Awakening Ontario Educators to Treaty Stories:

Exploring the possibilities of *Disruptive Treaty Scripting* as Professional Development

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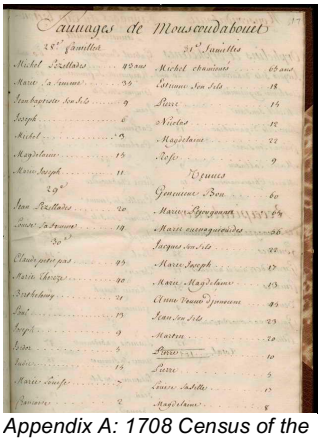
1. Prologue to the New Story: Background and Introduction

*I **need** to tell you a story*. My name is Denise Petitpas and I am a French-Canadian, Ontario school teacher. Specifically, I am Franco-Ontarian, and my surname Petitpas, comes from one of the first forty families to settle and establish the New France colony in present-day Nova Scotia. I am also a descendant of Marie-Thérèze, a Mi'kmaw woman censused alongside my 7th great-grandfather Claude Petitpas II, the 30th family of the *Sauvages de Mouscadoubet* in 1708 Acadia (see Appendix A) (Petitpas, n.d). My family knows this genealogy and more from colonial documents and missionary accounts that my distant relatives, such as my 6th great-grandfather, Bathélemy *le sauvage*, Claude and Marie-Thérèze's son, had extensive knowledge of the Land, its peoples, Indigenous languages, along with French and English. My ancestors served as interpreters and navigators to the new arrivals. As Darryl Leroux's research has shown (IndigenousStudiesUSask, 2015, 17:28), like many French-Canadians, I descend from a distant Indigenous grandmother. *And this is a story I used to tell*.


Sauvages de Mouscoudabouet

Appendix A: 1708 Census of the Sauvages de Mouscadoubet

Fast forward this story 400 years to today. After generations of exile, persecutions, and inter-marriages (Petitpas, n.d) out of Indigeneity, only the French language and culture have survived in me. Through a series of complex "colonial happenings" (Madden, 2019, p. 286), I am not connected to the land (Mi'kma'ki), the people (L'nu), or the language (Mi'kmawi'simk) of my distant ancestors. Cree Elder Willie Ermine (Sturgeon Lake First Nation) is right; I am poor, my memory has been erased, and I need an awakening (NCCIE, 2019, 3:05-4:25).

But there is more to the story. My mom was an active member of the French community centre where I grew up and I learned very young that for Franco-Ontarian language and culture to survive in dominant English waters, we needed to fight and defend the ship. After high school, I was naturally streamlined into the English education system (as many Franco-Ontarians feel the need to do) to pursue a musical theatre degree, a specialized program unavailable in French. Traveling the world in my twenties, I strutted around with the Canadian flag on my backpack and spread anecdotes of a multicultural, tolerant, multilingual Canada. I explained repeatedly that *les Québécois* were not the only French people in Canada. I came back to Canada in my late twenties, became a teacher, got married to a Frenchman (from France) and had two kids. *This is another story I used to tell*.

Then, the stories I told changed. In the 2017-2018 school year, things began to unravel with what I thought I knew as true then became untrue. The next chapter in my story is a critical moment (Gebhard, 2020) of moving horizons (Strong-Wilson, 2009) that changed my life story and the stories I now tell. Up until this point, my only memory of anything pertaining to Indigenous peoples besides my family's ancestry was learning about longhouses, teepees, nomads, and sedentary people in elementary school. I remember the map of Canada changing when the third territory, Nunavut, was created around the time I was only twenty years old; but I also remember not learning about the significance of Nunavut or why this extra territory had been forged. Years later, my husband and I, avid travellers, were seeking adventure and applied to teach in Nunavut and were quickly recruited. We packed up the family and accepted two teaching positions in a wonderful Inuit community where we were warmly welcomed. I built long lasting friendships there but left my proud Canadian identity and settler-colonial narrative far behind. In that brief year of teaching, I traded in ideas on Canada, like the peacekeeper myth

(Regan, 2010, p. 83), multiculturalism, diversity, and 'niceness,' for the harsh realities of suicide, poverty, structural inequality, tuberculosis, intergenerational trauma, systemic government-imposed racism, and ingrained Eurocentric roadblocks (Berger, 2009) that were stifling local development, leadership, and cultural and linguistic vitality. Even though my experiences with minority language protection allowed me to clearly identify with the linguistic and cultural erosion that was happening daily at the school and community where I taught (Petitpas, 2020), I began to feel ashamed of the privileged, constitutionally protected status of my own colonial-mother-tongue in Canada since it was astronomically overfunded compared to the funding of Inuktitut *on their own lands* (Jurgens, 2020). I would later learn this governmental neglect to be the case for funding Indigenous languages across Canada.

My experience in Nunavut is the catalyst that catapulted me into hours of research on Inuit perspectives, history, and culture. I read hundreds of pages from the Report of the Royal Commission on Aboriginal Peoples (RCAP, 1996) and the Truth and Reconciliation Commission's (TRC, 2015) Final Report. I read papers, books, watched videos, and multiple versions of l'*Acte des sauvages* (the Indian Act). And so, my unlearning (Kluttz et al., 2020; Korteweg & Fiddler, 2018) or specifically my "process of learning-unlearning" (Rice et al. 2020, p.12) of Canada and my own French-Canadian identity began at 38 years old. The initial purpose of my research was personal: to understand the injustices I was witnessing in my own Arctic backyard. But, as I read, explored, and listened to truths that had been hiding in plain sight my whole life, I realised that it was not actually my backyard or place. An entire epistemological shift occurred as I discovered the truth that I had never been taught: I am living and working on *stolen* Indigenous land (Alfred, 2017; Alfred & Rogers, 2023; Palmater, 2020, McFarlane & Schabus, 2017) and that "Canada is founded on the theft of Indigenous land through settler

invasion" (Hare & Tupper, 2023, para. 1). What I thought I knew was simply the result of "wilful ignorance" (Godlewska et al., 2010, p. 419) cultivated throughout my Ontario schooling and instilled as my own "impervious ignorance" (Korteweg & Oakley, 2014, p. 139), but was actually a systemic condition designed to keep the settler narrative alive and well.

I tell a radically different story now. Following the examples of Minogiizhigokwe (Kathleen E. Absolon, Anishinaabekwe, Flying Post First Nation) and Cam Willet (Little Pine First Nation) (Absolon & Willett, 2005) along with Q'um Q'um Xiiem OC (Jo-Ann Archibald, Sto:lo First Nation) and Noxs Ts'aawit's (Amy Parent, Nisga'a Nation) (Archibald & Parent, 2019) on how to be respectful while conducting work or research pertaining to Indigenous Peoples, I first situate myself as a non-Indigenous settler educator, working and living on the territory on the Penetanguishene Purchase (No. 5 of the Upper Canada treaties), a contested purchase of the Penetanguishene Harbour in 1798, and considered unceded land by members of the Anishinaabek Nation. In the same fashion, I will attempt throughout my research to respectfully name each Indigenous knowledge-holder as well as their Nation using traditional names, when possible, in order to properly situate the origins of the knowledge. This tracing may muddy the readability of the portfolio as it infringes on standard academic practices, but this style is intentional on my part in order to destabilize normative hegemonic practices that contribute to the ongoing erasure of Indigenous presence in academic spaces.

I further want to acknowledge my deep settler-privilege and the ongoing colonial structures that allow me to live, work, and prosper on Indigenous Land. I am on a personal re-learning journey to decolonize my practices, support Indigenous sovereignty and language revitalization, and become a respectful treaty partner and useful uninvited guest (Mullen, 2022) on Indigenous land.

Awakening Ancestor: *Blah blah blah… Your intro sounds like a land acknowledgment. Coup don', pourquoi? Why do you bother with all that stuff?*

Trying Teacher: *Well, it's all part of the story. I tried to ignore parts of it, but I couldn't. C'est ça la nouvelle histoire. And I know the story now: I have to tell it.*

Awakening Ancestor: *Bo-ring. You lost half of them. Where's the action in all of this? Kidding!!! Relax. I get it… I actually kind of meant for this to happen. Kept creepin' in, hein? C'est ça?*

Trying Teacher: *Oui, c'est ça.*

Awakening Ancestor : *Ben, té pas ben spéciale tu sais, l'histoire est vieille. Old news. You gotta have a point to the story… You've got to say it <u>right</u>! If not, what was the point of all this? Parle ben', ou bendon parle pas.By the way, it's not our turn yet. We haven't been formally introduced. Comme toujours, always taking up centre stage, hein, la p'tite? Sois patiente un peu…*

Trying Teacher: *Oui, je le sais. J'essaie. I know… I'm trying.*

2. Setting the Stage: Portfolio Purpose and Rationale

2.1. Purpose: The Leads Don't Know Their Lines

*I **need** to tell you a story.* What my path shamefully illustrates is that it is possible to have twenty-one years of formal schooling in Ontario, be licensed by two professional governing bodies for educators (Ontario College of Teachers, OCT and the Nunavut Teachers Association, NTA), be responsible on a daily basis for educating young minds, and not have the slightest idea that (1) I was in a relationship with Indigenous People on the Land (*truth*); and (2), that I had a

responsibility in the work to be done in rectifying the injustices perpetrated and still ongoing against Indigenous Peoples (*reconciliation*). There are stories to be told and wrongs to be redressed and repaired, and as an educator, I have been specifically called upon by the Truth and Reconciliation Commission (TRC) to do my part (see Calls to Action #62-65, specifically for educators). I was front and centre stage every day in classrooms, not knowing my lines. The new story that I have come to know has been shaped and moved by numerous accounts, stories and theories by Indigenous thinkers, writers, and scholars in the research that I have done over the past six years, during my time in Nunavut, through First Nations, Inuit and Métis (FNMI) education additional qualification (AQ) courses, and now in a Masters of Education for Change program. Certain stories, more than others, have had a tremendous impact on me that fuel the fire to continue to learn more and, most importantly, gain guidance on how to act as a respectful and ethical treaty partner.

Countless Indigenous scholars and activists have indeed called upon *all* Canadians to learn a new story. On the topic of non-Indigenous Canadians and what they can do to work towards reconciliation with Indigenous Peoples, Anishinaabe/Mushkegowuk Cree author and speaker, Eddy Robinson (Missanabie Cree First Nation), asks non-Indigenous Canadians to go do their research (Robinson, 2019, 4:15) while Lenape-Potawami scholar, Susan Dion, calls on Canadians to make "a commitment of time and energy to learn from Indigenous people's experiences and perspectives" (Dion, 2022, p. 23). L'nu lawyer, activist and educator Pamela Palmater's (Eel River Bar First Nation) assignment for non-Indigenous Canadians is to read the Royal Commission on Aboriginal Peoples (RCAP, 1996) report and the TRC (2015) summary (Palmater, 2019, 3:15-3:28). The message from these and other Indigenous scholars and activists

is clear: settler-Canadians need access to a very different story in order for *reconciliation-as-education* (Korteweg & Fiddler, 2018; Tennent, 2021) to take place.

Since the vast majority of teachers in Ontario are non-Indigenous, such as myself, they have probably been born into unknowing or, like my husband who is a teacher from France now certified in Ontario, may have immigrated here into unknowing. In this way, the purpose of the portfolio is two-fold: (1) to fulfil my own obligations as a settler-Canadian educator following the TRC's Calls to Action for education (#60-65) and (2) to demonstrate to other in-service Ontario teachers the need for much more professional development to be able to fulfil their responsibilities outlined by the TRC. By analysing my own learning journey and reviewing my professional experiences, I contend that most in-service teachers have not had access to life-altering experiences, such as teaching in Nunavut or in an Indigenous community, or effective professional learning to want to reconcile with the truths of their shared colonial history on Turtle Island. Without a reckoning or a sufficient counter-story to shift their horizons (Strong-Wilson, 2009), educators may never reconcile their responsibilities towards Indigenous Peoples or feel an urgent need to incorporate crucial decolonial teachings into their practice. I argue that most in-service teachers are in dire need of a succinct, specific, well-chosen and targeted counter-story (of Treaty education). They also need enough time to embody and practise shifting their perceptions and mindsets (through disruptive scripting) in order to effectively change their own narratives about the relationship of Indigenous and settler peoples and to interrupt and stop colonial harms in their classrooms.

2.2. Rationale: Silently Frozen in Fear, Needing a *Souffleur*

*I **need** to tell you a story*. The story is not new. Teaching for reconciliation has been a steady concern in the public education system since the TRC published its findings and Calls to

Action in 2015 (TRC, 2015). Specifically, articles #62 and #63 of the TRC pertain to the central role of education as curriculum and the training of teachers in the project of reconciliation. Yet, as recently as 2023, two reports indicate that there remains a great deal more work to be done. As Anishinaabewke Eva Jewell (Deshkan Ziibiing First Nation) and Ian Mosby (settler) have conveyed in the Yellowhead Institute's final progress report (Jewell & Mosby, 2023) on the implementation of the Calls to Action, only 13 of the 94 Calls have been completed since 2015 and no Call pertaining to education (60-65) has been fulfilled in those 13. Additionally, specifically pertaining to teacher development and training, a report by People for Education in 2023 has shown that while professional development on Indigenous Education has been on a steady increase over the last decade in Ontario's public system, an underlying fear of doing or saying the wrong thing still exists as a significant barrier hindering teachers in doing the work (p. 7). This report concludes that "there is more work to be done for Truth and Reconciliation in education" (p. 19). Dion (2022) identified fear of wrongdoing as a consistent barrier for teachers across Ontario over the course of her four-year Ministry of Education inquiry, the Listening Stone Project (p. 5). Fear is therefore still holding teachers immobilized in the dramatic tension of silence, preventing them from moving forward to enact their responsibilities.

The Canadian public has been forced to contend with many stark truths of genocide in our history (e.g., in 2015 with the survivors' testimonies during the TRC, and in 2021, the large number of unmarked graves in Kamloops) with reconciliation now taking centre stage for institutional policies. However, when "teachers receive little to no direction from their ministries or school boards, they are alone in their classrooms, disconnected from their peers in processing these colonial atrocities and many may revert to an individualized null response" (Korteweg et al., 2021, para. 9). Similarly, Dion (2022) has observed a shift of teachers from the perfect

stranger stance--where teachers choose to deny recognizing their inherent relationship with Indigenous Peoples-- to a "hopeful shift" (p. 19) of what Dion calls the "Not-So-Perfect Stranger" (p. 19) stance. Educators are now wanting to know, understand and do more in improving the relationship with Indigenous peoples but remain not knowing in what to do or where to begin (Dion, 2022). In short, educators may have had an awakening that was sparked post-TRC and post-Kamloops, but the fear of wrongdoing or making mistakes still prevails. Furthermore, with "no official mandate from ministries for systemic reform through training programs, regular discussion forums and gatherings, the education system runs the risk of cultivating more apathy and burnout among teachers" (Korteweg et al., 2021, para. 6).

