stories of their ancestors. Although influenced by realism, cubism, and abstract expressionism, she has become referred to as a Woodlands artist.

Odjig is considered to be the most important contemporary Indigenous woman painter in Canada and has received the Order of Canada and Governor General's Award in Visual and Media Arts.

Daphne Odjig, Boodiweyaadomi, Odaawa, miiniwaa Zhaagonaash ezhi-nsadowaabmidzod, gii-bi-nji-koginaa Wiikwemkong odi Minidoo-minising. Odjig aawi wiin gaa-kinoomaadizod waazhi-tisged wiin miznibiiganan gaa-zhi-kenmaad nji-sa ookimisan miiniwaa mishoomsan dibaajimoowinwaan mewzha gaayaajig. Bekish dash gaa-zhi mzinbiiged dibishkoo gwek ezhi-waabnjiged, gegoo eshnaagok miiniwaa gegoo enaamjigaadek, wiin gii-nikenjigaazo eyaawid Mitigwaa-aakiing Meznibiiged.

Odjig ezhi-kendimin wiin ooshme getchi-piitendaagozid Anishinaabe-kwe monpii Canada miiniwaa gii-debinaa maanda miigwewin Order of Canada eshnikaadeg miiniwaa Governor Generals' Miigwewin nji-sa Ewaabnjigaadeg miiniwaa ezhi-mzinbiigeng.



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