

An Integrated Inquiry Based Unit
Stz'uminus Legends, Stories and Heroes

Teaching Resources



How do stories in all their different forms, past and present,
contribute to the cultural identity of a Nation?

Written by Donna N Klockars
An Integrated Inquiry Based Unit of Study

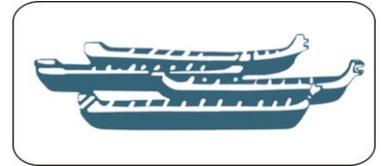


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We Are Story Tellers

Pearls of Wisdom: Choose a Learning Partner and identify the quote that speaks to you. Share your thinking about the quote and choose a favourite.

The stories are old and dear; they meant a great deal to my grandmother. It was not until she died that I knew how much they meant to her. I began to think about it and then I knew. When she told me these old stories, something strange and good and powerful was going on. I was a child, and that old woman was asking me to come directly into the presence of her mind and spirit; she was taking hold of my imagination, giving me to share in the great fortune of her wonder and delight. She was asking me to go with her to the confrontation of something that was sacred and eternal. It was a timeless, timeless thing: nothing of her old age or my childhood came between us.

N. Scott, House Made of Dawn

In real life, the pursuit of personally important questions, is what leads to new discoveries, creations, or realizations. Many educators have called for schools to serve as better preparation for this reality: **John Dewey** wrote of the need for education to begin with "learners' passions and questions."

In the midst of the unprecedented changes and complexities of our 21st century life, now more than ever, we need schools to produce avid and thoughtful questioners. We need teaching to be reconfigured to help students tap into their own questions, generate new ideas, pursue answers, and put their knowledge to use. To do this we must find ways to reawaken and sustain the excitement of learning that is so prevalent in the early childhood years.

Beverly Falk, Inquiry Research in the Classroom

The mandatory high school history courses address issues of the Canadian government, civics and rules of Parliament. However, laws pertaining to the Indigenous Peoples of the land—which have been rife with government-imposed human rights violations restricting everything from spirituality to language to freedom of movement to the choice of where to live to cultural identity and more—are not generally included in this study

Learning About Walking in Beauty: Placing Aboriginal Perspectives in Canadian Classrooms (2008) Page 171

"If you believe in yourself and take time to learn from every performance, good or bad, you will realize your dreams. You must refuse to give up. You will meet many challenges in your future and it will be these challenges that make you strong."

Alphonse's response to Pearl Harris after a crushing loss on the war canoe racing circuit.

The Pearl Harris Story

The teaching of writing is important to struggling students because they do far more than learn to write. While composing, students learn to make choices and carry out decisions. They learn to generate ideas, ask questions, solve problems, and develop meaning. Writing engages students as active learners and provides opportunities for developing thought.

Supporting Struggling Writers in the Classroom, Teresa A. Christenson, IRA, 2002

... There is no line drawn between mythical/supernatural/spiritual and the natural/ordinary that cannot be bent. Even the inferred difference between the past and the present, or a supernatural, versus a natural experience can be blurred. Page 193.

The oral traditions of the Sto:lo are clearly a central facet of their culture. Sharing these stories allows the speaker and the audience to share in the communally held experiences, histories, beliefs and philosophies of the people.

"Spoken literature" embody the important cultural knowledge of "how to live"- information that is extremely important to pass on "properly" in an oral society. Page 196.

Chapter Eleven "Oral Narratives" of the Sto:lo People.

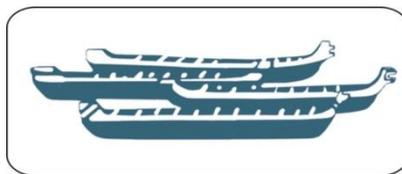
You are Asked to Witness: The Sto:lo in Canada's Pacific Coast History, Edited by Keith Thor Carlson.

Note from the Curriculum Writer. The above reference is, in my opinion, essential reading for anyone wanting to understand the complexity and brilliance of the oral narratives. In this Curriculum Guide, Lesson Sequence Four: We Are Story-tellers explores this text in more detail.

An Integrated Inquiry Based Unit of Study Stz'uminus Legends, Stories and Heroes

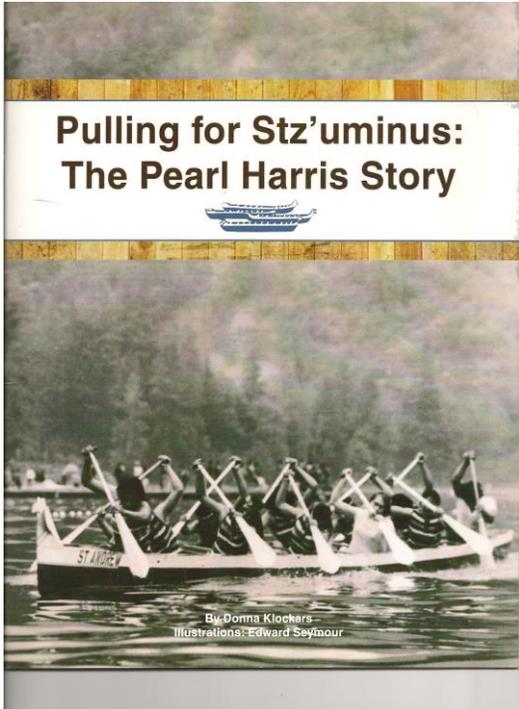


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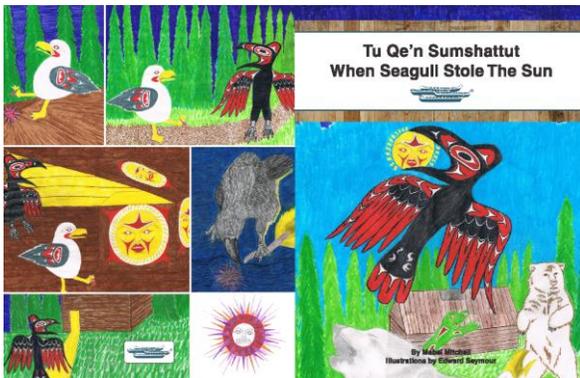


Writer: Donna Klockars

Focus Texts



Papa Ed: A Story of Resilience and Hope
By Donna Klockars and Edward Seymour



Seagull Steals the Sun
Wild Woman



Sea Wolf and the Stz'uminus Mustimuxw

Acknowledgements

The Stz'uminus Education Department led by respected educator **Charlotte Elliott** has provided leadership and guidance for this curriculum project. Charlotte strives to support and nurture the learning spirit of her Stz'uminus Nation. She is determined to provide the education opportunities needed for every member of the community to reach their full potential. I feel honoured to participate in developing curriculum that reflects her vision and high standards. She is adamant that curriculum should celebrate the artists, stories and heroes of the Stz'uminus Mustimuxw .

I would like to acknowledge the remarkable contribution that **Pearl Harris** has provided to the project and to her community. Pearl's sincere desire to recognize and thank those who were so helpful in guiding and encouraging her throughout her youth and young adult life, is inspiring. She works tirelessly to promote the Hul'quimi'num Language.

The Stzuminus Elders permission, and encouragement for this project provided the foundation and guiding principles. Oral narratives and stories guide the Stz'uminus Mustimuxw and are timeless in their wisdom and relevance for today's youth. The stories and teachings are a legacy to **all** students. They provide our young learners with culturally accurate and relevant reading material that celebrates the Hul'quimi'num language and culture.

I raise my hands in thanks to the Elders who are so generous and dedicated.

Elder Mabel Mitchell

Elder Edward Seymour

Elder Agatha Frenchy

Elder Florence James

Rita Harris

Many people have contributed to this curriculum project.

Len Merriman's leadership was key to the project.

Karen Burnham, teacher at Stu"ate Lelum, has a way of convincing all of her students that they are capable and worthy. She has embraced the curriculum content and provided me with useful information on how the lessons were received. She knows what works and what doesn't. I respect her feedback and hope that we continue to work together.

Danielle Harris David provided expert editing skills. She shared her personal photos and stories. She contributed information about the role of war canoe racing in communities up and down the coasts of Vancouver Island as well as the mainland.

Buffi Seymour David is an exceptional educator who makes learning fun and playful.

Christine Point field tested the materials with post secondary students attending Stz'uminus Native College. She embraced the lesson intentions and adapted the lesson sequences to fit her students' needs. Thank you, Christine Point and **Gwen Point**, for your generous invitation to attend the *Naming Ceremony of the Salish Sea* on Songhee Territory. This was an experience I will always cherish.

Joe Elliott, Stz'uminus Native College, shared his excellent document "Hul'quimi'num Traditional Resource Management and Decision Making".

Jessica Kuhnley, **Cameron Park**, **Doug Harris**, and **Damien Daniels** provided important feedback and enthusiasm for this project.

Artists, **Edward Seymour Jr.** provided colourful and vibrant visual representations of the stories. Both artists have deep connections to the teachings and traditions of the Stz'uminus Nation. Edward, thank you for your beautiful drawings and your contributions to the Sea Wolf story.

John Jim provided illustrations and shared extensive knowledge and expertise about the traditional stories. He understands the complexity and sophistication embedded in each story. John, thank you for sharing your knowledge about the shores and waters of Stz'uminus. You are an anthropologist who has so much to offer!

Josie Louie graciously arranged and accommodated many meetings with Elder Mabel Mitchell. Thank you for your kind support and encouragement.