As mentioned, the vast majority of Ontario educators are non-Indigenous and this fact alone, although not the direct subject of this portfolio, could and should be the subject of a lengthy discussion on white privilege and education as a colonial-dominated institution. The now commonly heard phrase or slogan, “Nothing about us, without us”, however, can also exert an immobilising force upon non-Indigenous teachers as they wait for Elders to give teachings, Indigenous knowledge keepers to be present to deliver authentic curriculum, or Indigenous educators to organise activities or kick-start Indigenous learning units. The “nothing about us, without us” slogan resonating in teacher education and professional development circles was initially and rightly intended to shift research and conversations being performed ***on, for or about*** *Indigenous peoples*, towards research and conversations directed first **by** *Indigenous peoples, and* ***with*** *settler educators following or alongside.* Obviously, inviting Indigenous peoples into Ontario classrooms and learning directly from Indigenous community members while cultivating relationships with them and their communities is always the first best option

and should be the top priority and promoted practice for all schools and teachers. However, as Palmater (2020) has astutely stated:

> And yes, inviting guest lecturers to your classes can be an amazing part of learning for both teachers and students. And the more students hear from Indigenous peoples the better. But the reality is we don't have enough Indigenous Elders, experts and educators to make it to all of your classes all of the time to be able to do this important work. (11:37-12:02)

Furthermore, in 2024, there are now countless resources (books, manuals, videos, lesson plans) authored by Indigenous educators, scholars and activists readily available online; hence, it is no longer a question or excuse of a lack of Indigenous written content or lack of permission for Ontario's non-Indigenous educators to teach Indigenous content: it is now a question of teacher perception, attitude, confidence and skills in the delivery of this content. There is a need to push forward, to provide teachers with clear and well selected prompts that would shift their perspectives and change classroom narratives. A *souffleur* is needed.

A *souffleur* worked as a prompter in theatre productions whose job it was to cue frozen, silent actors on stage when they forgot their lines. The treaty scripts I am proposing through my portfolio work may provide a pathway forward to those educators paralyzed in silence waiting to do things *just right*. The scripts would serve another important purpose in allowing those currently delivering content to ensure they are doing it through a decolonial lens. The dangers I explore in Act Two of my portfolio are the risks of conflating Indigenous education and reconciliation with initiatives regarding multiculturalism or Equity, Diversity and Inclusion (EDI) efforts, both of which undermine Indigenous sovereignty (Pete, 2022) and resurgence efforts.

My contribution to the literature is compelling in that it not only demonstrates a pressing need for the professional development (PD) for in-service Ontario teachers, but it also offers a discursive pathway (scripting) and critical content (treaty education) to strike down the old set and make way for the new story to be told in Ontario classrooms. I argue that by framing all teacher PD interventions as Treaty education, Indigenous People from all parts of the territory now known as Canada will move from a background *figurant* to the powerful role of director in every Ontario classroom. Without this *coup-de-pouce* or 'helping hand' in anti-colonial discourse through disruptive treaty scripts, educators risk (1) not presenting treaty and Indigenous material at all in their teaching, (2) sidestepping or tiptoeing carefully around Indigenous content, or (3) presenting Indigenous-authored materials (lessons, books, videos) and elements of the revised Social Studies Ontario curriculum through a colonial lens or as surface-level, perfunctory appreciation. All scenarios outlined above are in fact **non**-options for teacher learning since they all miss the very necessary approach of offering critical perspectives on colonial narratives to Ontario students.

Awakening Ancestor: *Ahhhh donc tu veux changer le statu quo? You think you are on to something that will change things, do you…?*

Trying Teacher: *J'essaie mais j'ai encore peur. Still scared…*

Awakening Ancestor: *Ben voyons don'! You?!?! **Still** scared? Peur de quoi? You've got the Petitpas Pédagogie! Lights, camera, action!*

Trying Teacher: *Oui, j'ai encore peur. De mal faire…. I want to get it right…. I really do. I'm trying.*

Awakening Ancestor: *Et ben, pauvre p'tite. En passant, ce n'est pas encore notre tour. Wait for our turn! You're taking up space again with*

your whining. Tu veux sauver! Solutionner! To save and to solve, eh? Geez, haven't you learned ANYTHING in six years? Un peu d'humilité, s'il vous plait Madame! Haha, just kidding… ACTing is better than INaction. Tsé? Go for it. Get in there. Do ***something***.

Trying Teacher: *Oui, je le sais. J'essaie. I know… I'm trying.*

3. Creative Research Process: Portfolio Structure and Emergent-Methodology

3.1. Portfolio Structure and Ethics

My portfolio is grounded both structurally and ethically according to Cherokee scholar and writer, Thomas King, and his thesis in the book, *The Truth About Stories* (2003). King employs a repeating literary structure of offering the reader "a story [he] know[s]" at each chapter's beginning, and by challenging the reader to let themselves be moved by the story at each chapter's end: "But don't say in the years to come that you would have lived your life differently if only you had heard this story. You've heard it now" (p. 151). Similar to Stanton's (2019) thesis for social studies teachers' education, once taught the truths of Indigenous histories and stories of survivance against settler colonialism, "now, you [teachers] can't just do nothing" (p 282). Indeed, the stories I have read and heard over the past six years have moved me. I can no longer live my life as if I had not heard them; they have changed who I am and the professional and personal path I now walk. The stories gnaw at me constantly, moving me out of complicity, and they haunt and inspire me to push for change in the stories that other educators need to hear. The portfolio is also deeply anchored in King's (2003) rationale or saying: "Want a different ethic? Tell a different story" (p. 164). Simple yet powerful, King points me towards taking decisive actions in my own unlearning: if I want to change the dominant settler-colonial

narrative that I was encountering daily in my professional sphere, I would have to ACT to disrupt the dominance and use my privileged position and my voice as a loud speaker to the telling of the stories Indigenous peoples have been trying to tell us for centuries.

Each task or act of the portfolio will follow the same structure. First, each task will open with a quote from an Indigenous person or persons that has grounded my thoughts in each theme. Second, I present the relevant literature pertaining to the content of that task, centring mostly Indigenous scholars and a few select settler-scholars who also walk imperfectly on the stage of decolonising solidarity (Kluttz et al., 2020). I end each section with a short (inner) dialogue between my protANTAgonist(s) Awakening Ancestor and Trying Teacher (*Ancêtre qui éveille* and *Enseignante qui essaie*) that summarizes my introspection and continued struggle concerning that leg of my learning journey or critical consciousness/conscientization (Freire, 2015/1975) thus far. These two composite characters emerged as a result of artistic explorations I embarked upon over the course of my research. Detailed below, the semi-improvised Artistic Experiment 1.0 became a new source of data in my research. These *personnage(s)* represent – and quite literally personify – the complexities of participating in Indigenous-settler work as a settler.

3.2. Emergent-Methodology: Curiosity-Driven by Multiple Loves

*I **need** to tell you how the story was written, how it is still being written… I need to explain how it all EMERGED and is still emerging…* Loveless' (2019) manifesto for "polydiscipline-amorous" research-creation (p. 60) is a plea to "take seriously King's call to tell stories *differently*" (italics in original, p. 25) and to "*plac[e] the curiosity-driven question first*" (italics in original, p. 25). Central to Loveless' research-creation is "*the crafting of a research question* [which] *is the crafting of a story that is also the crafting of an ethic*" (italics in original,

p. 95). It is research driven by multiple loves drawing on many disciplines, utilising creative practices that push us to "*ask questions differently*" (italics in original, p. 107) as researchers. Thanks to Loveless, I came to understand that my passionately driven curiosity could find a home and a voice in the academy. My love and fervour for academic rigour could co-exist alongside my experiences in the theatre and its dramatic potential to move people. I was free to create a new story for myself and others through research-creation:

> Research-creation, at its best, has the capacity to impact our social and material conditions, not by offering more facts, differently figured, but by finding ways, through aesthetic encounters and events, to persuade us to care and to care *differently*. By wedging open what gets to count as research, where, when and how, research-creation [...] works to render each of us a little more *capable*, a little more care-filled, opening us onto new webs of sensorial attunement and nurturance. (italics in original, Loveless, 2021, p. 107)

Through artistic exploration and creations in the course Arts-Integrated Research (AIR) Approaches, new pathways of understanding, recounting and disseminating my research emerged. The story I was driven to tell or desperately trying to find a way to share grew beyond the autoethnographic narrative with which I had started. I was pushed beyond simply connecting my story to the wider social and political context of colonialism and the problems of settler-teacher education into taking risks to fully expose my own fears in the public realm. Indeed, through the creating of eight video vignettes (explored in Act One of this portfolio), I realised that I had engaged in what Ellis (2009) calls heARTful autoethnography: I used my own vulnerable self and story as subject matter and created composites to draw my readers and

viewers in as subjects and co-participants in a complicated dialogue. *In performing my story, I **lived** the fear I was writing about.*

3.2.1. *Indigenous Influences Awaken the Need for Action and Community*

My story was shaped by multiple loves. They woke me (éveiller…) to action. Early on, I was inspired by much of Eve Tuck's work (2009a, 2009b) and considered how I came to this research within a damaged-centred narrative (Tuck, 2009b) about Indigenous peoples that needed to be challenged before proceeding. Participatory Action Research (PAR), especially the *action* part, seemed especially relevant and appropriate to my interest in effecting change in Indigenous education. I wanted to ***do something***. I was searching for a way to connect research to community to effect change. However, in order to connect to community, I had to find out who mine actually was.

My story was shaped by multiple loves. They woke me up (éveiller…) to the need for community. I fell in love with numerous Indigenous scholars, activists and researchers wholly centred on relationships and communities and who researched, acted and wrote from paradigms anchored in Indigenous Research Methodologies (IRMs) (Archibald, 2008; Wilson, 2008; Windchief & San Pedro, 2019; McGregor et al., 2018). But I quickly realised and had to come to terms with the fact that I was non-Indigenous (with all the inherent or implicit biases that this identity entails) and not connected to any Indigenous community. I came to identify that the actual community I wish to effect change on was my own: other in-service settler educators like me. It was at this realization that I started to shift my focus towards what I now consider to be the "'settler' problem" (Tupper, 2011, p. 49) in education and away from 'Indigenous education' per se. Through the exploration of PAR and IRMs, I began to narrow my focus to the specific professional development needs of my community and into a category that I now term as *Basic*

Indigenous History Education for Educators (BIHEE). There is nothing directly cultural or spiritual in this content area, instead, it is focused on getting educators up to speed on the basic history or facts of this country's creation and political design. Indigenous scholars and activists have asserted that there needs to be truth before any reconciliation can take place (Jurgens, 2020) and that there are far too many Canadians (and therefore teachers) who still do not have a sufficient understanding of the truths of our shared history on Turtle Island. Treaty education is the most effective way of getting teachers up to speed.

*I **need** to tell you this story. But I need the right way to say it.* As Leggo and Sameshima (2014) have shown, while stories have the potential to move us, we must remember that "there are really only a few stories" and "we are not going to learn a great deal that is startling new from listening to another person's story" (p. 70). Indeed, my story is unfortunately not new, painfully mundane, and all too common in Ontario schools. While the TRC (2015) has 94 recommendations, RCAP (1996) consists of 440 recommendations made almost 30 years ago. And yet, lack of knowledge and pervasive injustices continue and remain absent from our daily classroom teachings. And so, I am pushed to consider "[w]hat really makes a story interesting and valuable, *then is the way it is told* [emphasis added]" (Leggo & Sameshima, 2014, p. 70). After six years of intense professional development, I have a great story to tell but I wonder: How can I tell my story in a way that educators will listen? And furthermore, how could my story fuel action and change?

Enter Applied Theatre, stage right.

3.2.2. *Another Love: Applied Theatre, an Action-Oriented Theatrical Genre*

The story needed a powerful medium. Applied Theatre is a theatrical genre used in numerous countries around the world. There are many types (genres) of theatre that fall under

this umbrella term, including Playback Theatre, Forum Theatre (or Theatre of the Oppressed), Drama in Education, Narrative Therapy, Prison Theatre, Drama Therapy, to give but a few examples. What all types of applied theatre forms have in common is a "social drive to action" (Abraham, 2021, p. 3) and of having a "target, or context-specific, audience" (Prentki, 2021, p. 19.). Furthermore, Prentki (2021) underlines a common thread in this theatrical genre in how the "distinction between participants – actors – and audience is not fixed" (p. 19) and that the content portrayed is "commonly supplied by the participants directly in the form of their own stories or by the community who are often also the target audience through the research carried out in that community" (p. 20). Since I was a teacher and part of the community I was researching, applied theatre was the perfect fit for my research goals.

One of the most influential precursors of applied theatre was Bertold Brecht in the early 20th century. Brecht's genre, Epic Theatre, was openly political and sought to move away from the passive nature of the audience wishing to be entertained and be swept away from reality. In Epic Theatre, the *fourth wall* (a term to designate the imaginary wall that separates the stage from the audience) was broken: the actors spoke directly to the audience, the role of the narrator was greatly emphasized as well as placards and signs to explain the play's action. Two of the main goals of Epic Theatre were to educate and wake-up (*éveiller*...) the audience to social realities using the *Verfremdungseffekt* (also called the alienation effect, the distancing effect, the estrangement effect, or the v-effect for short). In short:

> *Verfremdungseffekt* are wedges driven into the heart of the assumptions by which our societies are organised in order that we can see whose interests are being served by the *status quo*. This counter-hegemonic practice is intended to work upon audiences as a

> form of intellectual empowerment that enables them to practise anti-oppressive social change outside the theatre. (italics in original, Prentki, 2021, p. 21)

Augusto Boal was heavily influenced by Brecht as well as by the ideas of Paolo Freire's book, Pedagogy of the Oppressed (Freire, 2015/1975), when developing his methods of applied theatre in the Theatre of the Oppressed. Building on Freire's notion of "co-intentionality as a form of learner-teacher exchange [that] places the learner on an equal footing with the teacher-leader" (Abraham, 2021, p. 5), Boal was among the first of practitioners to break down the actor-audience dichotomy, having audience members become actors directly onstage interacting and changing the story. And the idea of *spect-actors* was born as Boal encouraged the audience to be active and "**explore, show, analyze and transform** the reality in which they are living" (Midha, 2020, bold in original, p. 8). In Forum Theatre (a branch of Theatre of the Oppressed), the on-stage action consisting of actors interpreting a short scene portraying a social problem (identified by the community itself) is replayed several times as the *spect-actors* are encouraged to interrupt the action and propose solutions to transform the oppression at play. In Boal's methods, the focus is on the oppressed groups standing up against the oppressors and finding ways to liberate themselves and the action on stage between actors and *spect-actors* is mediated by the role of the Joker, further discussed below. During my time as a musical theatre college student, I encountered Boal's methods in a Forum Theatre workshop and was moved by its capacity to empower and incite participants into solution-finding and social actions, giving the participants the possibility of transforming their lives.

