

GENEVIÈVE SUSEMIHL
GRIT ALTER (Eds.)

Teaching Canada I

Indigenous Peoples and Cultures

A&B

Universitätsverlag
WINTER
Heidelberg



ANGLISTIK UND ENGLISCHUNTERRICHT

Herausgegeben von
Gabriele Linke
Nicole Maruo-Schröder
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Teaching Indigenous Studies: An Introduction

Teaching Indigenous Studies in schools and universities in German-speaking countries is a difficult endeavor. Not only have educators to be knowledgeable and sensitive about Indigenous history, cultures, traditions, and political issues, but they also have to deal with century-old images of Indigenous peoples firmly fixed in German popular culture. However, the topic might never have been as relevant and timely as today, as German media have been dealing with topics such as the discovery of unmarked graves at residential schools in Canada, the 'Winnetou debate' in Germany, and cultural appropriation, all helping to make the public aware of Indigenous issues.

The Choctow historian Devon Abbot Mihesuah states that if people "plan on writing about Natives", they "must know much more about them, such as tribal history, their language, religion, gender roles, appearances, politics, creation stories, how they dealt with Europeans, and how they have survived to the present day".¹ The same is true for educators. Indeed, teachers are required to be informed about Indigenous peoples' history and culture as well as about 'difficult' topics, such as residential schools, assimilation policies, and the forced removal of children from their families. They have to ensure that Indigenous perspectives are presented in a sensitive and respectful way. Teaching with respect, without appropriating ideas and concepts, and acknowledging Indigenous thoughts and histories is fundamental in the EFL classroom and university seminars. Such an approach demands a lot from teachers.² This book wants to help them by sharing how teaching materials can be used and interpreted in the classroom, and intends to be an educator's tool for teaching specific aspects within the wide field of Indigenous Studies in the classroom.

In Europe, the history of First Nations, Inuit, and Metis peoples is usually contextualized within the development of the United States and

Canada as multicultural societies. This book concentrates on the Indigenous peoples living on the territory today known as Canada. The Canadian Constitution recognizes three groups of Indigenous peoples: First Nations, Inuit, and Métis. These are three distinct peoples with unique histories, languages, cultural practices, and spiritual beliefs. Due to lack of space, an overview of all the Indigenous groups in Canada cannot be provided here, but there are many useful resources online.³ Likewise, educators need to familiarize themselves with terms such as Status- and Non-status Indian, Numbered Treaties, Sixties Scoop, Bill C-31, appropriation, and various concepts and terminology of social beliefs associated with the relationship between Indigenous peoples and Canada, culture and identity, land, learning, laws, and treaties. Again, a comprehensive list of terminology can be found online.⁴ While this book cannot answer all the questions that might come up in the classroom, the chapters intend to offer a concise starting point and spark further conversations.

Incorporating the latest research in anthropology, archaeology, ethnography, history as well as literary and film studies, this book focuses on specific issues such as traditional ways of life, traces cultural changes that resulted from contacts with the Europeans, and examines the controversial issues of land claims and self-government that now affect Indigenous societies. It is of utmost importance to refer to Indigenous perspective in the analysis of Indigenous cultures and the teaching of these issues. This is why the authors have incorporated as many Indigenous voices and sources as possible and explore the institutions that provide Indigenous communities in Canada with national and international visibility, including museum culture, theater, film, and literary festivals.

An important topic in the classroom is the issue of cultural appropriation. Cultural appropriation, misrepresentation, and lack of respect for Indigenous cultural protocols have been cited as significant problems by many Indigenous people in Canada. For decades, the cultural appropriation and commodification of Indigenous symbols and ideas as well as the copying of Indigenous traditional practices have been debated. In recent years, the appropriation debate has risen again in the public cultural and educational sphere in Canada. Appropriation "marginalizes and silences the works of art and culture that Indigenous people produce and publish about their ways of being and knowing, and about their lives past and present". Younging writes that Indigenous peoples "have been misrepre-

sented for so long, which has created a body of literature inconsistent with, and often opposed, to Indigenous cultural understanding".