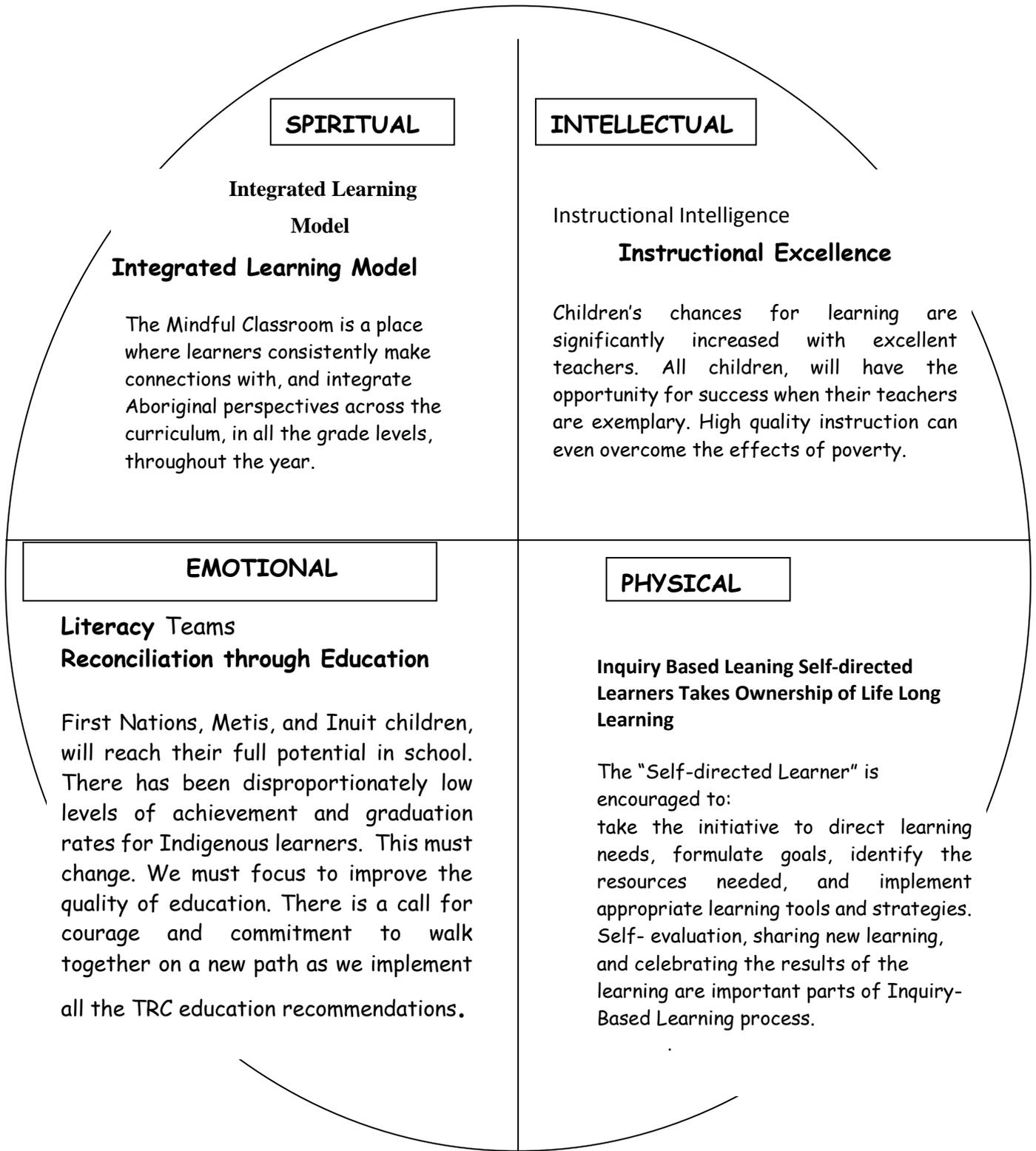
Joey Caro was generous and helpful. His sensitive poems and stories and deep historical knowledge of the Hul'quimi'num Territory are impressive! He provided copies of the beautiful booklet "Getting to 100%" and "The Hul'quimi'num Land Grab" as well as permission for students to use the information available through the Hul'quimi'num Treaty Group web site.

My husband, **James Klockars**, was always there to help and encourage. His suggestions were thoughtful and appreciated.

Hay ce:ep qa I raise my hands in thanks to all.

Donna Klockars

The Power of Four



SPIRITUAL

Integrated Learning Model

Integrated Learning Model

The Mindful Classroom is a place where learners consistently make connections with, and integrate Aboriginal perspectives across the curriculum, in all the grade levels, throughout the year.

INTELLECTUAL

Instructional Intelligence

Instructional Excellence

Children's chances for learning are significantly increased with excellent teachers. All children, will have the opportunity for success when their teachers are exemplary. High quality instruction can even overcome the effects of poverty.

EMOTIONAL

Literacy Teams Reconciliation through Education

First Nations, Metis, and Inuit children, will reach their full potential in school. There has been disproportionately low levels of achievement and graduation rates for Indigenous learners. This must change. We must focus to improve the quality of education. There is a call for courage and commitment to walk together on a new path as we implement all the TRC education recommendations.

PHYSICAL

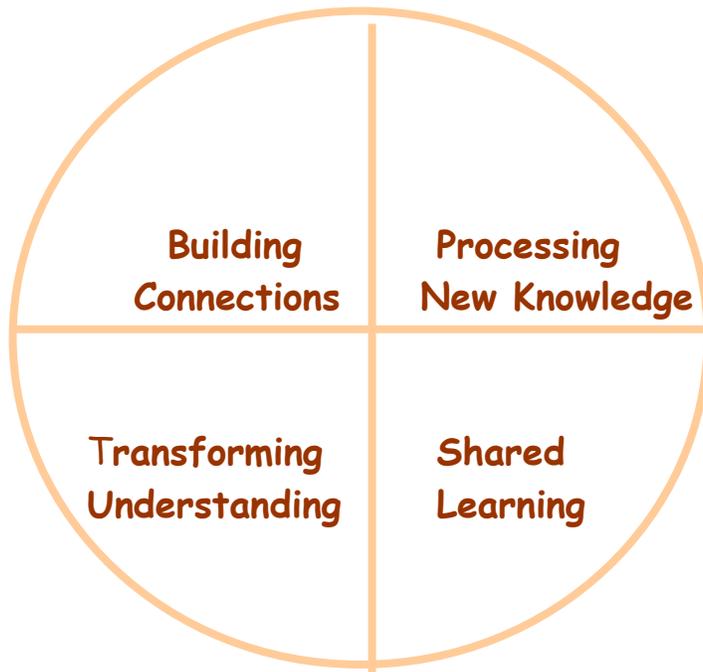
Inquiry Based Learning Self-directed Learners Takes Ownership of Life Long Learning

The "Self-directed Learner" is encouraged to:
take the initiative to direct learning needs, formulate goals, identify the resources needed, and implement appropriate learning tools and strategies. Self- evaluation, sharing new learning, and celebrating the results of the learning are important parts of Inquiry-Based Learning process.

Respectfully written by Donna Klockars, 2017

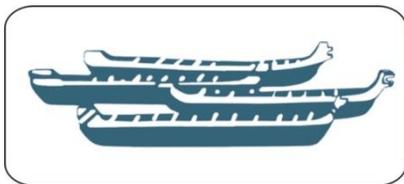
This Resource Manual has been prepared for teachers who are committed to providing a language-rich, caring classroom environment. The planning process reflects the belief that the learning sequences should provide:

1. Strategies for building connections for new learning.
2. Strategies for processing new knowledge or gathering information.
3. Strategies for transforming understanding and showing understandings in a new way.
4. Daily lesson sequences that embrace the current literature around the "Six Strategies that Matter: Assessment for Learning"
5. Strategies that build a caring and safe **community where all Learners** can find success in the classroom setting

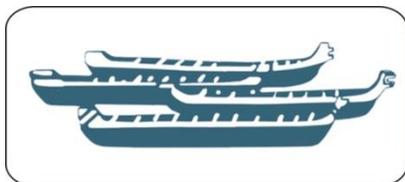


Every effort has been made to present a resource that meets the learning needs for a diverse and caring classroom, where there is a wide range of academic skills. Through the *Differentiated Curriculum* ALL students can succeed and "show what they know" in a variety of forms and venues.

Project Objectives



1. To promote and celebrate culturally accurate and relevant stories of the Stz'uminus Mustimuxw
2. To share the enthusiasm and joyful promotion of the Hul'quimi'num Language. The promotion of the language is at the heart of everything that the Stz'uminus Education Department embraces.
3. To provide our students with the strategies that they need to become strong readers and writers, who think critically.
4. To promote Inquiry Based Learning Integrated Teaching units so that our students engage in meaningful and relevant education where they are invited to take ownership of their learning.
5. To address the learning outcomes of the B.C. Provincial Curriculum using lesson sequences that celebrate the stories of the Stz'uminus Nation.
6. To show case a model of exploring "story" that can be applied to any nation, community, location or even family.



A review of the literature suggests that Aboriginal students who have the most success in mainstream education are those who are strongest in their Aboriginal identities. Educators who are not concerned with incorporating the culture of the group, tend to use a transmission model of pedagogy where the Euro-centric education system prevails. All educators should be cognizant of how this system **has failed** our Aboriginal learners. Our field research indicates that students are highly motivated and engaged when reading stories that they recognize. It is important that our students have resources that reflect themselves and their community. The level of engagement is high when the students feel that what they are learning is relevant and reflects their values.

We believe that the structures and approaches we used to bring relevant stories and teachings to print for students are easily applicable to every community.



Cedar Canoe Bailer (lultun) by Joe Elliott

Integrated Inquiry Unit: A Discussion of the Framework used in Developing Curriculum



Illustration by Noel Brown

Supporting Student Inquiry

When students are invited to identify what they want to learn about, what they want to work on, and have input into how they will accomplish their learning, they take ownership of their learning. Students are encouraged to create their own guiding questions about the unit. This contributes to a high level of engagement. Inquiry can connect students to socially significant issues. Creating the question is not an easy task and students benefit from lots of practice generating questions or “I wonder” statements.

The Gradual release Model, provides the scaffolding for this complex way of the learning. For example: One of the mini-lessons might look at the headings from the focus text of choice and turn the captions or headings into question form. Lesson sequences and teacher directed research is provided before students are asked to settle on their own inquiry focus. The students are challenged to **explore** and address **real world** problems that contribute to their “Inquiry Question”.

Students are taught to see themselves as apprentices and will learn the ways of experts when applying their knowledge to solve real problems. Using an Inquiry Based Integrated unit **connects** students to real expertise as it is found in the real world.

Students must apply what they know and are expected to develop a deep understanding of the issues that are relevant to their inquiry.

Teacher led demonstrations are provided so that students are explicitly taught how they will create their own inquiry question and follow through with their own action research plan. Students are invited to plan and investigate all aspects of the **Celebration of Learning**. (Students write or communicate with those people to book the venue or provide the refreshments.) Students are invited to think "outside the box" when they show their learning. Invitations to community members are all completed by students.

The audience is encouraged to ask questions of the presenter so that the student has an opportunity to share with an audience **how** they learned and how the learning strategies that they used supported their inquiry project outcomes. Students come prepared to **show their learning log and action research plan**.

Topic Web for the integrated unit: Stz'uminus Legends, oral Narratives and Heroes

Strategies for Building Connections and a Foundation for New Learning:

Content information and background learning provided so that students come to the core learning activities with adequate knowledge and skills.