I decided that I wanted my research to exploit the power of Forum theatre in order to wake-up Treaty truths (*éveiller aux vérités sur les Traités)* with Ontario educators, but I could not foresee a feasible way to organize or entice in-service teachers for in-person PD sessions. In

its place, I discovered another methodology, Arts-integrated research (AIR), in the last class of my Master's degree, and realized that theatre could become the medium I needed to portray the complexities of the Indigenous-settler relationship. To be precise, my research methods align more closely to ABER (Arts-based educational research) because it is a methodological "space for the use of drama and theatre to complicate and create counter-narratives that provoke, promote and provide productive, paradoxical spaces from which new understandings of being and becoming can emerge" (Carter, 2002b, p. 3). It was ultimately through performance-based art that I was able to connect many theoretical dots of my research inquiry and find an academic voice that felt authentic and complicated enough to present the rich complexities of the story. It was also through the artistic process that I was able to solidify my ideas around the necessity for Treaty scripts. By choosing a video performance over live events, I could potentially attain a much wider audience while still presenting my work in a way to incite dialogue.

3.2.3. *Knowing Your Audience: To Unsettle or Not to Unsettle, That is THE Question*

Knowing your audience is an essential part of storytelling. My community of in-service educators is such a large, diverse group of people. There are currently over 160,000 in-service teachers in Ontario who vary tremendously in their backgrounds, experiences and life stories. Just in my immediate pedagogical circle, there are Indigenous teachers some of whom are Métis, others First Nation, some self-identifying while others choose not to speak openly about their identity. On the settler side, there are just as many complicated identities to grapple with: teachers who were born here from colonizing families such as myself, teachers who have immigrated to Turtle Island like my husband, teachers who fled unimaginable, highly traumatic events in their home countries seeking refuge, others born here of families who have endured histories of very traumatic circumstances (i.e., the Japanese internment camps, Chinese head tax,

escape from enslavement, etc.). These diverse identity stories represent multiple histories and experiences of colonial violence on non-Indigenous, racialized communities that are outside the scope of this research; however, it is still important to recognize that the common denominator between all educators is the Treaty relationship that binds us together on stolen Indigenous land. In this relationship, there are Treaty rights holders (as well as other *Aboriginal inherent rights* holders guaranteed under section 35 of the Constitution) and on the other side, Treaty partners who have benefitted from the relationship. Continually and purposefully forgetting this fundamental relationship that was established upon contact is what amiskwaciwiyiniwak scholar Dwayne Donald (2020) (Papaschase Cree, Beaver Hills people) describes in his honed definition of colonialism: "an extended process of denying relationships. It's not a historical period. It's an ongoing ideology" (20:35-20:48). This continued relationship denial also constitutes and reproduces a form of "relational psychosis" (21:37).

Since the vast majority of in-service educators in Ontario are non-Indigenous, in Boal's dichotomy, we inevitably fall into the 'oppressor' category, or what many scholars call *settler-educators*. Yet knowing the breadth of the diversity within this group made me uneasy with relying on this dichotomy. The important theoretical work of defining the term *settler* is the subject of much scholarship and debate (Carlson-Manathara et al. 2022, p. 29-37; Davis et al., 2017, p. 406; Hardwick, 2015, p. 101; Phung, 2011; Regan, 2010; Snelgrove et al., 2014, pp. 13-17) which will not be discussed at length here but informs my discussion of settler-colonial relations as complex and loaded with strong emotional reactions of settler and white fragility (DiAngelo, 2020; Watson & Jeppesen, 2019). Determining the language used can further complicate educational conversations, making it even more difficult to unsettle the settler, and observe "the colonizer who lurks within" (Regan, 2010, p. 11). Consequently, it is important to

reflect on the “language of transformation” (Tennent, 2021, p. 284) and define words such as settler, colonizer, reconciliation, decolonization, … (to give but a few examples) in order to probe them out of performative rhetoric into actions that move towards Indigenous sovereignty. For the purpose of this portfolio, the terms *settler* and *non-Indigenous* will be used interchangeably and denote a person living in this territory of Turtle Island, now known as Canada, immigrating here due to various circumstances or for diverse reasons, but all living as beneficiaries due to Treaty relationships with Indigenous peoples.[1]

Many Indigenous scholars and activists contend that the discomfort settlers feel is an essential step in changing Indigenous-settler relations. Palmater (2019, 0:16) is clear with the following statement to students that "it’s not reconciliation if it feels good". The disruption of settler identities is also considered essential conditions required to transform Indigenous-settler relations (Dion, 2007; Regan, 2010; Tupper, 2011). And while I agree with these perspectives entirely, I was still *uncomfortable with the discomfort* and questioned whether these binary categories could bring educators together to share and process or further contributed to divides and isolation. As is well established in any story, people rarely see themselves as the antagonist in a story contributing to another person’s demise or upholding oppressive structures, rather they want to see themselves as fundamentally good and doing the right thing or to the best of intentions frequently leading to what Tuck & Yang (2012) have coined as (unintentional) *settler moves to innocence*. Teachers, and others in the helping professions, are especially prone to this white benevolent mentality (Gebhard et al., 2022). Much care needs to be taken - not to protect the colonial mentality - but rather to maximise chances of building engagement between distinct

[1] I further draw from Hardwick (2015) to specify that “The term [settler] is used with an understanding that settler Canadians are a diverse group, and that, while ‘settler’ denotes privilege, numerous power structures that qualify this privilege exist within settler society, including but not limited to race, culture, gender, sexuality and socioeconomic status” (p. 101).

worldviews that could then shift and create movement towards meaningful change. I have found Treaty to be the content most applicable to all (as stated above and detailed in Act Two) but I still needed a way to simultaneously *connect with* and *unsettle* my wide, extremely varied audience of settler-teacher peers.

Enter David Diamond, stage left.

Building on the work of Boal, David Diamond (2007) makes an incremental yet significant change to theorizing Theatre of the Oppressed, by creating the *Theatre for the Living*. Grounded in systems theory which acknowledges the interconnectedness of all beings and organisms, Diamond (2016) contends that communities need to be considered as living systems that uphold oppressive structures by their group behaviours (theatreforliving, 2016). Through what he calls a transformation during "Pivotal First Nations Collaborations" (p. 131), Diamond moved away from Boal's oppressor-oppressed dichotomy realizing that at any given moment, there would be someone in the audience (a potential *spect-actor*) who ***was*** the oppressor while concurrently the victim of oppression, thereby continuing a vicious cycle. In a theory of interconnectedness, "it becomes apparent that the oppressor and the oppressed are not only linked, but they are an inseparable part of the same network and sometimes the same organism. In theatrical terms, sometimes the same character" (2007, p. 63). To heal a community or system then requires that these artificial boundaries be recognized in hopes of having "a chance of confronting the root causes of these actions instead of the symptoms" (p. 70). Prentki (2021) has also signalled the dangers of using applied theatre to "work with those who are the victims of the way the world is run rather than with those who run the world" (p. 303). With this in mind, I comfortably moved away from working with the *oppressed* towards the *oppressors,* my own affiliated profession as settler-teachers, and finally dropped the dichotomy altogether.

Diamond's theory of theatre for living intersects well with Zembylas' (2018) call for "decolonial strategies as 'pedagogies of discomfort'" (p. 86) in education. Indeed, Zembylas' first strategy calls for a "re-contextualisation of white discomfort and pedagogies of discomfort in the affective, material and discursive assemblages that extend beyond schools and universities" (p. 98). Furthermore, they argue that "for pedagogies of discomfort to become decolonising, they have to dismantle any binary divisions that unknowingly may contribute to the perpetuation of white colonial knowledge structures" (p. 98). Lastly, Zembylas (2018) calls for "an ethics of critical affect" (p. 98) where practices that "promote solidarity and critical empathy with those who suffer from coloniality – including Whites as both victims and victimisers of white colonial structures" (p. 99) are taken seriously and become the focus of teacher education. These assemblages, dismantling of dichotomies and calls for greater collectivity and solidarity, reverberate and interconnect with Diamond's concepts (2007) of theatre for the living. And in gaining greater theoretical understandings of the complexities surrounding decoloniality and my role in questioning and provoking these questions, my protANTagonist was born. I am not the villain, the victim, nor the hero as a member of the dominant group, settler teachers: I am both. I just *am*. And *trying*. Like so many teachers in Ontario.

Awakening Ancestor: *Enfin! Finally, our turn! Youpeeee!*

Trying Teacher: *We are not supposed to speak here… I feel bad.*

Awakening Ancestor: *So, don't say anything then. What's new? As usual. Comme d'habitude.*

Trying Teacher: *That was kind of mean.*

Awakening Ancestor: *Haha, just kidding… I'm just too excited to be finally introduced. You could show a bit of* ***solidarity*** *you know.*

Trying Teacher: *Oui, je le sais. J'essaie. I know… I'm trying.*

3.2.4. *Meet the Cast: ProtANTAgonists, Ancêtre qui éveille et Enseignante qui essaie (Awakening Ancestor[2] and Trying Teacher)*

The story needed a perfectly complicated character. During my Master's degree, I had been struggling with several incidents in my professional practice where I failed to speak up or to act -incidents of dis-witnessing (Ishiyama, 2000)- regarding Indigenous-related topics in my school and school board, despite my growing knowledge base of decolonial and Indigenous scholarship. In those moments, I felt like I was playing the role of a *Colonial Camarade* (my term) by not interrupting the colonial discourses around me. I started to be curious about how I could have stepped out of my passive witnessing role, a type of distanced audience member, to emerge as a more active role, a spect-*actor* who would alter the outcome of the scenarios in my past or at the very least, speak up. I started pondering what Zembylas (2018) terms *white discomfort* to denote that which is "strongly entangled with white racial trauma" (p. 98) and how it may be "undermin[ing]and limit[ing] [my] pedagogical interventions" (p.98).

Using my professional experience, love for the theatre, and my inner unresolved turmoil around this discomfort, I created an inner dialogue between two composite characters: *Ancêtre qui éveille* (Awakening Ancestor) and *Enseignante qui essaie* (Trying Teacher). These characters are different but one and the same as a protANTAgonist who embodies the complicated flux and

[2] Post-production, I am grateful to my committee member Dr. Michael Hoechsmann for his suggestion of a better translation of "*Ancêtre qui éveille*" as "Awakening Ancestor". This name will be used throughout this portfolio; however, the Disruptive Treaty Scripts that accompany eight-part video series (published online in March 2024 as part of the Lakehead Arts-Integrated Research 2024 Exhibit) include the character's original name which was "AncestorAnybody". This change of name better highlights Awakening Ancestor's role as the character who aids, pushes, and awakens something dormant in Trying Teacher as she aspires to something new, to act differently, and to consider things that she had not before.

re/flexing of decolonial work. She (/they) serves to not only blur the traditional lines between protagonist and antagonist but also between the role of the Joker and the actor used in Forum Theatre. The Joker, in Forum Theatre, mediates the action onstage between the actors and *spect*-actors, but does not instruct the public on the lessons learned or solutions to be given on the social problem being explored. Rather, the Joker acts as a kind of "provocateur" (Diamond, 2007, p. 82) and aims to provide a "safe space for the participant to be able to enter disequilibrium" (Diamond, 2007, p. 172). It is precisely through this discomfort or disequilibrium that creativity and transformation are possible. This becoming "comfortable with being uncomfortable" (Reyes, 2019, p. 5) is also what is required for the aspiring decolonial teacher in addition to being able to "sit with our own internal complexities, contradictions, and incoherences" (Stein et al., 2021, p. 9). Thus, in this manner, Awakening Ancestor aims to destabilize Trying Teacher by bringing up difficult subjects, reminding Trying Teacher of the scenarios where they failed to act or speak up but also by joking, teasing, and generally disrupting the conversation.

In this way, Freire's (2015/1975) concept of *conscientization* is especially relevant to the life of my protANTangonists. Freire clarified the term in subsequent writings after the Pedagogy of the Oppressed (2015/1975) as the *dialogic pedagogy or* "pédagogie dialogique" (p. XXVI) between different knowledge systems. By the use of *conscientization*, Freire did not mean for it to represent a rise in overall self-awareness but rather as a specific awakening to the processes at play that uphold *oppressive social structures* (my translation, Freire, 2015/1975, p. XXVI). This is the project of Awakening Ancestor in dialogue with Trying Teacher: to engage and awaken the teacher to the oppressive structures at work in Canadian society and education systems through Treaty history and Treaty awareness.

3.2.5. *The Artistic Experiment 1.0: Exploring Misconceptions and Fear*

As previously discussed, in my final class of my Master's degree, Arts-Integrated Research (AIR) Approaches, I was curiosity-driven (Loveless, 2021) when asked to produce an artistic artifact as the final project. The goal of this personal study assignment was to explore a topic that I wished to research as well as teach others about. During the 'rendering' phase, we were encouraged to translate our research into an artistic form and in doing so, gain new understandings of our research in the process. I was *curious* to explore the fear I still felt in spite of my numerous years of professional development in Indigenous Education and was *curious* to see how this fear was still affecting my abilities to intervene effectively and act differently in the future when I would undoubtedly encounter colonial discourses and racist comments regarding Indigenous peoples.