In Germany, debates around the film *Der junge Häuptling Winnetou* (2022), and the decision of the German publisher Ravensburger to withdraw a companion book and puzzle to the film from the market after facing accusations of racism and cultural appropriation caused a storm of protest. The German TV station ARD announced they would no longer broadcast the popular *Winnetou* movies from the 1960s based on Karl May's novels. A heated debate on social media in particular has accused the *Winnetou* books of reproducing racist stereotypes originating in colonialism, and of cultural appropriation in their depiction of traits of Indigenous people. Supporters of the move have described May's literary attempts to conjure an idyll in the country of origin of the Indigenous people of North America as a "lie, which completely edits out the genocide of the Indigenous people, the unjust settlement of their land by white settlers and the destruction of their natural habitat", according to *Die Zeit*.⁵ On the other hand, the tabloid *Bild* led the calls for the books to be reinstated, insisting that "hysteria" was responsible for "burning the hero of our childhood at the stake".⁶ While the decision has split social and cultural commentators, there has been some criticism regarding issues of paternalism due to the lack of Indigenous voices in the debate.

There is a fine line between cultural appreciation and cultural appropriation, and this line has caused much debate in North America and Europe. Many German people have become fond of Indigenous people – a phenomenon that Lutz has termed "Indianthusiasm".⁷ It refers to the European fascination with, and fantasies about, Indigenous peoples of North America, and has its roots in 19th-century German colonial imagination. The Anishnaabe author Drew Hayden Taylor, who has traced the Germans' fascination with Indigenous people in his documentary *Searching for Winnetou* (2018), says: "The thing with Indianthusiasm is that these people don't really believe they are or will be us, it's just that they want to tag along on the ride in any way possible".⁸ While educators need to be aware about these debates, this book wants to provide background information and present Indigenous perspectives on diverse issues.

Indigenous people have inhabited the land today called Canada since the Ice Age and were already accomplished traders, artisans, farmers, and marine hunters when Europeans first reached their shores. Contact between Natives and European explorers and settlers initially presented an

unprecedented period of growth and opportunity. The two completely different cultures soon clashed, however, and a period of European newcomers assimilating Indigenous people started. In order to understand contemporary issues, educators need to be aware of the history of Indigenous peoples in Canada from first contact to current land claims. While this book cannot provide a concise history, the two first chapters contextualize current issues within historical political developments.

The first chapter is written by Dawn MARACLE, who brings in her perspective as a Mohawk woman, educator, and political activist. In her chapter, she debunks the Myth of Canada the Great and critically explores the common belief that Canada is a bastion of human rights. While this may account for non-racialized people, it is not true for Indigenous peoples. She zooms in on Haudenosaunee people and focusses on a number of key documents that inform Indigenous-settler relationships in Canada and the institutions which have developed over time. These documents include the Two Row Wampum (1613), the Royal Proclamation of 1763, the British North America Act, and the Indian Act. By reflecting on the significant impact of legal matters on Indigenous peoples, the chapter explains why Indigenous-settler relations are in their current state today. In the second chapter, Nina REUTHER explores the Indigenous concept of Stewardship of the Land, which allows to comprehend the devastating impact the expropriation of land has had on Indigenous peoples. She identifies elements by which Euro-Canadian and Indigenous concepts of land and environment differ and refers to case studies to illustrate the devastating consequences of land loss which she then frames within the discourse on environmental (in)justice.