Engagement and connections for students are planned and explicitly taught.

Oral Language Outcomes

Explicit and direct attention to supporting the students understanding of the relevant vocabulary and concepts.

Strategies for Supporting the Reader in making meaning from the text and to deepen thinking about the content or concepts presented in the readings or viewings.

Examples of Before You Read strategies that are presented:

Read the Art/If I were in this Picture

Collaboration and Mind Mapping

Finding the Big Idea: Whats Important and Why. 5,3,1 Key Facts,

Using the first four strands from the Strong Readers Poster: Making Connections, Predictions and Questioning
Word Work: Word sorts, Word Banks,
What is In What is Out?

Anticipatiion Guide and Artifacts in a Bag to support readers making predictions about what the story or information will be about.

Resources: Fiction, Non-Fiction, Videos, etc.

Focus Texts:

- Pulling for Stz` uminus: The Pearl Harris Story: by Donna Klockars and Pearl Harris
- Saved by the Orca: by Stz'uminus Elders
- As Long as the River Flows: by Larry Lorey

Traditional Stz'uminus:

- Wild Woman, Sea Wolf, Wolf Family, Sea Gull Steals the Sun.
- Raven and Eagle: by Ray Peter
- Frog Girl: by P. Owen
- No Time to Say Goodbye: by S. Olson

Non- Fiction References:

- The Canoe by Jim Poling
- You are Asked to Witness: Stolo Nation
- Learning About Walking
- In Beauty: Placing Aboriginal Perspectives in Canadian Classrooms
- Hului` minum web sites
- Cowichan Bones by Caro
- Yeta's Sweater by S. Olson

Ceremony: July 15.

Naming the Salish Sea Canoe carved by Steven Point and Tony Hunt

The Arts - Music/Dramaq

Performance: The Oral Traditions as a Teaching
Protocols of the Stz` minus Nation

Prayers and Songs to be shared by all

Readers Theatre: Performed and Recorded at the Primary School

Traditional Art: Contemporary Art to support the Stories, Myths and Heroes.

Create an Artist Coperative to support artists in the territory.

Strategies for Transforming Understanding to Showing Understanding in a New Way:

Inquiry Based Teaching and Learning requires each student to identify an inquiry that structures their independent learning and application of new learning.

Students must identify how, what, and why they have been transformed as a result of this unit of study.

The student inquiry must support or work in service to the unit Big Inquiry Question:
How does story shape culture?

In addition to the students' inquiry projects these lesson sequences could result in the following outcomes:
Pamphlet promoting the Sport of War Canoe Racing that is distributed throughout the community.

An Elders Share their Knowledge Book that features the personal profile interviews collected by students.

A Journal Log that features the photos taken during the field studies; Salish Sea Naming Ceremony or the Walking the Beach with our Elders.

Learning Outcomes

Assessment For Learning

Six Strategies that Matter

- Identified Lesson Intentions
- Establishing criteria for success
- Providing Descriptive Feedback
- Self and Peer Assessment
- Ownership of Learning
- Generating Questions

Students create a portfolio that provides evidence that they have met the learning outcomes for the unit.

Assessment Of Learning

Each Lesson Sequence provides end of unit assessments.

Students must participate in the **Celebration of Learning** where their inquiry will be show-cased for the public.

Applications of Mathematics

Hul`quimi`num `Treaty Group Territory size

War Canoe Racing Circuit Locations for Stz`uminus Pullers

Designs and construction of Tribal and war canoes

Mapping of the Salish Sea and related coastal Waters of four Stu`minus communities

P.E. and Games

War Canoe Racing: Past and Present

Interview war canoe members

Organize a visit to a scheduled race. Plan for lessons around canoe racing. Students make arrangements with the club.

Design a fitness program that will work for the pullers

Science, Socials and Technology

Technology of canoe construction past and present.

Examination of Traditional Indigenous Education

Locating Oppression in Education Policies

On the Importance of Placing Aboriginal Perspectives in Canadian Classrooms

All My Relations and Interconnectedness

Examination of tides, currents and environmental factors that impact war canoe races and traditional use of the canoe for commerce and trade.

History of the fur Trade and the role canoes played in this type of commerce.

Adapted from Vision to Action for Educational Change, Pat Holborn and Peter Norman

Key Features of this Integrated Inquiry Unit



A key feature of the course is its focus on texts that present authentic First Peoples voices (i.e. historical or contemporary texts created by or with First Peoples)

The emphasis on authenticity is also reflected in the recognition that important and distinctive genres of First Peoples expressions must be included in the range of texts studied (e.g. creation stories, contemporary oral stories,)

There is an acknowledgement of central themes such as the significant, devastating, pervasive effects of colonization and the essential accurate accounting of the consequences.

This course will provide the learning opportunities for all students, Aboriginal and Settlers. Students will experience oral texts first hand and come to realize the significance of a *living oral tradition*.

Because the ownership and knowledge of many authentic oral texts lies exclusively within local First People's communities, an effective implementation of the course will involve the establishment of connections between the classroom and the Elders and community members.

The integrated inquiry-based unit of study that is presented here represents a concrete example of working closely with elders, Hul'quimi'num Language instructors and the local First Peoples as well as the students themselves. All educators and learners are invited to create a meaningful, experiential, learner centred curriculum, where all students are included in the caring classroom.

Area of Focus for the Integrated Inquiry Unit



Gathering the Resources

Now that we have a solid sense of the scope of the unit the search begins; I am looking for a wide range of reading levels to accommodate ALL learners. I am mindful of all aspects of the Balanced Literacy Classroom: Materials for small group instruction, Literature Circle resources, Picture books for "Mini-Lessons or Shared Readings". Independent Inquiry Study, resources and materials that will work with our Buddy Learning classrooms or other cross curricular and cross grade interactions are gathered.

The inclusive classroom investigates and includes First Nations content throughout the unit. We acknowledge the territory we are standing on. (I first look to create, promote and search for our local Stz'uminus Territory materials but I also include relevant Aboriginal, Metis and Inuit references).

I rely heavily on the students to guide me in making sure that the rich electronic information sites are identified. Accessing all kinds of different sources for information is important. Our students must have the skills they need to take full advantage of the internet's information highway.

The community is viewed as a learning source and laboratory. Students are encouraged throughout the unit to bring artifacts or identify community experts or mentors that might contribute to our ever growing schemas of the topics we might study. A binder with recommended websites is displayed in a common area. Student created publications are acknowledged and built in to the curriculum as valued additions to the growing body of knowledge about the topic.

The resources are catalogued and an inventory check-out system is created. Lots of time for "Book Passes" and "Toe Dipping" is provided so that students

become familiar with the "text-sets" that are available. Library searches and community resources are added to the inventory constantly. Students also have copies of the key concepts or enduring ideas along with the learning outcomes that are addressed. If a resource is deemed relevant it can be added to the resources bins.

The unit is beginning to take shape. Launching the unit with a rich, active and hands-on lesson sequence is really important if the energy and engagement for learning is to be tapped. The launching the unit lessons should help the students get to know the wide range of resources as well as an opportunity to reflect on the Big Inquiry Question.

The important thing about the Integrated Inquiry Unit of Study approach to learning is that it allows for curriculum coherence. There is a clear focus for study and yet the interconnectedness of our topic is evident in the materials that are chosen. Students are expected to own their learning and they must understand that they will often be given a choice of how they can "Show What they Know".

Students must demonstrate or provide evidence that they have met the enduring key outcomes. Students will be presented with strategies for becoming Strong Readers and Writers. We will expect students to identify strategies that they found effective and how they can be used before, during and after the read. We are wanting our students to reflect on not only what they learn but how they learn. We openly share the research around students developing metacognition as a way of becoming a powerful learner.

Our goal is for the students to independently apply a relevant strategy and be able to reflect on how and why the strategy helped them make meaning from the text or media that was presented in the unit of study.

AREA OF FOCUS:

SUPPORTING STUDENTS IN THEIR ABILITY TO GENERATE QUESTIONS

Getting students to the point where they can ask questions that are deep and dense, takes a lot of support and practice. It can start when the teacher invites students to tell something that they know "for sure" about a picture on a book cover. Teacher Talk might sound like: "What do you know for sure about this picture? What do you wonder? What does it remind you of? What do you think the book will be about"

Students need a lot of practice with these questions before we can expect to see them used in a routine way. Structured Partner Talks can provide opportunities for practice with their peers before they go to the text.

Students can progress to the point of using a question matrix (See blackline masters) that challenges students to create questions that fit each of Blooms taxonomy levels. Creating questions that get at the heart of the matter is a challenge.

Students can be guided to create questions that look at the community around them and what might be done about a certain issue that we are addressing. They can be guided to create questions that will require thoughtful judgements or questions that apply ethical responses.

Having students generate questions that really get to the heart of the matter are possible when we structure their learning around the very notion that "Learning is Inquiry". The Inquiry Integrated Unit places questioning at the heart of learning. Students are highly motivated to learn when they create an inquiry that they deem is motivating and authentic. True ownership of learning occurs when students' learning is focussed around their inquiry.

The "gradual release model" allows students to gain increasing confidence in their ability to ask Big Questions. All of the inquiry units that I have worked on include mini-lessons that build students ability to question.

If there was any point where I would stand up and cheer for explicit instruction it is around scaffolding for this skill. Students and educators alike can always improve on this skill. Again the theme "LIFE is INQUIRY" just jumps out! The very essence of being human is to embrace the "I wonder" state of being.

Area of Focus:

Using the "Red Light- Green Light" Assessment Strategy

"The Red Light Green Light " identifies the learning outcomes for the lesson sequence. The page is placed at the front of each student's Journal of Learning and is constantly reviewed and updated. Each learning outcome is written in student friendly language. Criteria charts and anchor papers are gathered so that students know what it would look like and sound like if they were fully meeting for a particular outcome.

The teaching team encourages collaboration with the community of learners who all have a common goal of reaching the outcomes articulated for each lesson sequence.

Teachers model how to collect evidence that shows or demonstrates mastery of the learning outcomes. Students are re-assured that they will be supported in their learning goals. Student ownership of their learning is an important goal of this curriculum.

The "Focus Texts", the collected supporting texts and resources have been chosen with the belief that students need a multi-leveled collection of resources . Students and community members are invited to contribute to this rich text set of resources. New texts can be added throughout the duration of the integrated inquiry unit of study.