3.2.6. *No Script Allowed*

In this first artistic exploration, I pondered the highly improvised nature of my job as a teacher. In daily practice, I was expected to master and deliver content on various subjects, teach a variety of students year after year, and answer an incessant number of unanticipated questions and respond to unpredictable situations. I considered how expert teachers improvise (Sorensen, 2017) and how they must first build a solid repertoire of content and pedagogical knowledge (Mæland & Espeland, 2017) in order to respond effectively. For Gebhard (2020), "it was [her] knowledge of counter discourses acquired in [her] graduate studies that provided [her] with the possibility of resisting […] oppressive teaching conventions" (p. 216). I wondered if I had acquired a sufficient repertoire of counter discourses after six years of almost exclusively reading

Indigenous counter-stories and onto-epistemologies (Nxumalo & Cedillo, 2017) now resist and react.

In preparation for the project, I used Carter's (2022b) four steps as a methodological checklist on process that she "deemed to be important when using theatre for anti-racist work" (p. 2). Steps one through three consist of exploring one's own positionality and privilege, being open to learn, and prepared to explore a topic. (p. 2). I now felt more prepared to engage in step four which is to actively create scenes or dialogues "as a way to start dialogue and learning" (p. 2). In this first unscripted exchange with myself for my project, I improvised dialogue between my two composite characters using various scenarios, based on situations I lived in my professional practice as a teacher. The scenarios were grouped under eight common myths and stereotypes outlined as pervasive and problematic by Indigenous authors and readily available to OCT teachers as online PD resources (Doxtater, 2021; ETFO, 2021; Joseph, 2018). The video was just over eleven minutes long, and the improvisation became the "research act" (Norris, 2016) that I used as improvisation to generate or collect my data, analyse and represent it to others as knowledge mobilization or dissemination (Norris, 2016, p. 127). Through this project, I experienced what being an A/R/Tor – an Actor/Researcher/Teacher (Norris et al., 2021, p. 162) was like and began to realize its potential as generative research.

Appendix B: Screenshot of Artistic Experiment 1.0

The outcome of this improvised experiment was clear: after six years of intense study, there are too many vital considerations in this important work to try to improvise (see Appendix B for a full account of my reflections on process after this final project). A minimal script would be needed (a) for me, in the production phase and (b) for the viewer to fully appreciate the

complexities of the critical issues at hand. Moreover, my improvised production was a translation into performance of just a portion of my research (misconceptions against Indigenous peoples still present in Ontario schools) but simultaneously a form of data collection as I gained additional knowledge and confirmation on the need to provide teachers with some guidance through scripts. My thoughts, fears and general discomfort level during production of this first video confirmed to me that in dealing with issues as important as these, an unscripted, spontaneous response left out too many essential considerations.

Despite the challenges I perceived during this first artistic experiment, feedback from the project was very positive and I was encouraged by Professor Tashya Orasi to submit my work to the Lakehead Arts-Integrated Research (LAIR) art call for exhibit submissions. I reworked the scenarios with greater care and created composite characters and scenarios of the colleagues and situations I had encountered in my job, in order to better anonymize the events, protect the identities of anyone involved and add trustworthiness and transferability of these critical incidents to the teaching profession writ large. The artistic process of this second filming and production are outlined in Act One under Artistic Experiment 2.0.

Awakening Ancestor: *Et ben bravo, everything is coming together nicely…*

Trying Teacher: *Yah,… Je suppose… I guess so….*

Awakening Ancestor: *Ben voyons don! Spoiler alert: You were – um… **WE** were – jury selected by LAIR. You're – well, **I'M** a star. Why are you still so unsatisfied? C'est don' ben tannant. Enjoy!*

Trying Teacher: *Not unsatisfied, scared. J'ai peur. It's not clean-cut. It's still in process. It's hard to predict. Our intimate conversations are now on display – publicly. What if I offend someone? What if I*

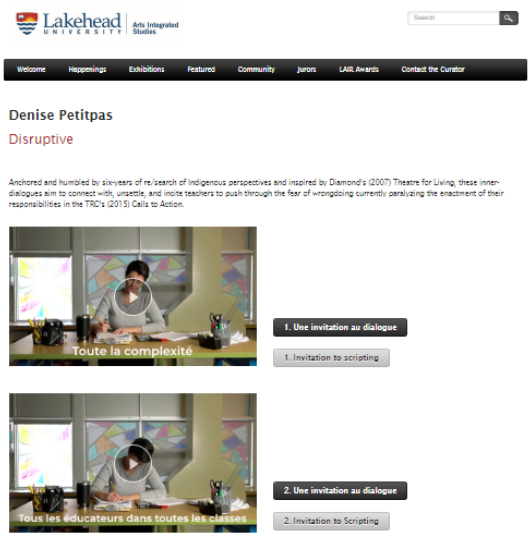
said something wrong? These are my innermost thoughts, they are private. I wasn't ready. It may not be right. C'est juste beaucoup.

Awakening Ancestor: *Ben, tant pis! Not private anymore! Fait, c'est fait. Fear is a good thing sometimes, you know?!? Il faut l'accepter.*

Trying Teacher: *Oui, je le sais. J'essaie. I know… I'm trying.*

4. Play Synopsis

The tasks of my portfolio, an eight-part video-performance series (described in Act One) and their accompanying disruptive treaty scripts in both French and English (described in Act Two), have already been jury-selected and awarded a place in Lakehead's Arts-Integrated Research (LAIR) online exhibit, which started in March 2024 (Appendix C). This portfolio is therefore the culmination of how these projects came to be, as well as a full treatment and summary of my artistic reflections and academic theorizing thus far. Each Act begins with a review of the literature supporting the pedagogical value of these types of tools as teacher PD and then describes the artistic process by which the products (video and scripts) were created. My artistic reflections on the entire process are featured in the Epilogue.



Appendix C: Disruptive, featured on LAIR's online 2024 Exhibit

4.1. Portfolio Logline

My video series, *Disruptive*, consists of eight dialogues or vignettes (see Appendix D) between *Awakening Ancestor* and *Trying Teacher,* and is a semi-improvised exploration of how

my/our ancestors (or inner ethical voice) help push me/us, as trying teachers, through fears of wrongdoing in order to enact our responsibilities and commitments to the TRC's Calls to Action. The background and birth of these dialogues are explored in Act One.

The second part of my exhibited work is a series of accompanying infographics for each vignette inviting the audience members into 'Disruptive Treaty Scripting' (Appendix E). The coming-to and necessity of these scripts are analysed and explored as an essential part of in-service teacher PD in Act Two of my portfolio.

4.2. Act One: The Power of Stories

"But don't say in the years to come that you would have lived your life differently if only you had heard this story. You've heard it now."

Cherokee scholar and writer Thomas King (King, 2003, p. 29)

4.2.1. *Still Occupying Centre Stage: The Importance/Danger of Settler Stories*

Both Dion (2022) and Carlson-Manathara et al. (2021) showcase a number of settler narratives in an effort to delineate a possible reconciliatory path forward together. This approach is not without risk, however, since there is "certainly a danger of misrepresentation and of re-colonization in centring stories of white settler occupiers within the context of decolonization movements" (Carlson-Manathara et al., 2021, p. 15). The researchers also remind us that the purpose should never be to "draw attention away from Indigenous resistance and resurgence, which clearly must be centred" (Carlson-Manathara et al., 2021, p. 62). In the sharing of my story and the difficulties I encountered while doing the work, it may be difficult (or impossible) for some viewers to appreciate that "it is a privilege that I may enter (and exit) this uncomfortable terrain as I like" (Kluttz et al., 2020, p. 62) and that in sharing my story, the goal

cannot be to “celebrate Euro-Canadian accomplishments and activists as white saviours emerging out of the ruins of our colonial disaster” (Carlson-Manathara et al., 2021, p. 62).

Accepting these cautions, settler educator stories are nevertheless necessary to probe and ponder in any project of reconciliation. As discussed, educators constitute the majority of the work force in Ontario, thus making educators’ stories and what we bring into the classroom of utmost importance to begin to unravel the complex "reconciliation knot” (Tennent, 2021, pp. 171-174). The realisation that settler-educators are complicit and contributing to upholding structural inequalities existent in the helping professions (Gebhard et al., 2022) makes my narrative – and the interruption of my “white settler womanhood" (Allen, 2022) patterns and how to break away from my subconscious cultural scripts (p. 99) – of utmost importance to shift the harmful power imbalance of settlers subjugating the Indigenous for replacement (Tuck & Gaztambide-Fernández, 2013). Following Davis et al. (2017), both “processes of centering and decentring are two necessary pieces of the same transformational puzzle” (p. 409). The researchers question how to “get to the stage where settlers are both engaging with and centering Indigenous knowledge and narratives (learning) while simultaneously deconstructing settler identities (unlearning), and actively challenging settler colonial practices of Indigenous displacement and settler encroachment” (Davis et al., 2017, p. 409). They conclude that “[u]nderstanding the conditions [that bring about transformation of settler consciousness] is crucial to creating a pedagogy that brings about change rather than denial or paralyzing guilt” (Davis et al., 2017, p. 409). Rice et al. (2020) also examine the potential of collaborative storytelling between Indigenous and non-Indigenous Ontario teachers to “unlear[n] ignorance” (p. 1) and explore how they might “instigate affective pathways out of ignorance through the crafting of ‘felt stories’” (p. 5).

4.2.2. *Counter-Stories versus Paradigm Shift for Educators*

So, what constitutes a *felt-story* or counter-story sufficient enough to "dislodge touchstone stories" (Wilson-Strong, 2009) that are particularly stubborn to shift in settler teachers? As Davis et al., (2017) explore, there are difficult, "complex psychological and sociological demands involved in shifting the way the beneficiaries of colonization come to see their place in relationship to Indigenous peoples" (Davis et al., 2017, p. 411). Simply knowing facts may prove insufficient in catalysing change. As Couchiching First Nation journalist and writer Ryan McMahon points out: "The facts won't make Canadians change their minds. In one form or another, the facts have been around for decades." (McMahon, 2017e). Facts are insufficient. What is needed is an entire paradigm shift:

> At an Anishinaabe water gathering, Dawnis Kennedy […] suggested a paradigm shift for non-Indigenous people. Rather than seeing themselves solely as main characters in their own stories, she suggested that they begin to think of themselves as characters in the stories of Indigenous Peoples, living in *Indigenous sovereignty*. (italics in original, Carlson-Manathara et al., 2021, p.15)

The way forward to this epistemic shift is to see oneself as living on Indigenous land and sovereignty and the way forward is through Treaty education.

4.2.3. *The Artistic Experiment 2.0: Eight Semi-Improvised Disruptive Vignettes*

With all this in mind during the Artistic Experiment 2.0, it became very important to add a more detailed script to the production (see Appendix F) including the names and Nations of Indigenous resistors, particularly those who spoke directly to Indigenous sovereignty and inherent rights such as Pam Palmater, Bomgiizhik (Isaac Murdoch), and Betasamosake (Leanne Simpson), among others. Indeed, as I expressed after the first production (Appendix B), upon the

review of the first film, I felt that there was too much emphasis on my (Trying Teacher's) struggles as an educator and not enough examples of ongoing Indigenous resistance and resurgence.

A second necessity emerged for the second production of Artistic Experiment 2.0 when I felt the ethical need to further protect the identities of colleagues in the event that these videos were selected and displayed publicly. I decided to create composite characters representing multiple colleagues and developed more fictionalized scenarios rather than directly relating the specifics of problematic situations I had actually lived in the schools where I worked. The methods of composite characters and the practice of merging events not only became an essential practice of representation from an ethical point of view, but also lead to writing "a more engaging story, which might be more truthful in a narrative sense though not in a historical one" (Ellis, 2009, p. 676). In order to maintain audience interest and sustain attention, I segmented the initial 11-minute video into eight shorter vignettes. *Disruptive* was born.

I was curious to acquire more granular or pivotal data during the second filming, so I decided to not write out a full script. I quickly realized, however, that it would be very difficult for me to correctly name and give credit to all the Indigenous thinkers who influenced this work, even though I had studied and read their work multiple times over the past six years. More than that, I was scared to forget, misname or make a mistake during the filming. As I have theorized regarding my fellow educators, *I too wanted to get it just right*. I made large prompts that could be hung near the camera's eye or lens so as to not disrupt my sightline and provide me with a sense of security. The production still comprised a great deal of improvisation as I was trying to make sense of just how much comfort level I had generated with the content. Upon re-reading Diamond's (2007) work the night before the filming, it came to me that in order to get closer to

the true spirit and intent of Forum Theatre, I needed to find a way to implicate my audience, to draw them into what they were watching, to put them off balance, and awaken them to responding, engaging and leaving their positions as mere spectators, in order to become *spect-ators*. I needed to utilize Awakening Ancestor as a Joker and I then decided to add in the repetitive line at the end of each vignette:

> *Hé…! Hé…! Et toi, oui, toi! Toi qui ne fais que regarder….. Woah woah, 'nerve toé pas, je blague… Qu'aurais-tu fait? Qu'aurais-tu dit? Que FERAS-tu? Que DIRAS-tu*?" (translation: Hey…! Hey…! You, yes, you! The one doing nothing just looking at the screen….. Woah woah, don't get excited, I'm just kidding… What would you have done? What would you have said? What WILL you do? What WILL you say? (Petitpas, 2024a).

I enlisted the help of a friend who is a professional videographer, Jill Lefaive, in order to avoid all the technical issues that I had in the first production. in keeping with the improvised nature of the project, editing of the Artistic Experiment 2.0 was kept to a minimum and for the most part done in one take. When multiple takes were done, it had mostly to do with the timing as I aimed to keep each vignette under three minutes long. There was one instance, however, when I asked for another take because I had mentioned the *white privilege and the white saviour complex.* While this concept is prevalent in the literature, I felt that the term was too charged to include in a video whose audience may not have the background to appreciate the theoretical lineage and significance of these terms. Instead, in the second filming, Trying Teacher wore a simple gray shirt in order to symbolize her in-between state; her desire to not be seen as 'too white', to be seen as a shifting progressive teacher, the 'aware' kind; a kind of an "upsettler […, the] not like them" type (Snelgrove et al., 2014, p. 15). From Gebhard et al. (2022), I knew of the damaging effects that progressive whites, such as me, are prone to enact in the project of

reconciliation. These choices made me question if the omission of these loaded terms of whiteness and Trying Teacher's costume change both constituted yet again another "settler move to innocence" (Tuck & Yang, 2011, p. 21).

Another add-in during the artistic process came as Jill and I were combining Awakening Ancestors voice to the Trying Teacher video in the editing process. I felt the need to decenter Trying Teacher's efforts and challenges in her job even more by adding Awakening Ancestor's taunting phrase at each vignette's end: "*Hé ben, c'est pas assez! Tu veux **sauver,** Veux juste aider! Ne pas't tromper! Solutionner!*" Translation: Hey, well, it's not enough! You want to save, just want to help! Don't wanna make mistakes, just want to solve!" (Petitpas, 2024a). This phrase rhymes in French and has great movement and rhythm which is mostly lost in translation. The intended effect is again, to destabilize and incite Trying Teacher into further action.