Indigenous literatures are the oldest and arguably among the most captivating forms of North American cultural expression. In Europe, however, most people associate 'Indians' with 19th-century stereotypes promoted by Karl May and Hollywood, featuring tipis, feathered head-dresses, buffalos, and ponies. In order to enter a critical discussion about the way in which such misrepresentations already enter children's minds, Grit ALTER uses the current discourse on decolonization to critically engage with the depiction of the Arctic in picturebooks for young readers. Based on a detailed reading of *Elliot's Arctic Surprise* (2015) in which she identifies a colonial power narrative of a white savior who helps those who cannot help themselves, she turns to the important work of publishers such as Inhabit Media, an Inuit-owned independent company in the

Canadian Arctic. The chapter refers to the plethora of picturebooks by Inhabit Media which offer in-depth reflections on Inuit cultures, including traditional creation stories, myths and legends, and adventure stories. In the following chapter, Eva GRUBER writes about trickster narratives, emphasizing the critical discourse surrounding this versatile literary genre and how it has been turned into a 'convenient' but reductive shorthand for any engagement with Indigenous writing from a Western academic perspective. As a reaction, she sensitively views trickster stories from within their textual foundation by differentiating a Western and Indigenous perspective on storytelling. Paying tribute to the original voices, she introduces coyote stories by Mourning Dove, Harry Robinson, and Thomas King and suggests incentives for engaging classroom discussions.

Films are likely to be a very approachable medium for students to learn about different cultures. Students worldwide have been influenced by films such as Disney's *Pocahontas* (1995) and Hollywood's Western movies such as *Dances with Wolves* (1990). In Germany, the cartoon series *Yakari*,⁹ the film *Der Schuh des Manitu* (2001), and countless children's books about Indigenous people have established a specific image of Indigenous people.¹⁰ In these performances of 'Indianthusiasm', actual Indigenous people are relegated to the background, ridiculed, or rendered entirely invisible. However, Indigenous documentaries and feature films from the territory known as Canada, among others *Angry Inuk* (2016), *Nipawistamâsowin: We Will Stand Up* (2019), *Atanarjuat: The Fast Runner* (2001), or *Sgaawaay K'uuna (Edge of the Knife)* (2018), have been drawing another picture of First Nations, Inuit, and Metis. Moreover, the National Film Board of Canada's Indigenous cinema holds an extensive online library of more than 200 films by Indigenous directors.¹¹

Discussing four films by the Abenaki filmmaker Alanis Obomsawin, Gabriele LINKE takes on the discourse on self-representation. Her detailed observations of cinematographic choices in these films allow her to argue for the essential importance of listening to Indigenous stories, hearing their voices, and seeing the images they create of themselves – all three being meaningful approaches to better understand Indigenous people's continuing struggles. Christoph STRAUB engages with contemporary Indigenous filmmaking to expand young adults' insights into the complexity of contemporary Indigenous identities and experiences. Discussing the feature film, *The Body Remembers When the World Broke Open* (2019), which explores Indigenous women's experiences in Canada

today, he unmask how some of their issues are rooted in settler colonial structures. Additionally, he unveils why it is important to look at the agency that exists in spite of the persistence of such structures.

The relationship between museums and Indigenous groups is often problematic, as museums have been involved in the removal of Indigenous cultural heritage, which is kept in museums. Many displays of Indigenous cultures have been outdated, misrepresentative, or even racist. Several museums in Canada have been unveiling new permanent exhibitions that aim to right these wrongs. Their new exhibitions were developed with Indigenous communities, as incorporating Indigenous perspectives is viewed as a major component in the process of decolonizing collections. Geneviève SUSEMIHL explores Indigenous representation in museums and exhibitions, Indigenous museology, self-representation of Indigenous groups, and processes of repatriation. In this context, the idea of reconciliation is a pivotal field of analysis.

One of the most shocking and devastating details of Indigenous history in Canada is the residential school system. It has recently received major media attention with the discovery of unmarked mass graves on former residential school grounds. The lasting effects of the forced removal of children from their families still make it difficult and painful to write about this government- and church-driven systemic abuse of children. Even so, the final chapter of this book entitled "Residential Schools: Resistance, Resilience, and Reconciliation" attempts to offer insights to this system. The authors strive for a sensitive discussion of the diverse means by which Indigenous authors and artists have tried to come to terms with this dark chapter of their history. Geneviève SUSEMIHL offers a concise introduction to the residential school system to lay a solid foundation for further explorations. Grit ALTER turns to picturebooks that try to put the unspeakable into words and pictures comprehensible for young children. Eva GRUBER traces the story of Chanie Wenjack and how it finds various literary expressions. Taking a personal approach, Nina REUTHER remembers incidents and reflects on her experiences while being an exchange student at a school that was formerly known as Kamloops Indian Residential School. Christoph STRAUB discusses Barnaby's debut feature film *Rhymes for Young Ghouls* and sensitively engages with the complex issue of victimization, and Albert RAU finally turns to theatre as the medium of healing and uses Beagan's short play "They Know Not What They Do" to explore how theatre is able to break the wall of