Further scaffolding is provided by identifying the goal and or comprehension strategies that are identified in the Language Arts Outcomes. For example: Week one might focus on the Strong Reader Strategy "Making Connections and Accessing Prior Knowledge. Lesson Intentions are stated in student

friendly language , adding to the students knowledge of what is expected from the course outcomes.

Teachers provide " Mini-lessons" that provide explicit instruction and structures for students to understand that they can show what they know in a variety of ways. Student exemplars and student inquiry projects from previous years are available for student perusal. We want our students to experience how deep and varied learning can be. Students are challenged early on to search out relevant topics, resources, artifacts and experts and actively contribute to the "Working Document called the "Topic Web" that is displayed in the classroom.

All the outcomes that the planning team has identified as relevant to our unit of study are cited . Not every outcome will be addressed . Some students will focus on a particular cluster of outcomes. Those students with IEPs will be full participants in this unit as the content and resources are multi-leveled. The caring, inclusive classroom provides learning opportunities that result in all students experiencing success.

Stories, Legends and Heroes

In this lesson sequence we will examine how stories, legends and heroes contributed to the identity, past, present and future of the Stz'uminus First Nation. We will investigate the role of "story" in all its forms and how it is seamlessly woven into the culture. Even though this unit will present and celebrate the rich repertoire of Hul'quimi'num oral and written "Stories" that elders and education leaders have gifted for all students, we will make connections with other texts and stories.

Through an inquiry-based learning and teaching framework students will investigate what role stories and heroes play in guiding and shaping the teachings and identity of a Nation.

Students will compare Stz'uminus oral and written texts with other similar genres from a variety of territories and cultures.

Building background knowledge, accessing prior knowledge and vocabulary/word work will support the learner before each reading or viewing of texts and artefacts.

Explicit teaching of comprehension strategies: before, during and after the reading of texts will be provided.

All lesson sequences will identify "key outcomes" for the purpose of demonstrating or providing evidence for the lesson's learning outcomes.

Participants will identify their own inquiry question and complete an action plan for their investigation. A final "Celebration of Learning" will take place at the completion of the unit.

The lesson sequences will reflect the view that all students in BC gain when they understand the stories, language, teachings and history of the Aboriginal, Metis and Inuit Peoples.

The concept that the role of "Story" in developing the face of a nation will be examined throughout the lesson sequences.

So important are the stories that have been passed on, generation after generation, in the form of dance, ceremonial regalia, narratives, poles, that they are the curriculum. The education system must embrace the role of story in all its forms.

The inquiry-based learning approach is a natural vehicle to explore the connectedness and embrace the Aboriginal phrase:

"All my Relations" and "We are all Connected".

The cross curricular emphasis that has been embraced is in keeping with concept that "We are all connected."

Teachers and students will collaborate to create a Mind Map or a topic web for the entire unit of study. Whole class brainstorming throughout the unit will further identify the many different topics and areas that are relevant to the unit theme. This is an important part of the inquiry process because it acts as an invitation to the students to connect the unit theme with some area that they are passionate about.

Aboriginal Perspectives for all Canadian Classrooms

One of the outcomes from this learning experience might be to reflect on the urgency of learning, promoting, celebrating the stories that provide the foundation or essence of the identity of a nation.

Could it not be argued that without the knowledge of the stories of the territory that we stand on, we are indeed, not educated?

What will you do to promote the inclusion of the accurate history, culture, stories and language so that all students in British Columbia are knowledgeable? What will it take to motivate educators to bring accurate historical events that are embodied in the oral traditions and narratives are authentic and important and worthy of inclusion in the general historical portrayal of our province into the daily lessons in all classrooms?

Narratives, Legends, Stories and Heroes: How does "Story" in all its forms; past and present, impact the identity and culture of a Nation?

Steps to the Lessons for Lesson Sequence #1 (Setting) Building Background knowledge about the Stz'uminus Territory, especially as it connects with the focus texts, oral stories and narratives that will be presented.

1. Build background knowledge that will support the reader in making meaning from the focus texts and identified related readings or viewings.
2. Students will investigate the concept of "Story": Setting, Character

and Problems) and its possible influences on culture, identity, community, humanity and belonging. Students will identify the both fiction and non-fiction genres with narratives and creative non-fiction being the focus genres. Content will focus on Hul'quimi'num oral narratives wherever possible.

3. We will focus on the first element of story: The setting in the first lesson sequence. Students will engage in lessons that contribute and grow their knowledge of the Stz'uminus Territory and in particular; the waters and lands (traditional and present). The work of the Hul'quimi'num Treaty group will be presented as it contributes to the background knowledge of setting.
4. Create a mind map using the phrases " We are not of the Land - "We Are the Land" as the central Theme. The intention is to have students understand the importance of the land and how it impacts on Stories, legends and narratives that have come from the Stz'uminus Nation.
5. Create and awareness of the setting by viewing pictures from the Stz'uminus Territory and learning about the land base, pre-contact and current. This will be an opportunity to use structured AB Talk as a pre-cursor to writing paragraphs about the setting.
6. Read and view maps and related non-fiction texts that build background knowledge. Introduce the importance of the local place names, and how it pertains to land claims-treaty talks. Identify the text features of maps and discuss this form of literacy. Read oral narratives about Place Names.
7. Student writing will focus on "Zooming In" on a setting and understand the concept that writers ` Show, Don't Tell". Students will complete creative non-fiction narratives about a selected setting. Students will have the option of learning the rules and structure of the

Students will demonstrate that they have mastered the narrative and persuasive paragraph forms. They will use self and peer assessment strategies before they submit their work.

Lesson Sequence #2 Steps for Canoes and war Canoe Racing

8. The Canoe and its important role in Stz'uminus (past, present, and future) will be investigated in this lesson. Explore all the resources that contribute to students' schema around the canoe. Demonstrate the independent use of strategies that help the reader make connections and find the Big Ideas using a variety of multi-levelled texts and resources about the canoe.
9. Provide opportunities for students to investigate aspects of canoe construction, especially design. Technical language and vocabulary work will be part of this lesson sequence. Local master canoe carvers will be interviewed.
10. Students will be asked to explore technical writing and possible use of technology such as GPS, Google Earth, iMapBC, HTG web site, etc. to create a detailed map of the Stz'uminus territory ...OR...predict distances and travel time needed for venue to venue for canoe racing participants.
11. Students will investigate the present-day organizations devoted to supporting traditional war canoe racing.
12. Create a publication to promote the sport of canoe racing and or to explain the sport to the general public. Use of word processing to create a pamphlet or a Sports Encyclopaedia Summary of war canoe racing.

Steps for Lesson Sequence #3 (Exploring Character through the Focus Text "Pulling for Stz'uminus: The Pearl Harris Story")

13. Make predictions about what the narrative "Focus Story" will be

about and write a story using predictions based on the artifacts presented.

14. Develop word work strategies and provide explicit instruction that supports students understanding of vocabulary that the texts present.

15. Review the important component of "character" in any story. Show evidence of making inferences based on the author's evidence about the characters.

Identify the use of the interview to gain background about the story character. Explore the personal profiles of elders and write at least one profile of an individual of your choice.

Students now must understand that the character will do something or take action and as a result of this action or problem solving the reader learns something about the character and possibly about themselves and humanity. This is why story is so important!

16. Students read the entire story and identify the events in the correct order. They will be asked to complete a retell and use a rubric to self-evaluate and peer evaluate their story summary or retell.

17. Students will choose to read and examine one of the narratives from First Nations communities and compare these to the "Pearl Harris Story" narrative. (Text to Text Connections)

18. Students will engage in literature circles. Using the Double Entry Journal and self-selected reading responses as structures to share their thinking about the narratives provided. In this unit we will use picture books collected that focus on the residential school experiences viewed through the child's perspective for our Lit Circles.

19. Students will use Personal Profiles from the Stz'uminus Nation or create interview questions for their own family or community members and will create a multi-genre narrative complete with text-

features such as time lines, glossary, text boxes, photos and captions etc.

Students will identify elders, heroes or leaders in their community and create interview questions that would contribute to personality profiles. Students might consider designing a frame work for a project that might be called "Our Community History Project".

Steps for Lesson Sequence#4: Traditional Oral Narratives

20. Students will examine the narratives generally known as legends gifted by Stz'uminus Elders. They will compare these with the trade books that depict "legends" but are not identified as to the territory of the elder who originally gifted the story. These selected works will form the basis of book chats or literature circles.
21. Oral language outcomes involve using language to persuade or convince or debate. A discussion about how educators can promote authentic stories in our daily curriculum will be explored.
22. Students will address the spiritual or ethography literature for the Stz'uminus Nation. Information circles will provide the forum for class discussion around protocols and the Stz'uminus perspectives of spiritual knowledge.
23. Students will consider the role of visualization in oral and written stories. They will identify visualization as a comprehension strategy.
24. Students will identify important historical events that are embedded in oral stories of the Stz'uminus Nation.
25. Students will investigate and position themselves as to where they stand on controversial topics that present themselves in this lesson sequence.
26. Students will apply their knowledge of the oral traditions and choose a format to share the stories they have learned with others.

Presentation of Seagull Stole the Sun, Wild Woman Wolf Family.
or Tableaux or puppet shows are some suggestions for presentation
formats.

27. Students will master at least ten Hul'quimi'num words from each of
the Stz'uminus oral narratives presented and be able to speak to the
importance of traditional languages.

Creating cross word puzzles, word searches, flash cards or Book Bingo
can be created using web sites.

28. Explore the web sites available that promote the
Hul'quim'num language to broaden background knowledge. Write a
persuasive paragraph that speaks to the issues around preserving the
traditional languages of this territory. Submit it to a source that will
publish your ideas. (letters to the editor, Stz'uminus Newsletter,
Ministry of Education).

Providing Evidence of Meeting Learning Outcomes: (Assessment of Learning)

29. Students will be creating a portfolio that reflects their learning.
The student work will include: response journal entries, completed
graphic organizers that have been assigned, daily writing entries
and assessment of learning work such as peer assessment and
criteria and rubrics. The collected work of the students will have
been reviewed by self, peers and teachers. All assignment will have
criteria that articulate the expectations of the assignment. The
teaching team will work to collect examples of fully meets for
assignments. The artefacts provide evidence meeting learning outcomes
for each lesson sequence.

Showing What You Know Rubric can be completed to document evidence
of learning outcomes.