Awakening Ancestor:	*Finally. Is it time for intermission? Y fau'k j'aille à toilette! This is heavy stuff…*
Trying Teacher:	*Yes, we'll be on to the scripts now.*
Awakening Ancestor:	*Ouain, OK j'ai le temps alors. You just made those as a backup anyways. Still trying to control what people think, eh?*
Trying Teacher:	*Ben non, guiding. Not controlling. Opening the dialogue.*
Awakening Ancestor:	*Ouais, ouais, OK, on va dire ça alors! Just try to keep this section concise, eh? You're not supposed to **tell** people how to be, how to act… Just tell stories and see what happens, voyons! Don't be too pushy.*
Trying Teacher:	*But this is **THE** story! The story that changes things.*

Awakening Ancestor: *Hé! Je t'ai déjà dit… Un peu d'humilité! Humility, Madame! Please.*

Trying Teacher: *Oui, oui, je le sais. J'essaie. I know… I'm trying.*

4.3. Act Two: Treaty Education, Not Bannock Making

"*When non-Aboriginal teachers ask us [Indigenous teachers] to deal with Aboriginal issues, they expected us to make bannock…they don't really understand how to make it meaningful".*

Beardy's and Okemasis First Nation scholar Verna St. Denis (St. Denis, 2011, p.314).

4.3.1. *Script as an Accomplice: Colonized Curriculum*

For Donald (2020), curriculum "are stories we tell about the world and our place in it" (8:42-8:44) that have "more to do with cultural assumptions [and] what knowledge we think or consider to be of most worth and how that gets prioritized or perpetuated" (7:59-8:13) and every class, even a Grade 12 physics class has a very specific narrative to transmit even though "we don't usually recognize it as a story" (8:56 – 9:01). For Tuck and Gaztambide-Fernández (2013), "the project of schooling in the US and Canada has been a white supremacist project" (p. 75) serving as the basis for an ongoing "settler colonial curriculum project of replacement" (p. 80). In Ontario, the elementary social studies curriculum, Grades 1-6 (MEO, 2023) was revised and benefitted from critical recommendations from Indigenous educators and Elders. And while these changes were crucial and do provide guidance, teachers remain the number one *interpreters* of the curriculum. So while there are more and more Indigenous authored books and materials in Ontario classrooms, settler-educators remain the ones reading, interpreting, delivering and leading class discussions around Indigenous content. As Hardwick (2015) has shown, Ministry-approved content and Indigenous authored materials can be delivered from an

entirely colonial lens, when taught by teachers without sufficient and quality training. For Dénommé-Welch & Montero (2014), while Indigenous authored children's literature has "started to bring a voice to Indigenous peoples and cultures into the broader Canadian context" (p. 148), a challenge remains for some educators "in being educated enough to know how to use different FNMI texts appropriately and to know how to engage with the content meaningfully" (p. 148). The authors offer a script between two archetypal characters named *Elder* and *Curriculum* in order to demonstrate how "curriculum, which embodies colonial worldviews without question, oppresses and undermines Aboriginal Peoples" (p. 148).

4.3.2. *Breathing Life into Curriculum: Teachers as Actors*

Masta (2016) argues that "[w]hile changing the curricula to address colonialism is essential, teachers are the first step in changing the discourse in the classroom" (p. 191). Wotherspoon & Milne (2020) also come to a similar conclusion when they state that "teachers often lack the knowledge and confidence to address important issues related to Indigenous cultures and rights and Indigenous-settler relations" (p. 15). Godlewska & al.'s (2010) work on 'cultivated ignorance' remains pertinent in Ontario fourteen years after its publication and in spite of curricular revisions since the authors remind us that it is the teacher's selection of content and how they choose to present it that makes the real difference: "These parenthetical suggestions [in curriculum] indicate a problematically naïve assumption by curriculum writers that Ontario has a teaching cadre sufficiently enlightened to invite comparison and contrast between First Nations cultures and European or Euro-Canadian cultures […] To date, there is little evidence such a discerning body of teachers exists in Ontario or elsewhere in the provinces" (p. 428). For Brant-Birioukov et al. (2020), teachers "become interpreters of the curriculum who are in a position to reproduce, disrupt, or negotiate the limitations of a singular Canadian

narrative and the Settler agenda" and have a responsibility to "to understand the civic particularities and identities that are included (or not) in the curricular discourse of K–12 education" (p.43) in Ontario. Mizohana Gheezhik (the Honourable Murray Sinclair) concurs as he affirms:

> When I talk to teachers I (say) 'You're still teaching our Canadian history from the perspective of Europeans whether you know it or not or whether you're prepared to accept it or not because you can tell your students who those first Europeans were that came to this land by name but you cannot name the people they met. And why not? With some effort, you can find out. You can find out who there are. And with some effort, you can find out what they might have been thinking.' (Sinclair, 2017, 15:18-15:52)

Educators who lack anti-colonial or decolonial education can easily and unknowingly perpetuate a colonial point of view even with Indigenous-produced content and in spite of sample questions being provided by the Ontario Ministry of Education guidelines. The reality is that *teachers teach who they are* (Palmer, 2017) and they teach within their comfort zone. Revised or not, without sufficient teacher PD, the curriculum remains deficient and risks becoming an accomplice to ongoing neo-colonialism.

4.3.3. *Same Script, Different name: Conflating Multiculturalism, Equity, Diversity and Inclusion (EDI) Frameworks in Indigenous Education*

Without anti-racist, decolonial, Indigenous-respectful professional development, settler-teachers could easily present Ministry approved curriculum or Indigenous authored materials through an entirely colonial lens. Another common pitfall seen repeatedly in schools, is conflating multiculturalism with reconciliation efforts. Often, educators make the mistake of "collapsing […] the terms Indigenous education and truth and reconciliation education"

(Madden, 2019, p. 303) which distorts the former and misleads the onus of responsibility with the latter. They may clumsily offer cultural experiences or oversimplified versions of Indigenous perspectives as a way to assuage settler-guilt and integrate Indigenous education into their practice. Both St-Denis (2011) and Gebhard (2018) have shown how harmful these types of tokenistic inclusion efforts are under the umbrella of multiculturalism and misdirects any project of reconciliation. Similarly, Ladson-Billings (2014) considers how her theory of culturally relevant pedagogy has often been "used and misused" (p. 74) in a similar way: "The idea that adding some books about people of color, [or Indigenous peoples] having a classroom Kwanzaa celebration [or a smudge], or posting 'diverse' images makes one 'culturally relevant' seem to be what the pedagogy has been reduced to" (p. 82). Tuck & Yang (2012) also caution against this type of "colonial equivocation" (p. 17) and "[v]ocalizing a 'multicultural' approach to oppressions" (p.19) as yet more moves to innocence by settlers.

Equity, Diversity and Inclusion (EDI) initiatives are also often conflated in the same way and Anishinaabe scholar, Billie Allan, is "hopeful to see EDI departments that refuse to continue to trot out Canadian multiculturalism, nationalism, and diversity discourses in what can only be understood as colonial landscaping and maintenance work" (Allan, 2023, p. 37). Plains Cree educator and scholar Shauneen Pete (Little Pine First Nation) is unequivocal when she states that these types of initiative further the "settler logic of elimination" (Pete, 2022, p. 48) and instead advocates for more "than policies and statements toward equality" (p. 53). Pete calls for a decolonizing equity praxis that recognizes Indigenous sovereignty as the first step (p. 56).

Enter Treaty education, from stage right and left. Countless Indigenous resistants chime together to state, restate, and state again what they have been saying for centuries:

We agreed to share and we're still here.

4.3.4. *The Benefits of Treaty Education: Action versus Performance*

All these initiatives, whether they be under the guise of multiculturalism or EDI frameworks, can therefore very quickly become performative and surface-level. They can become a way to check off boxes in school improvement plans or ways to justify expenditures for FNMI students. Treaty education on the other hand, goes above and beyond mere appreciation of Indigenous cultural, spiritual practices, land-based or other practices which are all too often conflated with the settler self-satisfied performance of 'enough' Indigenous education. The power of Treaty education is that it's "(un)usual narratives operate as both productive and interrogative, helping students [and teachers] to see 'new stories', and make 'new' sense of their province through the lens of treaty" (Tupper & Cappello, 2008, p. 599).

I have carefully selected Treaty education as the content for succinct professional development for teachers as it addresses all three of Palmater's essential components for any talk concerning reconciliation: "I never talk about reconciliation without talking about ***Truth***, ***Justice*** and ***Reconciliation*** (TVO Today Docs, 2019, 2:59, emphases added). Treaty education is all-encompassing in that (1) it concerns all Canadians and speaks to the basic ***truth*** of the creation of Canada; (2) it explains multiple, if not all, Indigenous rights as well as injustices due to the absence of Treaty, or the unfulfilled and broken promises of Treaties and frames these issues as a matter of ***justice*** (3) it places Indigenous People in positions of power and self-determination, and as negotiators and treaty right holders, not as beneficiaries or recipients. This equalization of the power imbalance that currently cripples the relationship of Indigenous peoples and settler Canadians is required for any moves towards ***reconciliation***. And as every person residing in what is now called Canada is a Treaty person on Indigenous land, Treaty focused and framed

education has two further advantages: (4) it does not require the presence of an Indigenous person in the classroom in order to teach it, and as discussed above (5) it does not conflate multiculturalism or EDI initiatives with decolonial narratives.

On the first point, since in-service Ontario teachers are far from a homogenous group, Treaty education is appropriate since it does not discriminate, and it involves everyone. If you live in Canada, you are a Treaty person and this content applies to you. Treaties (and lack thereof) were foundational in the creation of the country we now call Canada. The territory you live and work on was either acquired by a legitimate Treaty (that was implemented and upheld or not), no Treaty, acquired through a fraudulent Treaty, signed under duress, or was acquired through a violent removal or dispersal of Indigenous People. The Métis and Inuit have their own stories about being historically left out of the Treaty process until recently and these stories explain many of the current issues, we see in the media today. These truths, most of which are tied up in the Court systems[3] for years, affect everyone on every square kilometer of the country we now call Canada. And in every case, Treaties were negotiated from different clashing worldview: that is from a Eurocentric onto-epistemology that land could be owned as opposed to being shared by everyone. Every Ontario educator needs to know the truth of how the land they live and work on was acquired by the state in a much more profound level than the rote land acknowledgments that are heard daily in schools. For Palmater (2020):

> Land Acknowledgements often leave out the land theft part of the acknowledgement. I believe that in an era of true reconciliation with Indigenous Peoples, we are honor-

[3] There are hundreds of claims still outstanding in the Specific Claims Tribunal and the Comprehensive Claims Tribunal to settle past wrongs in the historical treaty process and for the latter, settle disputes over land taken by the state without First Nation consultation or those Indigenous communities without a Treaty. Moreover, as Perry Belgrade has asserted, these processes are inherently problematic as they are currently based on the "termination of [Aboriginal] rights and title" (Belgrade, 2017, para. 41) as guaranteed by Section 35(1) of the Charter of Rights and Freedoms.

> bound to do better than gloss over the centuries of violence, genocide, land dispossession and oppression that have led us to where we are today. (2:45-3:05)

With Treaty education, we come to understand current Indigenous rights issues and justice claims. When we understand Treaty (and lack thereof), we understand road and pipeline blockades, and hunting and fishing rights on traditional territories. We understand Land Back activism not as another Government payout for 'lazy' Indigenous peoples, but as restitution (Alfred, 2023; Simpson, 2014). We come to understand the chronic underfunding of education on Reserves as the Government's failure to meet its obligations and not as a welfare system gone badly because of corrupt Band councils squandering money. By understanding Treaties (and lack thereof), we come to understand the Indian Act, the IRS system, the Pass System, modern treaty making, Indigenous inherent rights; Indigenous sovereignty… the list goes on.

With Treaty education, educators must avoid common pitfalls often encountered in settlers' education; that of placing Indigenous Peoples in the state of victimhood. Tupper (2012) convincingly argues for "treaty education for reconciliation with First Nations people, as corrective to the foundational myth of Canada and as a means of fostering ethically engaged citizenship" (p. 143). They contend that treaty education does not require pedagogy based on empathy and should not produce a damage-centered narrative. Shifting perceptions from the *poor Indians we need to help them* to the *rights holders we need to respect* is foundational for the decolonial shift required for any societal change. As Peguis First Nation former Senator and lawyer Mizhana Gheezhik (Murray Sinclair) has astutely stated: "As long as one side sees it as an issue of rights and the other as an act of benevolence, there will be no reconciliation" (CCPA, 2021, 44:00).

Finally, with treaty education, non-Indigenous educators such as myself can do some of the ‘heavy lifting’ that Māori scholar, Taima Moeke-Pickering, calls for: "Be part of the heavy lifting. Don’t expect us [Indigenous Peoples] to give you all the answers in five minutes. Go do your research, go read, go study, go talk to other people, watch videos" (Faculty of Education UM, 2021, 58:50) To this point, with more educators being literate on Treaty, we could avoid some of what Pete (2022) calls "paying the cultural tax” (p. 51). This describes the added burden put onto Indigenous colleagues in having to do “extra labour [such as] serving as the minority representative on committees, responding to all racial issues, and supporting all minoritized students and other (race) tasks” (p. 51) which can include giving settler Canadians a history lesson. Settler educators need to self-educate instead of constantly knocking on our Indigenous resources’ doors. We do this under a cloak of fear of wanting to be respectful and wanting to get it right but really, we risk taking our Indigenous colleagues’ precious time away from important Indigenous resurgence efforts within their own communities. Self-education on Treaty should be easy enough for educators since there are already an incredible amount of Indigenous-authored Treaty resources readily available online (see Appendix G for a select few resources, based on availability in both French and English). However, this is often not the case. As Brant-Birioukov et al. (2020) caution, even Treaty education with all its strengths needs to be framed in a specific way in order to cultivate ethical relationality:

> Often, treaty history (if taught at all) plays Indigenous peoples to be gullible victims who didn’t know what they were signing whereas ethical treaty education requires an un-learning and then a re-building of historical knowledge to inform one’s ethical citizenry. (p. 59)

I once again come back to the need to quickly cultivate a critical mass of teachers whose perceptions and attitudes embody decoloniality and who feel confident and skilled in the delivery of this content.