silence that surrounds residential school memories. All of these parts suggest teaching ideas and activities for young, intermediate, and advanced learners as well as university students, and invite them and their teachers to develop a better understanding of this dark chapter of Canadian history. While the experiences are traumatic and memories painful, it is important to also underline how artistic expressions in the form of literature, film, and theatre give voice to Indigenous pasts and represent a form of education and resistance.

Notes

¹ Mihesuah, Devon Abbot (2005). *So You Want to Write About American Indians: A Guide for Writers, Students, and Scholars*. Lincoln: Univ. of Nebraska Press, 9.

² In Canada, the government is aiming to improve deficiencies in teachers' professional knowledge in this area by requiring all graduate teachers to demonstrate broad knowledge and understanding of the impact of culture, cultural identity, and linguistic background on the education of Indigenous students.

³ Parrott, Zach, and Michele Filice. "Indigenous Peoples in Canada." *The Canadian Encyclopedia*, 2020. Web. 21 May 2023 <www.thecanadianencyclopedia.ca/en/article/aboriginal-people>; Susemihl, Geneviève (2023). *First Nations, Inuit und Métis. Das indigene Kanada: Geschichte – Kulturen – Tourismus*. Mettmann: 360 Grad Medien.

⁴ See, for example, Younging, Gregory (2018). *Elements of Indigenous Style: A Guide for Writing by and about Indigenous Peoples*. Edmonton: Brush Education.

⁵ Connolly, Kate (2022), "German publisher pulls Winnetou books amid racial stereotyping row," *The Guardian*, 23 August. Web. 11 Jan 2023 <www.theguardian.com/world/2022/aug/23/german-publisher-ravensburger-verlag-pulls-winnetou-books-racial-stereotyping-row>.

⁶ *Ibid.*

⁷ Lutz, Hartmut, Florentine Strelczyk, and Renae Watchman (eds.) (2020). *Indi-anthusiasm: Indigenous Responses*. Waterloo: Wilfrid Laurier Univ. Press.

⁸ Henck, Maryann (2022), "When in Doubt, Ask a Native Author! The Winnetou Debate," *American Studies Blog*, 14 Sept, Web. 20 Jan 2023 <blog.asjournal.org/when-in-doubt-ask-a-native-author-the-winnetou-debate/>.

⁹ The two TV series of *Yakari* (1983-1984, and 2005-2020) are based on the cartoon *Yakari* by André Jobin and Claude de Ribaupierre. In 2013, a musical based on the comic was quite successful in Germany.

¹⁰ Susemihl, Geneviève (2007). "The Visual Construction of the North American Indian in the World of German Children." *Visual Culture Revisited*. Ed. Nicole Leonhardt et al., Köln: von Halem, 267-291; Susemihl, Geneviève (2008). "The Imaginary Indian in German Children's Non-Fiction Literature." *Aboriginal Canada Revisited*. Ed. Kerstin Knopf, University of Ottawa Press, 122-156.

¹¹ NFB Indigenous Cinema. 2023. Web. 20 May 2023 <www.nfb.ca/indigenous-cinema>.