30. Students will plan and present at the Celebration of Learning.

Lesson Sequence # One: Investigating Setting



Kulleet Bay

Lesson Sequence #1: Launching the Unit and Investigating Setting

Direct and explicit instruction about the author's use of a setting helps the reader understand a character or a set of events. Steps 1-7 are addressed in this lesson sequence.

Focus texts:

Getting to a 100% and The Great Land Grab in Hul'qum'num Territory
www.HULQUIMINUM.BC.CA

Large Maps of the Stz'uminus Territory (gifted by HTG)

Ministry of Education Aboriginal Territories Map, Newspaper articles about the "Naming of the Salish Sea Ceremony"

Legends attached to placenames of Stz'uminus from "Two Houses Half-Buried Sand" (selected chapters) by B. Cryer

Kuper Island Blues by Joey Caro



The lesson Intention:

Students will build their knowledge about the "setting" for the focus text: "The Pearl Harris Story."

The author must create and provide enough information for the reader or listener so that they can imagine themselves or the character in the environment.

Connecting and Processing New Knowledge

Activity One:

Launching the Unit:

- a. Show students the beautiful photograph **We are Story Tellers:**

Examine the picture and read the quote.

"Family Histories are carried in stories. These stories are passed on from one generation to the next. Family Histories form an important part of a child's identity. They give children a sense of belonging and help them find their way."

- b. Examine photos/overheads of Shell Beach and Kulleet Bay that are in the text "Getting to 100%" (Pages 5,23,34,38,39.)

We will be learning as much as we can about the where the **focus story** and oral legends take place. This is an important aspect of any story. Let students in on how authors will use a variety of strategies to help the reader appreciate the setting.

The following list of graphic organizers/strategies are identified as structures or activities that get students to "grow their knowledge about where the story takes place by using visuals. **See Teaching Strategies section for templates.**

Use the graphic Organizers **"If I were in this Picture"**, or **Close up of an Illustration**

c. Once students have completed at least one of the suggested graphic organizers the teaching team will encourage structured talk and group sharing. The small group conversations are shared with the whole class will and contribute to the **Mind Map** of Stz'uminus Nation that is posted and added to on a regular basis.

This part of the curriculum will place an emphasis on **oral language outcomes**. If your students do not have a lot of experience using Structured Talk, create a criteria chart for "What it looks like and Sounds like" when Learning Partners successfully use structured conversations to learn about a new topic.

Activity Two

- a. Provide the students with maps of the Stzu'minus Territory available from www.hulquimum.bc.ca. or library resources.
- b. This activity can lead to an examination of the text features that are so important to master when reading maps and how they are a form of literacy. Identify the text features of these maps (Legends colouring text boxes etc.) in the lesson. Show students how to read a map and use the gradual release approach to guide students to reach mastery of map reading. Now examine the text features that the authours have used in both of the HTG publications. (or use on line texts). Complete the g.o. and **Text Features**.
- c. Students are asked to read the information about the Stz'uminus and Penelakut Nations that are summarized in the Hul'quimi'num Treaty website. Complete the **5,3,1 Graphic Organizer**

Students will demonstrate that they can find the "Big Idea" in information text. Read the Stz'uminus Nation summary page available on the HGT web site. This can be used as a demonstration lesson for explicitly teaching students to find the important ideas

vs. the details

d. Joey Caro has generously shared many of the traditional place maps of the territories. He has given permission to include his 'Kuper Island Blues'. Use **My Thinking or Four Squares** to show your understanding of this text.

Activity Three

This lesson will focus on " **Vocabulary Building**" before reading the text and making connections.

- a. The Great Hul'quimi'num Land Grab. Show the overhead of the cover and the first page and ask for **Predictions about the text** based on the evidence of the first viewing.

- b. Discuss the bolded terms and make a list of those that have a lot of impact or may play a role in creating a "voice" for the text. Place all of the words in the Alpha Box for further reference. Decide on the two most powerful words and record at the bottom of the graphic organizer.

c. **WORD BANK** ` The Great Land Grab Word Sorting Activity

DIRECTIONS: Deposit all the key words or concepts into the general fund then "Withdraw" the words from the 'General Fund' and 'deposit' them in the proper account below. Feel free to add powerful words to the chart.

egregious	Invisible stain	Vancouver Island
Piracy	Pacific Ocean	Grave sites
Colonial theft	Assault	Cultural site
Land grab	Hul'quimum	
Cowichan	Denying	
Lake cowichan	Hwulunitum	
Unremitting decline	Settlers	
Prosperity	Sir James Douglas	
British Columbia	45000 acres	
Invisible stain	Unremitting decline	
Alienation	Chemainus	

Words that impart a strong message	Words that might be on a map	Persons or Places	Activities	Types of land

- e. Work with challenging vocabulary before the students are asked to read the first four pages. Have a class discussion about the use of “High-Impact Words” and how they can be used to persuade or make a statement. Model with your students how these words will contribute to making a powerful persuasive paragraph.

People Search

Focus Text: The Great Land Grab in Hul’quimi’num Territory by Robert Morales
Find someone who

Knows what international organization that addresses the issues around the “Great Land Grab”.	Knows how many hectares of land was given to the E&N Railway by Canada and BC to help finance the building of the railway.
Knows how many Nations are committed to reclaiming the lands and resources of the traditional Hul’quimi’num traditional territories.	Knows when Governor James Douglas negotiated 14 land sale agreements with First Nations that resulted in Hwulunitum settlers taking possession of lands
Know the settler who said “When the white man came among you, you were little better than wild beasts in the field”	True or False? Peaceful Protests against taking of the land were ignored. Formal appeals were made to officials in Victoria, Ottawa, and England.
Knows where Robert Dunsmuir made most of his riches.	True or False? Work on the southern end of the rail line began on the reserve occupied by the Songhees and Esquimalt First Nations.
Knows what year a transfer of land privatized the vast majority of Hulquiminum territory.	Knows what role Robert Morales played in Treaty Talks
	Can spell egregious Piracy without looking. _____

Knows two reasons why the three terms: egregious Piracy, Colonial theft and invisible stain on BC History were chosen by Robert Morales to introduce his text.	Knows how many hectares of land was given to the E&N Railway by Canada and BC to help finance the building of the railway?
Knows how many Nations are committed to reclaiming the lands and resources of the traditional Hul'quimi'num traditional territories.	Knows when Governor James Douglas negotiated 14 land sale agreements with First Nations that resulted in Hwulunitum settlers taking possession of lands
Knows the correct name for Kuper Island	True or False? Peaceful Protests against taking of the land were ignored. Formal appeals were made to officials in Victoria, Ottawa, and England.
Knows where Robert Dunsmir made most of his riches.	True or False? Work on the southern end of the rail line began on the reserve occupied by the Songhees and Esquimalt First Nations.
Knows what year a transfer of land effectively privatized the vast majority of Hulquiminum territory	Can spell egregious piracy without looking.

During the Read: Strategies that Support the Reader

Activity One

- a. The Great Land Grab pgs 1-17 or go to hul'quimi'numtreaty web site

Read to find out:

Why does the Hul'quimi'num Treaty Group identify the land base of their traditional territory?

Activity Two

- a. All students contribute to the creation of a **mind map** of the Stz'uminus Territory. This will be an on-going activity of the Lesson Sequence. Students will be encouraged to add to their mind map whenever they feel they have gained new knowledge from their readings or from their discussion groups. The mind map benefits from peer review and sharing through partner and whole class discussions. The teaching team will have the beginnings of the Mind Map of Stz'uminus Territory started.

- b. The next day session can focus on the Class Mind Map of Stz'uminus Territory. The web will contribute to the "Flip Up Booklet" that each student is required to complete.

- c. If students are unfamiliar with webbing or writing about connections, the teaching team might model the use of the graphic organizer. Always take the time to model the use of each graphic organizer before asking students to work independently. We want our students to have examples that show what it **looks like and sounds like** to be achieving "fully meets" for the learning outcomes.

Graphic Organizers used in this portion of the lesson sequence and can be found at the end of this lesson sequences.

Close-Up of Photograph

People Search

Word Bank,

Alpha Boxes and Two Word Summary

My Taxonomy to identify and review vocabulary and to have a word bank for later writing activities.

Finding Text Features and Identifying their Purpose

Supports students' efforts in reading non-fiction and maps

Double Entry Journal

This is what I read-This is my Thinking-Now I wonder or have this question emphasize the importance of making connection.

Five, Three, One Identify key facts, versus supporting details.

After the Read or Transforming and Personalizing what was read.

Activity:

a. Students will explore what makes a powerful description of a setting.

Use **the "Zoom In"** strategy to provide students with a writing strategy that helps authors create a setting that is believable and rich with visual supports for the reader. Use pictures of beaches and tide pools to trigger two paragraphs about a beach in British Columbia. (lake, river or ocean).

b. Gather the overhead images used to create the mind maps in lesson one and add to **the mind web** now that you have more information. Indicate that students should use the web to help add details to their writing piece about their Stzu'minus territory setting.

Create two or three paragraphs that Show- Don't Tell about the setting you have chosen to write about using the **Zoom In strategy**.

The web site also has excellent images of the territory that could provide a stimulus for the setting paragraphs.

c. Ask students to fold a blank page so that there are boxes. Each box has a heading: **What I am seeing. What I am hearing. What I am Feeling (Touch) What I am feeling (Emotions) ...**

d. Now use the **Writers Mumble**. This is a time when they turn to a learning partner and take one minute to paint a picture with words. The partner listens carefully and then asks two or three questions that help clarify the image that they have created from the **Writer's Mumble**. Switch partners.

e. Once the students have talked about their setting, they are ready to go to a **quick write**. (They write for six to ten minutes. Try not to lift your pencil from the paper. Simply repeat words if necessary. Keep on writing. Your goal is to transfer your images of your setting into print so that any reader could

make their own image of the setting. Sometimes it helps to **write in role**. You could be the tree in the old growth forest and tell all about your environment."

Assessment of Learning for Lesson Sequence #1

Students are **required** to complete a FLIP UP BOOK of their learning. Fold a blank page "hot dog" style. Measure out four flaps and cut to the middle. The front flap can be for visual presentation of knowledge and the flap under it can be written information. One of the flaps must contain a paragraph about The Hul'quimi'num Land Grab.

Student Choices

Show what you know about the Stz'uminus Territory

Choice One is to create a map of showing at least three of the Hul'quimi'num locations identified in the HTG web site.