Enter Disruptive Treaty Scripting, stage right.

4.3.5. *Disruptive Scripting: Involving the Audience and Providing Guidance Through Scripting*

As mentioned above, after the Artistic Experiment 1.0, I began to understand the necessity of having a script for myself and was contemplating the idea of providing a script for the viewer as well. I replayed instances where I did not speak up in my professional experiences and wondered how I could have stepped out of my passive witnessing role to use my growing body of 'content-knowledge' to interrupt the narrative. Like Dénommé-Welch & Montero, (2014), I questioned how "we [could] ask teachers to teach when their own learning has been so deeply rooted in the colonizer's version of history" (p. 145). I began toying with the term *disruptive scripting* as a way to provide teachers with concrete examples of anti-oppressive discourse to practice.

Around this time, I followed an anti-racism response training (ART) with Sanath Training. This three-hour training session is based on the work of Dr. Ishu Ishiyama (2009) and focusses on the witnesses, helping them to move into an *active-witness role* by providing scripts. By practicing these interruption scripts, chances are maximized to interject and stop microaggressions as they happen or in situ. Almost concurrently, I participated in a professional development session through my school board called, *Littératie interactive enrichie* (Lebfevre et al., 2011) (Enriched interactive literacy), which focused on an effective teaching method of increasing vocabulary, phonemic awareness and general literacy success in preschoolers and

primary grades. During this 3-day training, Dr. Lebfevre also provided scripts and participants were brought to practice them during the workshop with the idea that practice was required to maximise chances that we would use properly use the technique in our classrooms. With these in-person professional development experiences, I began to feel confident in the pedagogical value in supplying, albeit even temporarily, scripts to educators who lack sufficient knowledge and discourse on a particular subject. Indeed, as Reeves (2010) highlights, while scripted instruction has been criticized as an insult to teachers' professional abilities (p. 241), certain teachers "used the script as a meditational tool for their own learning" (p. 241). My goal here is not to argue for scripted intervention or scripted curriculum but to offer instead, as Reeves (2010) does, the possibility that in instances where teachers have little knowledge on the subject they are meant to teach (here Indigenous history, Treaties and how to connect them to contemporary issues), they require additional support to quickly come up to speed. Furthermore, Treaty education should be for all educators, not only those tasked with teaching social studies and history classes.

In this way, Disruptive Treaty Scripting was born and added as an accompanying guide to my eight-part video series. Indeed, at the end of each vignette, Awakening Ancestor cheekily freezes the action and invites the viewer into introspection by asking them what they would have said or done in that situation. I imagined these scripts as a form of professional development where educators could practice interrupting problematic situations that arise within our schools and classrooms with pre-written anti-colonial discourse scripts, opening up the conversation and inciting further learning.

Appendix E: Accompanying Disruptive Treaty Scripts

Upon presenting my research informally at a staff meeting recently, it became apparent that my colleagues needed further background on Treaty to understand these scripts. I prepared a Treaty script 101 (see Appendix H, only in French). By providing the ready-to-use Treaty scripts, I hope to empower other educators to recognize their responsibilities and responsive-abilities as reconciling professionals who must interrupt dominant narratives that maintain the "performative tools of whiteness" (McLean, 2022, p.40) in education and push through their fear of wrongdoing.

Awakening Ancestor: *Et bien, bravo. Finito.*

Trying Teacher: *Pas exactement.*

Awakening Ancestor: *Ben voyons donc! The story keeps going? Keep it quick, I told you!*

Trying Teacher: *Oui, oui, je le sais. J'essaie. I know… I'm trying.*

5. Epilogue: The Ongoing Story

5.1. Critical Notes on Performance: Reflections on the Artistic Process

These videos and accompanying scripts represent my current attempt at cultivating change in non-Indigenous settler teaching practices as a *responsibility* (TRC, 2015) for teachers and framed as a *right* for Indigenous Peoples. Upon reflection, I recognize my videos and disruptive treaty scripts as wholly inadequate to properly engage teachers on the path of teaching-as-reconciliation and consider how they are incommensurable (Tuck & Yang, 2012) with the task at hand. My videos and scripts in virtual form lack a "set of embodied experiences" (Korteweg & Fiddler, 2018, p. 270) that would bring teachers into an authentic relationship with Indigenous peoples thereby putting us on a truer path toward reconciliation. Still, I cannot help but wonder how "my educational experiences might have been different had my [teachers] made

their students aware of the injustices happening in our own backyards" (Dénommé-Welch & Montero, 2014, p. 146). Treaty truths may have made the difference.

Had my videos been devised in a more collaborative fashion and had I been able to enter into dialogue with my audience members in some way, my video installation would have been considered a more "humane curriculum" (Norris, 2021, p. 162) in that it would have been more dialogic and cooperative. It would replace the "top-down hidden curriculum of expertise" (p. 162) as Norris et al.'s (2021) playbuilding methodology does.

5.1.1. *Sous-titres s'il-vous-plaît: Reflections on Producing in French*

The first film recorded as the final project in my Master's class was done in English to facilitate marking and grading. Professor Orasi was open to having me produce in my mother-tongue, however, for simplicity in getting my message across to my fellow classmates without having to supply a written translation, I produced in English. However, when I was preparing the second filming with the possibility of it being selected and appearing publicly, it was really important for me to produce in French and provide subtitles. By doing so, I hoped to further estrange the audience (Brecht's v-effect) and have them think about how naturalized English has become in our academic spaces as the dominant mode of expression. I sought to decentre the dominant colonial English narrative making a statement for equal opportunities to engage in knowledge-seeking in one's mother tongue. This language choice was important not only for my own minority language and culture but to also demonstrate solidarity with Indigenous communities in regard to the underfunding by levels of government for their Indigenous languages.

5.2. Additional Challenges for the Minority-Language Educator

In the portfolio section, Setting the Stage, I underlined the many resources available online authored by Indigenous scholars and activists (lesson plans, teacher guides, videos, books for students and manuals) to assist educators in their work in Ontario classrooms. An addendum to this assertion is that for minority language educators working in French, this tends to be less the case. Often, resources in French are centred around the Innu or other Indigenous groups in the Québec territory. Finding reliable (non-governmental) sources authored by other Nations of Indigenous peoples is difficult. This is understandable since the priorities of the communities are revitalizing their own languages for their people and not translating resources for francophones.

As stated in my introduction, however, I cannot help but feel ashamed to be deploring the lack of French resources in order to properly do my job as a French-language educator, when there are even more limited resources and lack of funding for Indigenous peoples in their own languages. It is profound and unimaginable injustice to have one's language and culture being quite literally outlawed and violently stripped away only to have it grossly underfunded in return. Shy-Ann Bartlett, an Ojibway teacher from the Red Rock Indian Band, reminds us that Indigenous languages are considered a *second* language by governments and therefore only funded as a second class language from Grade 4 as a 'core' program and for only 40 minutes a day. Bartlett implores the gross inadequacy of this funding formula for languages in need of revitalization and that are endangered (NCCIE, 2018, 19:57-20:50). Bartlett further underlines the additional barrier of having to apply for funding to translate an Indigenous resource published by Nelson into their local dialect. Betasamosake (Leanne Simpson, Alderville First Nation) scholar and activist speaks to this "history of linguicide" stating: "I've been discouraged and frustrated at how difficult it has been for me to re-learn a tiny bit of my own language and

how unfair it is that French is taught in schools, while Indigenous languages are left to die" (Mayard & Simpson, 2023, p. 89). As I continue to raise awareness to minority linguistic rights, I try to be mindful of these ongoing injustices and find ways to centre and support Indigenous language revitalisation as a priority and as a way to support Indigenous sovereignty.

Beyond the inequities of resources, there are considerations associated with the French context that warrant more consideration and the Journal of the Canadian Association for Curriculum Studies (JCACS) has recently opened up this conversation by publishing a special edition pertaining to the TRC and the Canadian Francophone context (Wiscutie-Crépeau, N. et al., 2023). This journal issue is a start as there needs to be much more attention given to the particular context of francophones in Canada in order to dispel myths and move forward on a more truthful path. I mentioned in my self-location statement and in Vignette 1 that the heritage of French Canadians is complicated and gives rise to colonial particularities that cannot be ignored –or, as Trying Teacher stated, it is a significant part of the story. In this special edition, Melançon (2023) reminds us of other prevailing damaging myths in francophone Canada as we continue to be colonized by the English, and therefore, urges us to not become the colonizers. Melançon dispels this move to innocence and underlines that anti-Indigenous racism was – and still is – very much present in the francophone context (p. 140).

5.3. Continued Learning

5.3.1. Suspended in Dramatic Tension

Even if I am careful and mindful while doing this work, I risk reproducing white saviour behaviours (Gebhard et al., 2022) or minimizing the complexity of the issues at hand by offering what Donald (2020) calls "simple solutions to complex problems" (6:25). In being too cautious, I embody the fear I know my settler-teacher colleagues feel. From Korteweg and Bissell (2015), I

know the importance of "maintaining uncomfortable tensions" (p. 17) for myself and that I should never forget my power and privilege as an occupier of Indigenous Land (p. 17). This is indeed complicated work, and I am sitting with discomfort in these settler paradoxes (Watson & Jeppesen, 2020). I know that I am not the best person to be advocating and investigating best practices for teacher-training *in lieu* of Indigenous educators or knowledge keepers. But I have listened intently, being quiet to keep space open, and I have tried to learn with great humility and commitment. I have heard numerous times from Indigenous scholars and activists that settler-Canadians must use their privileged positions and voices onstage to help sound the bell and spread the word. I fully intend to continue using my voice in schools, staff rooms and classrooms with my peers and colleagues to retell and awaken the stories Indigenous survivors and resistors have told and retold to Canadians.

5.3.2. 16-year Run in Saskatchewan

Future curiosities of mine include further research concerning Saskatchewan's implementation of mandatory Treaty education that has been underway since 2008 and province wide. Gallaway (2020) has recently completed a Master's thesis on the subject and concludes that governments "must commit to properly funding resource creation and professional development for Treaty Education" (p. 148). Galloway's research also shows positive results stemming from a *Treaty Catalyst training* and suggests that it be made mandatory (p. 152). In further research, I would investigate the Treaty Catalyst training to see how it could align or not with my disruptive scripts.

5.3.3. Self-Location Statement 2.0

I have advocated here for the dissemination of Treaty truths for Ontario educators. These truths will promote anti-colonialism in classrooms. But instead of a performative self-location statement (Snelgrove et al., 2014), I offer here my Self-Location 2.0 as my new script:

> *Bonjour, my name is Denise Petitpas and I descend from a distant L'Nu grandmother. I honour my lineage but acknowledge that I have no lived Indigenous experience. I have lived a life many privileges and so identify as a non-Indigenous settler educator. I work and live on the territory on lands acquired through the Lake Simcoe Purchase of 1815 territory (No. 16) and the Penetanguishene Purchase (No. 5 of the Upper Canada treaties), a contested purchase of the Penetanguishene Harbour in 1798, and considered unceded land by members of the Anishinaabek Nation. The signatories of these Treaties are the Anishinaabe known as the Chippewas of Rama, the Chippewas of Georgina Island and the Beausoleil First Nation. The First Nations have also been involved and affected by the Williams Treaties of 1923 and have been displaced many times. In 1830, they were forced onto the first reserve experiment in Canada known as the Cold Water Narrows Experiment which stretched from Orillia to Coldwater. Industrious, the First Nations built what is now known as Highway 12 and made their valueless reserve profitable with a saw-mill and petitioned the Crown for deed to the land. The day before the land transfer, they were coerced into surrendering the Cold Water reserve back to the Crown. The Tri-Council of First Nations entered into litigation with the Crown in 1999 and after over a decade came to a settlement with the Crown for the untimely and fraudulent sale of the Coldwater Reserve. The Métis who arrived from Drummond Island to Penetanguishene were exiled in 1844, left out of Treaty considerations and racism*

against them (notably in finding work) is prevalent in historical documents. I further acknowledge my deep settler-privilege and the ongoing colonial structures that legalized this land theft. This state-sanctioned dispossession allows me to live, work, and prosper on Indigenous Land. I am on a personal re-learning journey to decolonize my practices, share these stories with other educators, families and students in my community and support Indigenous sovereignty through Land-back initiatives. I support and raise awareness towards the need to support Indigenous language revitalization. I aim to become a respectful treaty partner and choose to act out my life on a sovereign Indigenous stage.

Awakening Ancestor:	*C'est beau la p'tite. J'approuve.*
Trying Teacher:	*Merci. J'essaie. I'm trying.*
Awakening Ancestor:	*Mais….*
Trying Teacher:	*Mais quoi?*
Awakening Ancestor:	*I don't see you selling off your condo or anything….*
Trying Teacher:	*Geez, you never let up do you?*
Awakening Ancestor:	*Just keepin' it real, ma p'tite! Keepin' you on your toes. Je blague. Essaye de relaxer! Tu as fait du bon chemin. Relaxe un peu maintenant. Relax now, you've come a long ways.*
Trying Teacher:	*Oui, je le sais. J'essaie. I know, I'm trying.*

5.3.4. Treaty Education for the Planet

I would be amiss if I did not mention the imminent climate crisis and my belief that ethical Treaty education, the kind called for by Brant-Birioukov et al. (2020) is necessary for the whole planet. It is a plea for an education where "we can see things from a different worldview

and come to appreciate that our Eurocentric worldview operates on the assumption that land can be owned." (p. 59). Building on this truth and re/membering that there are original agreements of kinship with other non-human or more-than-human beings (Craft, 2023, Simpson, 2008) that allow humans to live in greater balance and harmony with the Land (Styres, 2018, 2011) as Indigenous peoples of Turtle Island have done so for millennia. Indeed, for Klutz et al. (2020), decolonising solidarity is a "mutual goal is to help deconstruct a system that oppresses most/all of us and is doing irreparable damage to the Earth" (p. 54).