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Dawn T. Maracle (Toronto)

The Myth of Canada the Great: The Two Row Wampum as Foundational to Understanding the Indian Act and Haudenosaunee/Indigenous-Settler Relations

1. Positionality: Haudenosaunee Culture, Nationhood, Territory, Identity

I am a Kanien'kehá:ka woman and mother who sits with the Bear Clan. I am Haudenosaunee. The Mohawks are one of the Six Nations, along with the Oneida, Onondaga, Cayuga, Seneca, and the Tuscarora that make up the Haudenosaunee Confederacy.¹ I am also of mixed Irish/English descent. This is my identity. My community, Tyendinaga, is central to my identity, as it is the land on which my family has lived for hundreds of years, where our bones and umbilical cords are buried.² It is within the traditional Iroquoian/Haudenosaunee territory on which my people have lived (north, south, east, and west of Lake Ontario) since time immemorial. I have a lifetime of embodied experience as a Mohawk woman and mother who has learned from Indigenous Elders and teachers from around the world while obtaining numerous degrees in Indigenous studies. I have taught and published Indigenous studies on four continents. Although I live in the city of Tkaronto, otherwise known as Toronto, Ontario, Canada, Tyendinaga is my community and my home. Haudenosaunee peoples have lived in the territories completely surrounding Lake Ontario since time immemorial, which means before recorded history (cf. figure 1).

It is difficult to find a map that is inclusive of all Haudenosaunee communities over all times and histories. Therefore, while doing your research and learning about Haudenosaunee peoples, take note that you will have to take numerous references into account. All maps are biased depending on the map-makers and their contexts. Therefore, be critical with the source of the mapmaker: if it is American, they will likely only show

Haudenosaunee communities in the United States, ignoring those on the Canadian side of the border, despite the fact that many Haudenosaunee do not recognize this foreign-imposed border at all. Be very cautious when reading and researching this topic using Government of Canada resources; always seek out Indigenous sources and perspectives where possible.



Figure 1: Map of Haudenosaunee Territories in Ontario, Quebec, New York, Pennsylvania, and Ohio³

Now that you understand a bit about my nationhood, cultural territories, and geographical location, let us move deeper into my positionality and perspective.

The Haudenosaunee Confederacy was previously known as the Iroquois Confederacy. The word "Iroquois" is derived "from a French version of a Huron Indian name that was applied to our ancestors and it was considered derogatory, meaning 'Black Snakes'".⁴ This term has fallen out of usage; however, you still need to understand it for research purposes. *Haudenosaunee* means 'People of the Longhouse', or 'People Building an Extended House'⁵, which are the types of housing people traditionally lived in (cf. figure 2). It is also the type of building we continue to hold our ceremonies in, as well as a word representing our culture. Traditional people who follow our cultural teachings refer to themselves as "Longhouse" peoples.

The Mohawk/*Kanien'kehá:ka* nation has three clans: Bear, Wolf, and Turtle. Social governance and familial groups are organized through clans within each longhouse. When the family grew, so did the longhouse, becoming home to multiple generations of a family. You cannot marry

someone from your own clan. Clan Mothers/leaders would look for the leadership qualities in each child to choose the Chief of the community. The Chief was a speaker and another type of leader. Once the Chief was chosen, the Clan Mother oversaw the Chief's performance to ensure he was representing his clan. If not, he was given three warnings, ultimately removed, and would never hold a leadership role again.