Include a map legend and relevant text features to support the reader in making sense of your map.

Choice Two Students learn and then instruct others in the class or use a buddy class to play the Hul'quimi'num Treaty Board Game. Take photos of this interaction.

Choice Three Students can examine the statistics or facts they have learned and create a pamphlet or poster with text features that present the information in a new way about the pre and post contact lands of the Hul'quimi'num territory.

Choice Four Students can complete the Great Land Grab in Hul'quimi'num Territory worksheets that go along with the publication

RED LIGHT, GREEN LIGHT I CAN ASSESSMENT OF LEARNING

Complete the Red- Green- Yellow: I can... and Here is my Evidence...

- I can make text to self, text to text and text to world connections. before, during and after I interact with text or media.
- I can interact and collaborate in pairs and groups to support and grow my learning.
- I can communicate respectfully and explore and acknowledge other perspectives.
- I can express and explain feelings evoked by texts.
- I can identify the traditional territory where the stories are set.
- I can identify the importance and impact of historical and cultural contexts.
- I can identify what makes a powerful setting in a story and write descriptive paragraphs that "Show don't Tell".
- I can identify all the relevant text features that support the reader when learning about the setting. (ie: legends, cut-aways etc.)
- I can demonstrate my understanding of the
- importance of place names of the territory and the role they play in treaty talks.
- I can use self, peer and teacher assessment to improve my work.
- I can write a narrative paragraph.
- I can summarize the Big Ideas presented in the Land Grab article.
- I can complete at least FOUR of the suggested choices and implement self and peer assessment before the items are handed in.
- I can
- I can write a persuasive paragraph.
- I can ORGANIZE AND SHOW my evidence for learning when I present my portfolio.

Students present their evidence for meeting the I can...statement in their Learning Log Book and highlight their **Showing What You Know Rubric**

Lesson Sequence #2 Building Background Knowledge about Canoes and War Canoe Racing



Master Stz'uminus Canoe Craftsmen

Understanding and Promoting War Canoe Racing

Lesson Intention:

This lesson sequence will provide experiences that help the reader access prior knowledge and build on the students' schema around the canoe and war canoe racing.

Big Ideas

Mind maps about the canoe will provide the evidence of a solid background knowledge about canoes. The mind map is a way for students to show their understanding of the Role of the Canoe in Stz'uminus history and culture as well as the role of the canoe played in the colonization of the West Coast of British Columbia.

Students' will provide evidence of "**Text to Self**" and "**Text to World**" and **Text to Text connections** after reading a short information passage about canoes.

Students are invited to skim or preview some of the single copy texts about topics such as: history of canoes in Canada, racing canoes, the fur trade, transportation routes etc.

Focus Texts:

**Tom and the Blackfish by Stz'uminus Oral Narrative,
Illustrated History of the Canoe, by Poling,**

Connecting and Engaging the Learner: Creating a Mind Map



Activity One

Teaching Team uses a "Read Aloud "and a "Think Aloud" to engage students in an active and dynamic brainstorming session about the canoe.

During the Read ask students to record any vivid vocabulary or "big-ticket item words or phrases in **an Alpha Box Plus the Two Word Summary** graphic organizers.

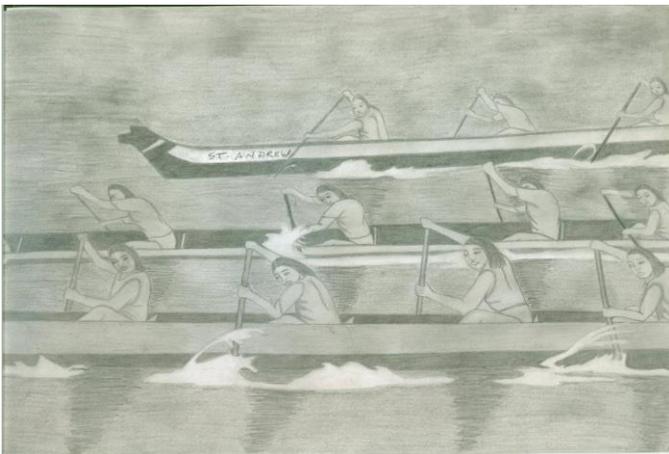
**Read Aloud from The Canoe-An Illustrated History by Jim Poling Sr.
Chapter Six, The Power of the Symbol, pages 114-115.**

The environment, the human journey, a way of life, the bonds between two sister communities, part of each nation's soul: the canoe is a symbol of all these. Its most important symbolism, however, remains the property of the people who invented it. The canoe travels in the spirituality of the tribes who used it. For some, it is a symbol of hope in the revival and preservation of their culture. Along the Pacific Northwest Coast, new canoes are being carved and paddled as the Aboriginal Peoples seek to restore pride in their history and culture. In 1984, as part of the State of Washington Centennial

celebrations, tribes in western Washington carved cedar canoes and took them on journey to Suquamish and Seattle. Other canoe projects and voyages followed. Bill Reid carved Loo Taas for paddling to Expo 86 in Vancouver. In July, 1993 tribes from as far south as Suquamish Washington, paddled hundreds of miles north to visit tribes in Bella Bella, British Columbia. On the West Coast of Vancouver Island, the Ocean Going Canoe Society organizes canoe journeys along the Northwest Coast. One fleet of five canoes took a two-day canoe journey in 1998 from the T'Sou-ke Reserve across the international border to Neah Bay, Washington. One of the young participants wrote a letter that the power of the journey was the connection to the environment and to her ancestors.



The canoe revival is seen not only as a symbol of hope, but as a way of Such



trips do more than revive the history of the culture. When a canoe is carved and paddled other artefacts and practices are given new life. Paddles, tools and traditional clothing must be made.

Activity Two

Focus text: Tom and the Blackfish (Stz'uminus Elders' Story)

Stz'uminus Oral Narrative

Art by E. Seymour, E. Joe and S. Duncan

Not so long ago in the time of your grandfathers, two brothers, Tom, and Joe, lived in the beautiful village of Tthumqusun where they hunted and trapped animals throughout the winter months. The brothers prepared the pelts and tied the furs into bundles and stored them in a warm dry spot until the early Spring.

On a warm sunny and clear spring day, Tom and Joe prepared their dugout canoe for the journey to Vancouver to sell their furs. The crossing of the Salish Sea was smooth and fast. The quality furs were judged to be superior and so they were easy to sell. Within just a few days their business was done, and they prepared for the long paddle home. But near the middle of the journey heavy storm clouds gathered and the rising wind made paddling difficult. In just a few moments the full force of the gale was upon them.

Time after time they were hurled up and down in the waves. Suddenly a huge wave swamped the canoe and spilled the two men brothers into the icy waters. While they clung to the side of the canoe Tom tried to shout across the thundering wind for Joe to hang on, but he knew that Joe was in grave danger.

The icy water was draining his body's heat and strength. Tom, who was taught the tradition of daily bathing in the Salish Sea's cold waters, seemed to be coping with the frigid temperature but he knew he could not hang on very much longer. He thought back to his uncle's teachings and stories for an answer.

Once Tom was able to calm himself, he remembered that his grandfather was able to talk with the spirit of the orca. (Blackfish). Tom decided to ask Orca to help them. As he looked around for any sign that he was heard, he was astonished to see several Orca blowing in the distance.

They approached the canoe and seemed to know exactly what was needed to get the canoe to shore. Sadly, Joe did not survive. Tom knew that he had been saved because he had followed the traditional ways. Today, the young people listen to their Elders when they tell them to get up early and bathe in cold water. It is good to be strong and healthy and we are thankful to our Elders for their wisdom.

Reader Responses

Name _____ Date _____

Write three things that happened. Share your facts with a partner.

1. _____

2. _____

3. _____

An important event in the story is

Ask two questions you have about canoes.

1. _____

2. _____

Narrative Fiction Benchmark Reading Passage

Name _____ Date _____

Circle the appropriate Description for Accuracy

Below 90% Hard -try a lower level passage 90%-96% Comfortable-
Instructional Level 96%-100% Easy-Independent level

Retell: Tell me the important events in this story _____

Recalls events in order _____

Recalls main character with some
detail _____

Recalls setting with some
details _____

Identifies the big presenting problem in the story and knows the outcome _____
Can express an opinion or an inference and provide reasons and or evidence for his or her ideas _____

Understands the gist of the text. Reveals understanding the teaching.

Can respond to the question, Was this easy or hard? _____ Can tell
why _____

Notes and
Observations _____

Processing or During the Read Activities

Activity Three

Students work in pairs to complete the graphic organizer:

Word Bank Prediction Activity.

Use this collection of words selected from Tom and the Blackfish.

The students work in pairs to sort the list into the three categories that they think fit for the words. Next, students create a retelling of the story. Try to include over half of the words in your story. Create a final copy of your story along with some text features or visuals to share with the group.

Or: Complete at least one of the vocabulary graphic organizers such as the **taxonomy or Spelling Contract or Word Bank or Vocabulary in the Shapes.**

Words: Tom and the Blackfish

• hunting	• Vancouver	• dawn
• thumqusum	• kelp bed	• anxiously
• rope	• Georgia strait	• hurled
• lashed	• storm clouds	• salty
• Slipping	• Full force	• staggered
• elders	• gales	• relieved
• Swells	• swamped	• survived
• calm	• raged	• blackfish
• dugout	• panic	• strength
• Quality furs	• Bath holes	• Valdez Island
• horizon	• endurance	• traditional
• fight	• grandfather	• knots
• rain	• welcomed	• celebration

Word Sorting for Building Vivid Vocabulary

Words can be sorted in many ways.

Words with three or more syllables • • • • •	Words that are proper nouns • • • • •	Words with common word families • • • •	Words with double consonants • • • • •
Words that are compound words • • • • •	Words that are contractions • • • • •	Words that are descriptive or describing words • • • • •	Words that are action words • • • • •
Words that have a base + suffix or prefix • • • • •	Words that describe the main character • • • • •	Words that are WOW words • • • • •	Words that are vivid words • • • • •

Transforming and Personalizing the Learning.

Choose at least one of these options to Show What you know about canoes and or war canoe racing.

Choice One

Students are invited to present the narrative *Saved by the Orca* to a buddy class. Use the overhead pictures or create new murals or puppets to tell this story.

Choice Two

Interview individuals who are presently pulling in a war canoe club.

Feature the individual in a Brochure that gives information about the club as well as information about War Canoes.