In closing, I will conclude with Donald's (2021) very wise words calling for the emergence of a new story between Indigenous and settler Canadians by walking together, *wâhkôhtowin*. Above and beyond forging an ethical relationality between Canadians and Indigenous peoples, is the pressing need to "imagine something different" (Donald, 2020, 34:30) and to "be together in ways that wake up something inside of people that's been put to sleep" (34:30). *Éveiller les vérités sur les Traités*… To awaken ourselves to Indigenous covenant understandings of the Treaty … And not just the Nation-to-Nation relationships in the human dimension, but to awaken ourselves to all our relations. Indeed, the deeper meaning of this Cree wisdom teaching of *wâhkôhtowin* is the following as Donald (2020) explains:

> [It's] this idea that we've all related, but at the same time we're surrounded by life that we're also related to. *Wâhkôhtowin*. And that's a very central Treaty teaching that's embedded in that as well. That we're related. And it's not just a human-to-human agreement that we're trying to sort out. It involves all forms of life around us. Which is a very different imagination from considering a Treaty as like a contract or a business deal. (35:41-36:17)

Awakening Ancestor: *Bon, alors? Fini?*

Trying Teacher: *Ben non, je n'ai pas fini. Will I ever be finished…?*

Awakening Ancestor: *Eh ben, NON! C'est pas assez! Tu veux jus' aider, tu veux sauver, ne pas't tromper, solutionner…*

Trying Teacher: *(silence)*

Awakening Ancestor: *Ok, j'te lâche un peu… I'll ease up on you…*

Trying Teacher: *(prolonged silence)*

Awakening Ancestor: *(silence)*

Trying Teacher: *Merci… Parce que j'essaie, ok?*

CURTAIN

Curtain closes to half only. House lights come up to half only as well.

Actors and audience members are left suspended in dramatic tension, unsure of what comes next.

6. References

Curtain Call and Standing Ovation to the Generosity of Knowledge-holders and Givers

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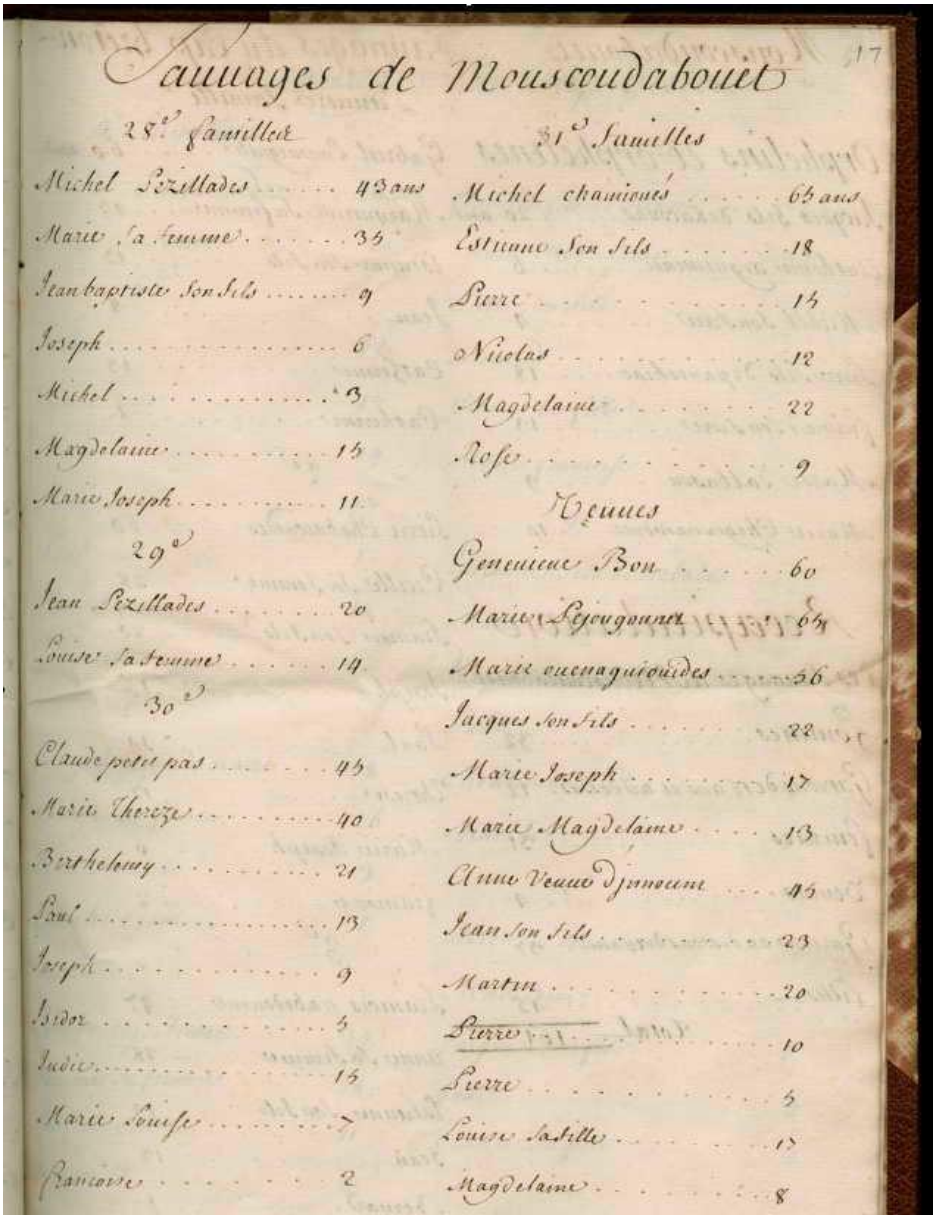
Appendix A: Excerpt from the 1708 Acadia census

This is page 17 of the 1708 census from Acadia showing my 6th great-grand father Barthelemy as the son of Claude petit pas (Claude Petitpas II) and Marie-Thereze (L'Nu). This census shows them as the 30th family known as the *Sauvages de Mouscoudabouet.*



Sauvages de Mouscoudabouet 17

28e familles

Michel Pezillades ..... 43 ans
Marie sa femme 35
Jean baptiste son fils 9
Joseph 6
Michel 3
Magdelaine 15
Marie Joseph 11

29e

Jean Pezillades 20
Louise sa femme 19

30e

Claude petit pas 45
Marie Thereze 40
Barthelemy 21
Paul 13
Joseph 9
Isidor 5
Indie 15
Marie Louise 7
Pantaise 2

31e familles

Michel chamiones ..... 65 ans
Estienne son fils 18
Pierre 15
Nicolas 12
Magdelaine 22
Rose 9

Veuves

Geneviene Bon 60
Marie Pejeugouner 65
Marie ouenaguiouides 56
Jacques son fils 22
Marie Joseph 17
Marie Magdelaine 13
Anne Veuve Jeanneau 45
Jean son fils 23
Martin 20
Pierre 10
Pierre 5
Louise sa fille 15
Magdelaine 8

Appendix A: Page 17, 1708 Census of Acadia, retrieved from Newberry Library, Chicago IL, USA by my father Richard Petitpas. Retrieved from his website (Petitpas, R., n.d)

Appendix B: Artistic Experiment 1.0 – Final Project for Arts-Integrated Research Approaches

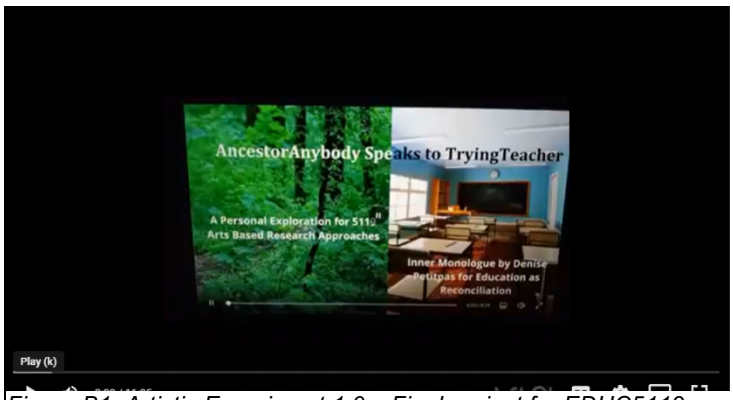


Figure B1: Artistic Experiment 1.0 – Final project for EDUC5119

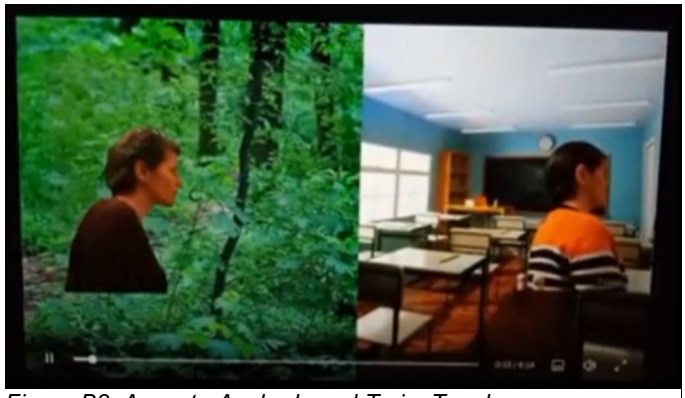
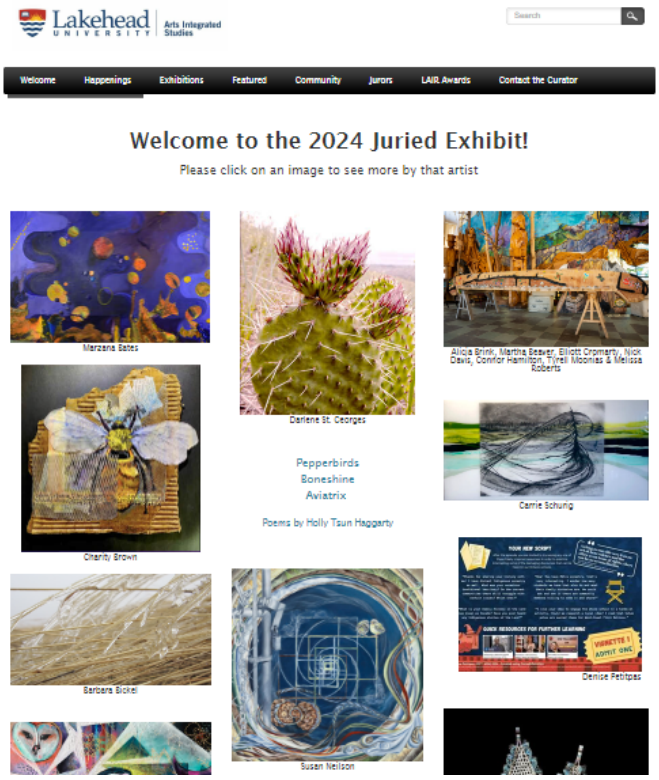


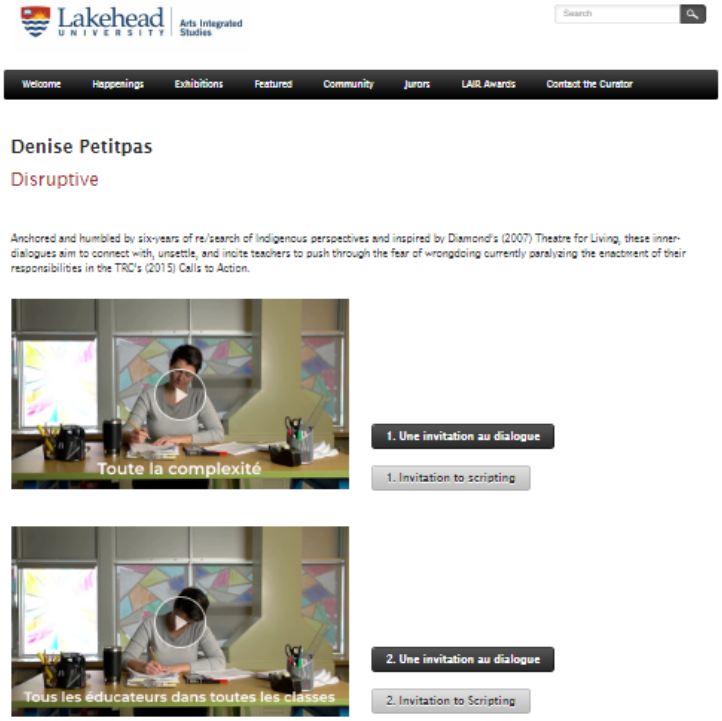
Figure B2: AncestorAnybody and TryingTeacher

Carter's (2022b) Four Steps	Relation to my artefact (video)
1. start with a personal exploration of one's own positionality and privilege(s) or barriers;	I explore my conflicted positionality briefly by stating that I had a distant Indigenous relative but skim over that fact and position myself as a privileged educator.
2. be open to learning more about something you may only have a general knowledge of	The video ends with my looking forwards towards all that still needs to be unlearned.
3. be prepared to individually and collectively explore the topic/issue through the available texts (through reading, conversation and embodied explorations such as books, news articles, and survivor testimonies), and to listen to these texts (and one another); and	Most of this preparation has taken place over the course of the last five years since I taught in Nunavut and my subsequent decision to proceed with an AQ in FNMI and then my Masters for Change with an Indigenous specialization through Lakehead. After the video, I felt the need to revisit Tuck & Yang's (2012) seminal piece *Decolonisation is not a metaphor*, because I felt the video had a 'poor White girl' dimension to it. I determined, as I shared in the Collective Summary, re-centering the settler-educator as a kind of victim within the reconciliation process that the project of exposing my critical consciousness may be interpreted as another settler move to innocence - a move to engage in 'settler harm reduction' (Tuck & Yang, 2012, p. 21). It felt like I was trying to encourage myself to go on, to make myself 'feel better' and alleviate settler-guilt.
4. actively work to co-create scenes/dialogues around the topics/issues that the individuals and the group need to learn about/explore, as a way to start dialogue and learning.	Next week, I look forward to what my colleagues will share in their interactions with my work. Their perception (and Professor Orasi's) will help me decide if this format is appropriate for my portfolio. My gut instinct tells me that it is not. More careful scripting is required in order to tread the fine line of settler-allyship and a settler taking center stage.

Table B1: Excerpt from coursework submitted to Professor Orasi for EDUC5119, November 27th, 2023

Appendix C: Lakehead Arts-Integrated Research Online 2024 Juried Exhibit





https://galleries.lakeheadu.ca/2024-exhibition.html

https://galleries.lakeheadu.ca/denise-petitpas.html

Appendix D: Disruptive, An Eight-Part Video Series:

"L'Ancêtre *qui éveille* dialogue avec l'Enseignante qui essaie"

Project Abstract

Anchored and humbled by six-years of re/search of Indigenous perspectives and inspired by Diamond's (2007) *Theatre for Living*, these inner-dialogues aim to connect with, unsettle, and incite teachers to push through the fear of wrongdoing currently paralyzing the enactment of their responsibilities in the TRC's (2015) Calls to Action.