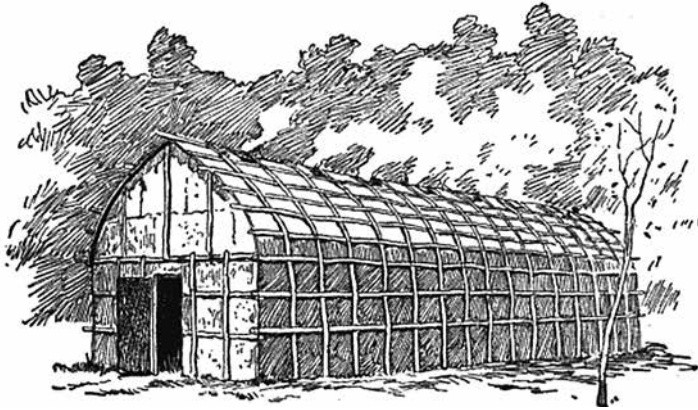


Figure 2: Drawing of a Longhouse⁶

2. Purpose: Understanding the Myth of Canada the Great through Key Treaties and Documents

In this chapter, I will debunk the Myth of Canada the Great: the idea that Canada is a wonderful, multicultural, and welcoming country that is a bastion of human rights. This simply is not true for Indigenous peoples. My argument will focus on a number of key documents that inform Haudenosaunee/Indigenous-settler relationships in Canada and the institutions which have developed over time. The documents include the Two Row Wampum (1613), the Royal Proclamation of 1763, the British North America Act (1867), and, finally, the Indian Act (1876). The Indian Act and its numerous amendments have significantly impacted Indigenous peoples, Canadian society, Haudenosaunee/Indigenous-settler relationships, and my life.

Ultimately, this chapter will explain why Indigenous-settler relations are in their current state today. By understanding some of the foundational documents that have influenced the development of Canada, teachers and students may be able to understand Indigenous literature, arts, politics, and social issues at a deeper level. If they continue learning, this work will place them well upon the lifelong path towards deeper understanding, more critical reflection, and greater curiosity towards their studies and eventually, reconciliation.

3. Identity, Membership, and Status Indians Within the Indian Act

Canada's Indian Act is an extraordinarily invasive and paternalistic piece of legislation⁷ that has severely impacted Status Indians for the last 150 years. This federal law governs Indians, Indian Bands (e.g., their government councils), and lands set aside or reserved for Indians (otherwise known as reserves).

My entire life has been impacted by the Indian Act. The government recognizes me as and calls me a Status Indian, because I can trace my ancestors to an Indian village that they approved. Take note that this involves a foreign, colonial government choosing to identify who qualifies as an Indian according to their definitions, rather than those of the community. This has been and continues to be a very oppressive, divisive, and controversial piece of legislation.⁸ Further, to be considered a Status Indian, the government states that you have to be full, half, or a quarter-blood Indian. A Status Indian can maintain membership with the community, is able to have a certificate of possession to land on reserve (but not own it), and access services such as medication and education.

Being a Status Indian involves being identified with a number and the government uses that number to track me. This is in addition to numbers used to identify all Canadians. Some have this number tattooed on their body. We each carry a card which, when used for services, purchases, or to attend certain events, is tracked. These cards have become high-tech – just like credit cards – so that the government can oversee us, our spending patterns, health care, medication, education, personal data, and travel information. Other non-Indigenous Canadians are monitored to a lesser degree. For example, travel and employment is tracked for all, however, not to the invasive degree Status Indians are monitored.

Some nations of Indigenous peoples across the country acknowledge the government and Band Council and work with it; others, like the Haudenosaunee, have always asserted its sovereignty, nationhood, and traditional governance. In 1888, the leader in Tyendinaga wrote to the Minister of Indian Affairs and said, "thank you for your Band Council system, but we have our own governance structure, we don't need yours". However, Tyendinaga was forced to continue using the foreign system.⁹ In 1923, Deskaheh from Six Nations went to the League of Nations to ask for a remedy after the Dominion of Canada used the army to force the Indian Act and Band Council system upon the Six Nations people despite it being in direct conflict with previous treaties and its own traditional governance structure.¹⁰

The Indian Act does not apply to Métis, Inuit, or non-Status Indigenous peoples in Canada. Despite that, it has dramatically impacted relationships between Indigenous peoples and settlers, and the institutions that have been created for them for the last 150 years. For example, the Pass System was created after the Métis conflicts and, ultimately, was used with all Indigenous peoples across Canada to limit their travel and to pacify settlers by keeping Indians away. As farming, hunting, and fishing became restricted for Status Indians, their settler neighbours prospered in business. This inequity struck a divide between them, one that continues to cause hostilities today.¹¹

Activity/Critical Reflection (1)

Introduce students to the Haudenosaunee Confederacy, Nations, and Territories. Tell them my story. Have them research the Six Nations online. Ask them to write about how they would introduce themselves compared to how I introduce myself. Have them write a two- to three-page critical reflection paper on what they have learned about how to introduce themselves in relation to the Haudenosaunee culture and connection to land. For example, how would they introduce themselves in relation to their culture, family, and land? This is informal learning, and their reflections will be very individual and unique.