1. Students write **information text** that contains at least four paragraphs about Canoe Building or War Canoe Racing.
3. Students then revise for writing craft
4. Determine effective text features that might help the reader
5. Students edit for convention
6. Publish and share their learning.

Assessment for and of Learning for this Lesson Sequence #2.

Self and Peer editing must take place before work is added to the students' portfolio as evidence of meeting the I Can... statements

Reflecting Using the Stop Light- Learning Outcome - Evidence

I can...generate a web of information that shows topic and attributes

I can ...determine what is the big idea vs details and write three paragraphs showing what I know about the chosen topic.

I can... edit written work

I can...speak to my partner in a respectful manner and stay on topic.

I can...use strategies that support my understanding of reading information texts:

I can... identify at least six types of text features and explain why or how I used these to make my work reader or text friendly.

I can.... retell the narrative *Tom and the Orca* story and make inferences about cultural training and survival

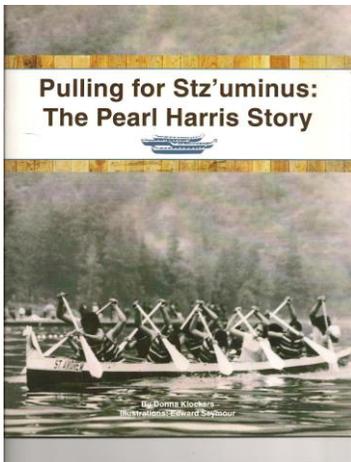
Criteria for a Newsletter or Pamphlet

Information is accurate, relevant, and complete.

Written reflections show an understanding of the purpose of a pamphlet

Spelling, punctuation and grammar conventions have been correctly applied

- Descriptions of the topic are accurate and includes sufficient details.
- The choices that have been made contribute to easy audience understanding of the topic.
- Text features support the audience's understanding of the text. (At least three text features.
- The writer can show a good understanding of the learning that has occurred in completing this task.
- There is a clear understanding of the purposes of this task.
- The pamphlet is actually used to promote an understanding of this sport.
- The use of text features is helpful and visually pleasing.
- Final product shows evidence of editing and proofreading; no major errors.



Lesson Sequence #3 Pulling for Stz'uminus: The Pearl Harris Story Character Traits

Lesson Intention: Authors must give the reader evidence of important character traits if the reader is to understand and care who and what the characters are all about. The reader must infer character traits by paying attention to evidence that the author provides. The reader is also watching and attending to the way the character deals with the problems and events presented in the story. Your job as the reader is to really get to know your characters and how they interact and relate to their world.

Making Connections and Engaging Students Before the Read

Activity One

a. Making Predictions

Traditional story tellers often used deer skin bags to contain the props that they would use during an oral presentation of a story.

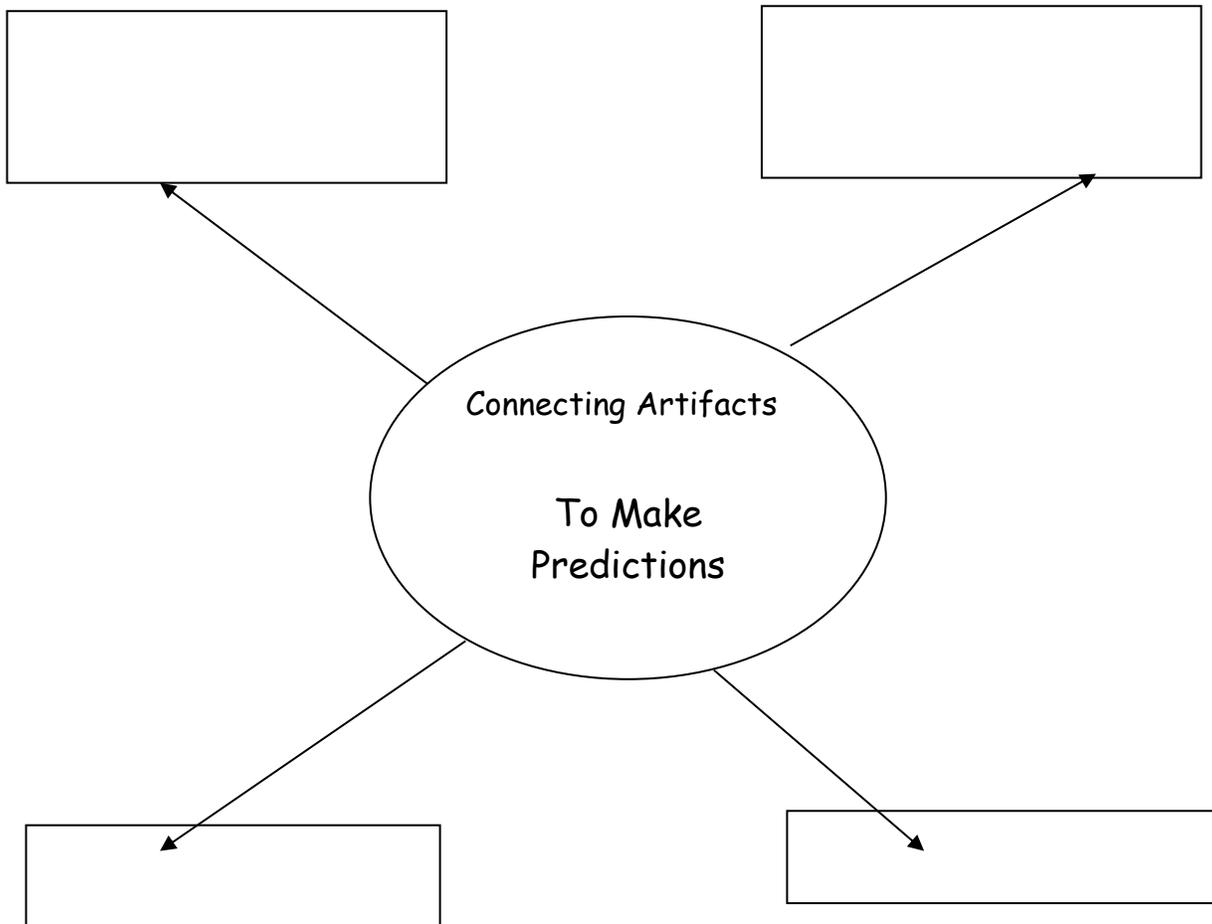
A story teller engages their audience and shapes the story to meet the needs of the audience.

The **Artifacts in a Bag** is just one way that a story teller might set the tone for the story that is soon to be shared.

Artifacts in a Bag for the Pearl Harris story might include:

Starfish, small scale canoe, mini- wood paddle, rubber tubing from a bicycle, broken heart, pictures of sea otter, trophy, picture of a campfire, cedar bark basket, cedar bark baler, copy of Speeches in the big House by Willie Sampson.

Use the graphic organizer **Artifacts in a Bag Predictions** for AB Partners to create possible beginning middle and end of a story. Your story ideas should be presented orally. When you have a good idea of how your story prediction will go you can choose between the Graphic organizers, **My Predictions** about what will happen in the story. Allow time to rehearse the story that your AB Partnership has come up with. During the telling one of the partners hold up one of the artefacts and or acts out parts of the co-created story.



I think this story will be about _____.

Activity Two

Students will work with a partner to complete the **Anticipation Guide** about the Pearl Harris Story before they read the text. Anticipation Guide activity can be completed as a class activity, or in learning partners.

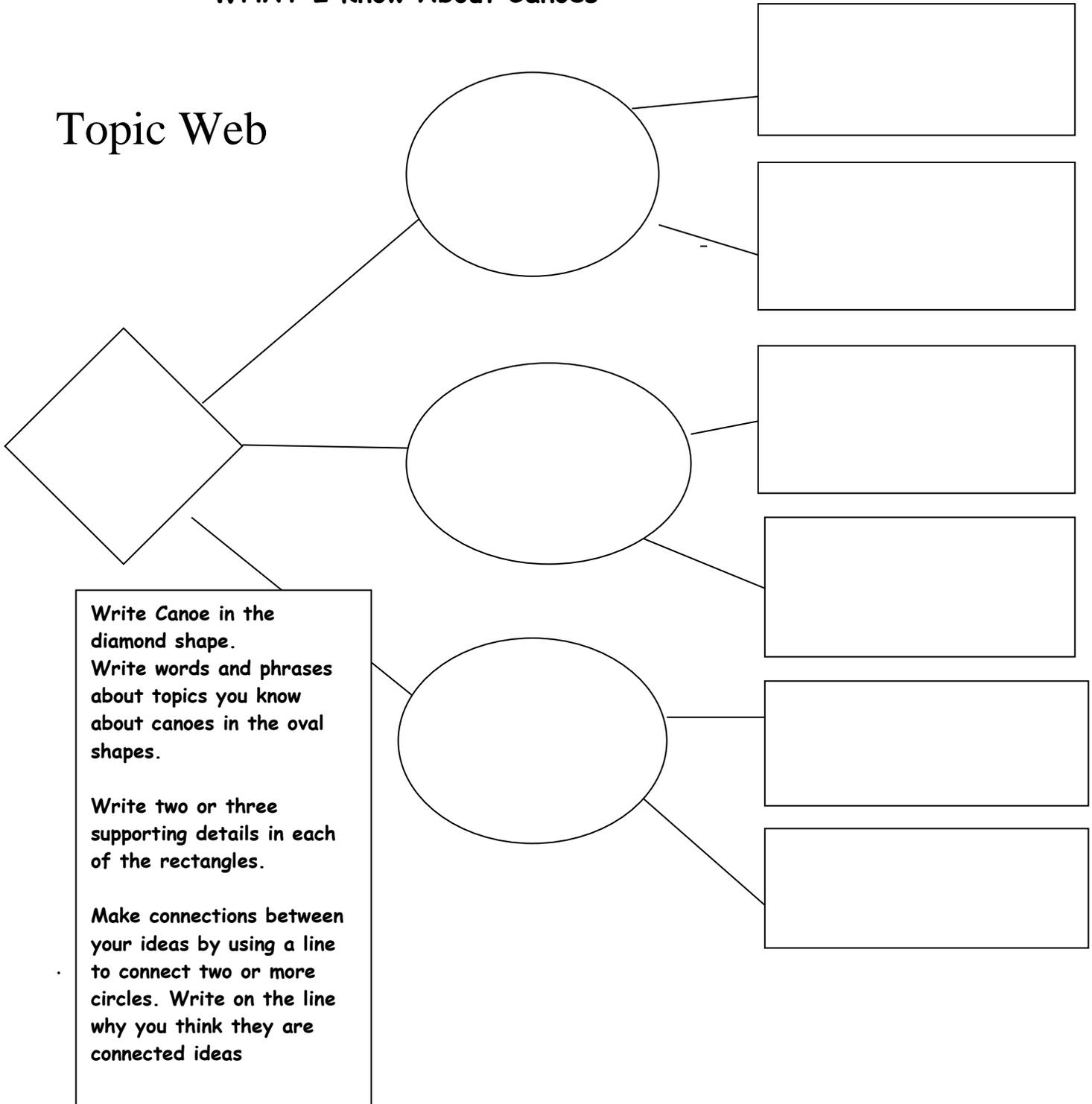
Anticipation Guide. Is it true, or False?