	In this vignette, *Ancestor Anybody* challenges *Trying Teacher* to think about her distant Indigenous ancestors and what this means for colleagues with similar histories. Years ago, a colleague with a distant Métis grandmother, wanted to create totem poles at school. Today, after listening to Indigenous perspectives, would *Trying Teacher* speak up and engage?
	In this vignette, *Ancestor Anybody* reminds *Trying Teacher* of two incidents involving colleagues: a math teacher who did not see his role in 'all this stuff' and a French teacher who forced an Indigenous student to present her culture. Today, after listening to Indigenous perspectives, would *Trying Teacher* speak up and engage?
	In this vignette, *Ancestor Anybody* probes *Trying Teacher* regarding her inability to speak up following her school's (or School Board's) decision to take the land acknowledgment away and keep the O Canada daily. Today, after listening to Indigenous perspectives, would *Trying Teacher* speak up and engage?

	In this vignette, *Ancestor Anybody* invokes the shameful memory in *Trying Teacher* of the time when she chose to not intervene in a parents' racist conversation in the school lobby regarding the 'lazy, freeloading Indians'. Today, after listening to Indigenous perspectives, would *Trying Teacher* speak up and engage? Would you?
	In this vignette, *Ancestor Anybody* reminds *Trying Teacher* of an Orange shirt day when her colleague tried to minimize harm to his Grade 5 students by reassuring them that the Residential School system was all in the past. Today, after listening to Indigenous perspectives, would *Trying Teacher* speak up and engage? Would you?
	In this vignette, *Ancestor Anybody* takes *Trying Teacher* back to a conversation with a colleague who couldn't understand all the 'fuss' over all this 'reconciliation stuff' these days… Her mother had been beaten in school too, so what? Today, after listening to Indigenous perspectives, would *Trying Teacher* speak up and engage? Would you?
	In this vignette, *Ancestor Anybody* reminds *Trying Teacher* of Treaty Week a few years back when her colleague was complaining of having to talk about these ancient documents questioning their relevance today. Today, after listening to Indigenous perspectives, would *Trying Teacher* speak up and engage? Would you?
	In this vignette, *Ancestor Anybody* brings *Trying Teacher* back to the staff room when the general consensus was that there was simply too much to do: curriculum changes, report cards, climate change and parents… Her colleagues wanted to throw in the towel. Today, after listening to Indigenous perspectives, would *Trying Teacher* speak up?

Appendix E: Accompanying Disruptive Treaty Scripts, *Disruptive* series

Figure E1: Vignette 1, Accompanying Disruptive Treaty Script, French version

Figure E2: Vignette 1, Accompanying Disruptive Treaty Script, English version

Figure E3: Vignette 2, Accompanying Disruptive Treaty Script, French version

Figure E4: Vignette 2, Accompanying Disruptive Treaty Script, English version

Figure E5: Vignette 3, Accompanying Disruptive Treaty Script, French version

Figure E6: Vignette 3, Accompanying Disruptive Treaty Script, English version

Figure E7: Vignette 4, Accompanying Disruptive Treaty Script, French version

Figure E8: Vignette 4, Accompanying Disruptive Treaty Script, English version

Figure E9: Vignette 5, Accompanying Disruptive Treaty Script, French version

Figure E10: Accompanying Disruptive Treaty Script, English version

Figure E11: Vignette 6, Accompanying Disruptive Treaty Script, French version

Figure E12: Vignette 6, Accompanying Disruptive Treaty Script, English version

Figure E13: Vignette 7, Accompanying Disruptive Treaty Script, French version

Figure E14: Vignette 7, Accompanying Disruptive Treaty Script, English version

Figure E15: Vignette 8, Accompanying Disruptive Treaty Script, French version

Figure E16: Vignette 8, Accompanying Disruptive Treaty Script, English version

Appendix F: Scripts and Additional Planning for Artistic Experiment 2.0

Disruptive scripts for Ontario Educators
What I wish I would have known
AncestorAnybody speaks to TryingTeacher - L'Ancêtre *qui éveille* dialogue avec l'Enseignante *qui essaye*

Episode	Misconception (ETFO)	Restorative Journey (OCT) p.55 Common misinformation	Related Treaty Education	Fictionalized related professional experience	Indigenous Person to refer to during scripted answer	What I know now - the new script	Notes for the script - joker (ancestor) and teacher	Chronique de Mélissa Mollen Dupuis - Espace autochtones
#1 Self-Locating *(Toute la complexité)*	n.a	n.a		Colleague describing his band from Eastern Canada, as being 'Métis'.	Adam Gaudry (Métis), Darryl Leroux Willie Ermine (Cree)		Need to be careful how we locate ourselves; how we describe our experiences and ancestry.	Chronique 99 : Les enfants en Nouvelle-France Chronique 92 : L'identité autochtone et le métissage Chronique # 60 de Melissa Mollen Dupuis Les Métis de l'Est
#2 All Educators, Every Class *(Tous les enseignants dans toutes les classes)*	I Don't Have Any Indigenous Kids in My Class	The intent of residential schools was simply educational The Federal Indian Day School system was not intended to support cultural genocide	If you live on the land currently named Canada, you are concerned by Treaties, lack of treaties and the Peoples affected by these happenings.	Conversation with the math teacher 'What does any of this have to do with me?' We have a high self-identification rate, how many students don't even know their history? Why don't they?	Neil Diamond (Cree) (Reel Injun, 2009 - ONF) Thomas King (Cherokee) (I'm not the Indian You Had in Mind)			Chronique 117 : Pocahontas
#3 Every School, Everywhere *(Toutes les écoles sur tout le territoire)*	Our Home and Native Land	It is unpatriotic that some First Nations people refuse to stand for the national anthem	0.02% land mass (land held in trust by the Crown) vs. .98%	At school I worked at decided that the land acknowledgment would be sufficient once a week, O Canada maintained every morning.	Pam Palmater			Parole autochtone 241 : Les reconnaissances territoriales Parole autochtone 228 : Une journée de deuil national

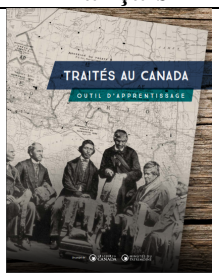
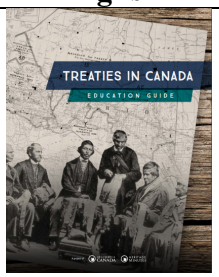
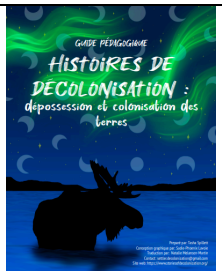
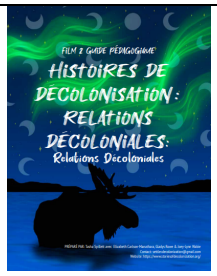
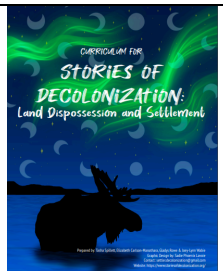
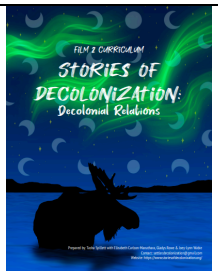
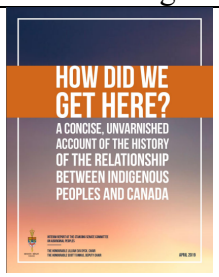
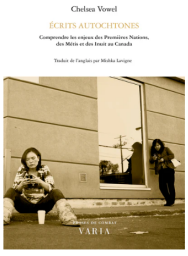
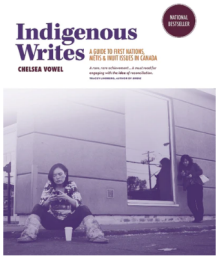
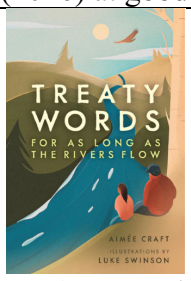
Figure F1: More structured and planned script for Artistic Experiment 2.0

Model script for Artistic Experiment 2.0:

Original script in French	English translation
Ancêtre *qui éveille* (modèle de script)	**Awakening Ancestor (script template)**
Hé!..... Hé….! Oui…. c'est moi…. Te rappelles-tu de la fois *(scénario à détailler)*? Et la fois que *(scénario à détailler)* s'est passée dans ton école…? As-tu dit quelque chose?	Hey! Hey! Yeah, it's me… Do you remember the time (insert scenario) And the time that (insert scenario) that happened at the school? Did you say anything?
Enseignante qui essaie (modèle de script)	**Teacher trying (script template)**
Non, je n'ai rien dit. Je ne savais pas quoi dire. Aujourd'hui, j'apprends. J'écoute. J'écoute des personnes comme… (insert) qui disent…. ***** J'apprends. J'essaye.	No, I said nothing. I did not know what to say. Today I am learning. I listen. I listen to people like… (insert names) who say... ***** I'm learning. I'm trying.
Ancêtre qui éveille (modèle)	**Awakening Ancestor: (model)**

(*voix de moquerie/taquinerie à chaque fin de capsule*) Hé ben, c'nest pas assez, tu veux sauver, veux juste 'aider', ne pas't tromper, solutionner! (*pause brième*) Hé…! Hé…! Et toi, oui, toi! Toi qui ne fais que regarder l'écran…. Woah woah, 'nerve toé pas, je blague… Qu'aurais-tu fait? Qu'aurais-tu dit?	*(taunting/teasing voice at the end of each vignette*) Well, it's not enough, you want to save, you just want to 'help', don't make a mistake, find a solution! (brief pause) Hey…! Hey…! And you, yes, you! You who are just looking at the screen…. Woah woah, don't get excited, I'm kidding… What would you have done? What would you have said?
Ancêtre qui éveille (modèle) - toute fin - dernière capsule. (*voix moquerie/taquinerie à chaque fin de capsule*) Hé-é-é, c'nest pas assséééé, tu dois en faire plu—uus. Ben non, je blague… tu es parfaite, t'en fait assez… C'est ça que tu cherches, non? Que je te rassure…? Tu veux aider, tu veux avoir raison, hein? Et ben non, continue!	**Awakening Ancestor: (model) - very end - last vignette.** (*taunting/teasing voice at each end of vignette)* Hey, well, it's not enough, you need to do more. Well no, I'm kidding... you're perfect, you are doing enough... That's what you're looking for, right? You need me to reassure you…? You want to help, you want to be right, right? Well sorry, no, keep going!
Enseignante qui essaie : 'C'est mieux que de ne rien faire!' **Ancêtre qui éveille :** Ben oui, ben oui, té don ben sérieuse! Relaxe un peu, ris don…. (pause brième) ***IMAGE FIGÉE*** Hé…! Hé…! Et toi, oui, toi! Toi qui ne fais que regarder….. Woah woah, 'nerve toé pas, je blague… Qu'aurais-tu fait? Qu'aurais-tu dit? Que FERAS-tu? Que DIRAS-tu?	**Trying Teacher**: 'It's better than doing nothing!' **Awakening Ancestor:** Well yes, yes, don't be so serious! Relax a little, laugh…. (brief pause) ***FREEZE FRAME*** Hey…! Hey…! And you, yes, you! The one just watching the screen….. Woah woah, don't be nervous, I'm kidding… What would you have done? What would you have said? What will you do? What WILL you SAY?

Appendix G: Select Treaty resources available in both French and English Online

Français	English
 historicacanada.ca/fr/	 historicacanada.ca
  storiesofdecolonization.org/curriculum.html	  storiesofdecolonization.org/curriculum.html
 sencanada.ca	 sencanada.ca
 Vowel, C. (2021) at goodminds.com	 Vowel, C. (2016) at goodminds.com
 Craft, A. (2023), at goodminds.com	 Craft, A. (2021), at goodminds.com

Appendix H: Treaty 101 (French version only)

L'ANCÊTRE QUI ÉVEILLE DIALOGUE AVEC L'ENSEIGNANTE QUI ESSAYE

UNE INVITATION AU DIALOGUE: SCÉNARIOS DISRUPTIFS SUR LES TRAÎTÉS

TRAITÉS 101

Bien comprendre les traités nous aide à comprendre les injustices en enjeux dont font face les Peuples autochtones encore aujourd'hui.

LE NOUVEAU SCRIPT

Comment expliquer ces documents et évènements importants qui découlent des Traités à nos élèves? Quel est notre nouveau script?

> **Tant qu'un parti le considère comme un acte de bienveillance et l'autre une question de droits, il n'y aura pas de réconciliation.**
>
> - Mizhana Gheezhik
> L'Honorable Murray Sinclair

TRAITÉS AUTOCHTONES	TRAITÉS HISTORIQUES	TRAITÉS MODERNES
Conclus entre Nations, avec la Terre, les animaux,... Ancrés dans une vision de partage du territoire et la notion de 'posséder' la Terre n'existe pas.	Tout Traité négocié avant 1923 entre les Peuples autochtones (que Premières Nations) et la Couronne Britannique.	Tout Traité négocié après 1923 pour régler des différends par rapport aux territoires non cédés à la Couronne.

MOYENS DE REVENDICATION

Traités non reconnus par la loi Canadienne.	Par le Tribunal sur les revendications particulières. Il y a des centaines de revendications en cours.	Par la négotiation de Traités modernes, aussi appelés Revendications territoriales globales.
Exemples d'une perspective Anishinaabe 	Exemples: • Traités de paix et de neutralité (1701-1760) • Traités de paix et d'amitié (1725-1779) • Cession* des terres du Haut-Canada • Traités Williams (1923) • Traités Robinson (Supérieur et Huron - 1950) • Traités Douglas • Traités numérotés (1871-1921) *à noter le controverse de l'utilisation du mot 'cession'	Exemples: • Convention de la Baie-James et du Nord québécois (1975) - *barrage hydroélectrique* • Convention définitif du Inuvialuit (1984) - *pipeline Mackenzie* • Accord du Nunavut (1999) • Accord définitif Nisga'a (voir l'affaire Calder) • Ententes définitives des Premières Nations du Yukon *à noter

RESOURCES RAPIDES POUR ALLER PLUS LOIN

LES TRAITÉS ENTRÉE

Denise Petitpas, (EAO, MEd) 2024 - Crée avec CanvaEducation

*Les ***Scénarios disruptifs sur les Traités*** sont inspirés par le travail du Dr. Ishu Ishiyam et son programme antiraciste (Anti-Racism Response Training: A.R.T.) ainsi que le travail dans le théâtre interactif social d'Augusto Boal et de David Diamond.