Additional/Alternate Critical Reflection:

Ask students to read Deskaheh's address to the League of Nations in 1923. Based on his well-plotted and historically-researched argument, how *should* the League of Nations have responded? Have the class discuss.

This would be a good activity to save until later in the course. Considering the Six Nations existed for centuries prior to contact with Europeans, and we only agreed to allow the Dutch and later the British in our territories if they agreed to share in our values and not to interfere in our affairs (Two Row Wampum Treaty 1613), what other options did the Six Nations have to assert our own nationhood?

4. *The Two Row Wampum or Guswentha (1613)*

In the beginning, cooperation and support existed between Indigenous peoples and the newcomers. The settlers and their leaders recognized the first peoples as having their own ways of doing things: their own governments, laws, territories, gender roles, and institutions. They knew they relied on Indigenous peoples for their survival.

The newcomers recognized Indigenous peoples as independent Nations with whom they could make treaties to explain how they were going to share the environment, animals, and plants. The Onondaga said it best when describing how the Two-Row Wampum Treaty came about in 1613 between the Haudenosaunee and the Dutch in the following excerpts:

In 1613, the Mohawks noticed people coming into their territory unannounced. The visitors had begun to cut trees and clear land for their homes and farms. They had entered the lands of the Haudenosaunee and were now occupying some of their empty rooms (land) [...].

As the Haudenosaunee and Dutch discovered much about each other, an agreement was made as to how they were to treat each other and live together. Each of their ways would be shown in the purple rows running the length of a wampum belt. "In one row is a ship with our White Brothers' ways; in the other a canoe with our ways. Each will travel down the river of life side by side. Neither will attempt to steer the other's vessel." [...]

The Haudenosaunee and the Dutch agreed on three principles to make this treaty last. The first was friendship; the Haudenosaunee and their white brothers will live in friendship. The second principle is peace; there will be peace between their two people. The final principle is forever; that this agreement will last forever.¹²

The Haudenosaunee, as with all Indigenous nations, take treaties seriously and consider them living documents. While the original Two Row Wampum was signed with the Dutch in 1613, and later with the English, the intent was to bring out the wampum and renew the relationship – and the accompanying responsibilities – regularly.

From the commencement of those relationships, the Haudenosaunee refused to be anything but equal to any other nation who approached them. There was a refusal to play son to the Dutch's "father" and demand "brotherhood" status.

Activity/Critical Reflection/Word Cloud (2)

Have students read "A Short Introduction to the Two Row Wampum" by Tom Keefer.¹³ They can write a critical reflective essay two to three pages in length, on aspects such as: What did you appreciate or not appreciate about how the Haudenosaunee handled the Dutch's offer to take the role of "son" to their offer to be "father" in their treaty relationship? Why or why not? What are future (legal) consequences of that choice of the Haudenosaunee to demand that they be "brothers" or equal nations? State the sources. Could the students relate to or resonate with the values that the Haudenosaunee put forth in the Two Row Wampum Treaty? Why or why not?

Additional/Alternate Artistic Reflection:

Students can create an art project by building a colourful word cloud with the words and feelings that arose while learning about the Two Row, the relationship that was built, the values and feelings that were expressed, etc. They can present this to the class and explain their choices.

5. The Royal Proclamation of 1763

Approximately 150 years later, King George III of England created the Royal Proclamation of 1763 to acknowledge pre-existing Indigenous rights and sovereignty. It also stated the "legal way newcomers could gain control of those lands was by making treaties between the two nations".¹⁴ Take a moment to research what the Royal Proclamation looks like; use the source given in footnote 14.¹⁵ While this source comes from a Gov-