Before I Read

- War canoes and tribal canoes have different purposes.
- Thuq'min is in the Hul'quimi'num place name for Shell Beach.
- Pearl Harris has five sisters.
- Pearl's sister attended the Kamloops Residential school.
- Pearl's parents had time to prepare for her sister's departure to the Residential school.
- The tribal canoes are larger than the war canoes.
- Bathing in cold waters is required for all pullers.
- War Canoe racing is a modern sport, as well as a traditional sport.
- The Saint Andrew War Canoe was over forty feet long.
- The team knows the correct protocols for preparing a canoe for a race.
- Pearl believes the Hul'quimi'num Language can be learned by everyone.

WHAT I Know About Canoes

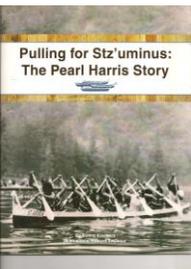
Topic Web



Your job is to read the story. Be thinking that when you finish you are going to show your understanding. Tell me things that I should know about. Are there things that the author wants you to know about but has not written it down

During the Read Activity

On the line information	My thinking
Things she says:	What this tells me about her: _____ _____ _____ _____ _____ _____ _____
What she Does:	What this tells me about her: _____ _____ _____ _____ _____ _____ _____
What problems does she face	What this tells me about her: _____ _____ _____ _____ _____ _____ _____ The most important characteristic about Pearl Harris is that she _____ _____ _____



After the Read Personalize or Transform your Learning

Lesson Intentions: Students must take an in-depth look at a character and determine what traits accurately describe the main character. The reader must pay attention to evidence that is provided in the text, along with their own personal knowledge to make inferences about the character. If the reader understands the character they will be able to create several paragraphs about the character and complete other "After the

Read" projects such as creating a Tableaux or a Tea Party

Materials Needed: Copies of Pearl Harris Story, List of character attributes or Character Puzzle graphic organizer, (see teacher manual), large sheets of paper, construction paper, markers, rubric for self, peer and teacher evaluation

STEP by STEP

1. Choose a character from your personal narrative or novel.

2. Be clear and direct that students are to look for the following information:

Character's Voice: Example of speech that reveals important information about him or her.

Record at least two quotes and show what this tells you know about the character.

Character Deeds: Search for passages that tell what the character does. Record at least two actions and tell /show what these actions reveal about the character.

Characters Looks: Find sentences that talk about the characters outer appearance vs their inner qualities. Find enough information that you can make a mental picture of the character.

Character's Thoughts and Feelings: Find at least three passages that show what was "inside the head" of the character's head and heart.

3. Once students have completed at least two of the graphic organizers that support the student orgagnize information about his character, have students refer to the rubric and see if they can improve their work. Peer assessment should focus on using the rubric to make suggestions for improvement.

4. Next, have a volunteer lie down and trace a complete body image.

5. Students must now work collaboratively to bring the character life. Clothes, facial features, hair colour etc. will all contribute to bringing your character to life.

6. Now prepare and rehearse introducing their character. Model ways that will engage the audience and bring an enthusiasm to the introduction.

For example: Give dialogue to your life-sized portrait,

or compare him or her to your own personality traits,

or create a TABLEAUX OR Frozen Statues that indicate significant actions of the character

Life Size Character Rubric for Drawing of Inside/Outside Characteristics / Character Graphic Organizer

Name _____ Peer Editor _____

Circle the appropriate number for each criterion listed below: 1-Not Quite, 2-Getting there, 3-Meets expectations for the task, 4-Exceeds expectations

The character looks the way the book describes him or her; the details are factually accurate.

1, 2, 3, 4

The character's words show the audience what the character's beliefs, personalty and/or attitude.

1 2 3 4

Comparisons of self to character are clear, show strong personal connections and show that the reader has made inferences based on evidence found in the text.

1 2 3 4

The project is neat, organized, detailed and provides the viewer a clear portrait of the story's character.

1 2 3 4

After the Read

Write to **persuade** your audience that participating in the sport of War Canoe Racing is a positive activity for both youth and adults. You are encouraged to use **the Persuasive Paragraph graphic organizer** to help you write your multi-paragraph essay.

Participation in the traditional sport of war canoe racing has many positive benefits.

Reason One	Reason Two	Reason Three
Supporting details	Supporting details	Supporting Details

A summary statement that will persuade my audience to agree with my original statement.

Assessment for Learning

I can...self/peer/teacher Assessment Statements

Here is a summary of some of the learning that you will be able to contribute to your when your project is complete.

I can

- Understanding of the structures used in a personal narrative.
- Know how to make reasonable predictions about the story based on some knowledge of the topic.
- Write a story that demonstrates that you have given your reader characters, settings and problems to deal with.
- I can make logical predictions about the content and structure by recalling prior knowledge and looking at the text features ie: headings, drawings etc
- I can use context clues, word structures to figure out unknown words.
- I can write a personal narrative story
- I can identify what and how readers make inferences about a character and provide several examples of character inferences of Pearl Harris.
- I can participate and contribute to Literature Circle conversations, where I show respect and demonstrate effective listening.
- I can use graphic organizers to hold my thinking while reading.
- I can make and explain logical judgements or evaluations based on information I read or inferred from the text and or applying my personal background knowledge to the story to make an inference.
- I can write a persuasive paragraph
- I used self, peer and teacher reviews to revise and improve my first drafts.

Running Record Passage for Focus Text: The Pearl Harris Story: Pulling for Stz'uminus by Donna Klockars, Pearl Harris Illustrated by Edward Seymour

Pearl thought that their canoe was as much an expression of freedom as it was a perfect vessel of speed and efficiency. The St. Andrew cut through the waters of Brentwood Bay, just as Manny had designed it to.

Mona could tell that Pearl was focussed on matching the rhythm that she set for the pullers. Every member of the St. Andrew Canoe club now acted as one. The paddles entered the water in a quiet practiced manner. There was very little splash and the paddlers' familiar chant "hoop-ah -ooh, hoop- ah - ooh", was the only sound Pearl remembers hearing.

The team made every stroke count and despite the disasterous start to the race, they were covering the course in record time. As they approached the final turn of the course, Pearl realized that they were now alongside the Geronomo war canoe. Her rival, Keri, was only an arm's length away from her.

Pearl took a careful and calculated chance and reached deep into the salty ocean with her paddle as she was powering out of the turn. She placed her grip low on the paddle's handle. Just as she was thinking that they were now in the lead and she was leaving the image of Kerry behind her, she felt a forceful hit to the base of her paddle blade.

Notes on this Passage: One hundred words in length, Long words: 5

Flesch Readability: 78.5% 2.4 words per sentence on average.

Flesch Kincaid Grade Level: 5.3.

It is recommended that the reader starts the read at Fun and Feasting was all part of the Racing Experience. Read to the end of the story. Readers should be able to remain engaged and focussed with this length of passage.

Narrative Fiction Benchmark Reading Passage

Name: _____ Date _____

—

Accuracy rate. Circle appropriate description.

Below 90%=**Hard**-move to lower level, 90%-94% =**Comfortable Instructional Level**, 95-100%=**Easy** -

Independent reading level-might be ready to move to higher level text

Circle the appropriate description: Word by Word Halting Careful but accurate some phrasing some expression confident and fluent

sounds like conversation with some expression.

Noticing and analysing errors: correct (check over the word), miscue (write the word over the word), insertion (write word added),

omission (mark with -beside the word), repetition (note with an R TA means teacher helped), Self Corrects mark with SC and don't count as an error

Retell: Tell me about the important events that happened in this story.

Recalls events in correct order

Recalls main characters with some detail_____

Recalls setting with some details_____

Can explain a significant issue or problem with details and clarity_____

Identifies the big presenting problem and the resolution or ending with accuracy_____

Can express an opinion about the story and provide evidence_____

Can respond to question: Was this easy or hard? Tell me why_____

Instructional if most of the retell is complete. Independent if all of the running record was 96% accurate and if the retell is complete

Notes and observations_____



LESSON #4 We are Story Tellers: Stz'uminus Oral Narratives

Lesson Intentions:

This sequence will provide opportunities for students to understand the importance of oral narratives. We will be asking students to think carefully and deeply about how story in all its forms and shapes has defined the Stz'uminus Nation.

- How was this accomplished?
- What strategies were used to insure the knowledge is passed on, in an accurate and meaningful way?
- How has colonization strangled the sharing of the stories?
- What should happen now that the education system is in the hands of people who might not know the stories or who do not understand their importance in every day life?

Students will be asked to learn many of the stories and will hear Elders tell the stories and/or practice oral story telling themselves.

The intention of this sequence is to wrap the student in "story", and to

- Explore the connection between story, culture and language.
- Ask the students how this should be done, when, why and by whom?

The lesson intention will be met if it results in deep conversations about the role of the oral narratives in all its forms and how students are impacted by their availability or lack there of.

Questions might be asked by the elders, who are keepers of the stories:

If students do not learn the stories, are they in fact educated?

How do educators integrate and embed the stories into the daily learning outcomes of courses?

How important is it that the students have a written copy of the story?

How are protocols around each story respected and implemented?

What role do contemporary stories have in the education of a Nation?

How can technology be used in a positive way to promote the student's efforts to learn and deeply understand the stories?

Steps in this sequence:

1. Introduce three of the Stz'uminus Oral Narratives
2. Compare the oral narrative and the written narratives that have been provided for this lesson sequence with commercial or trade texts.
3. Examine how a story has a purpose and can be molded or shaped to meet the needs of different audience or different ages.
4. Discuss the article in the Sto:lo "You are asked to Witness" Chapter Six on Oral Narratives about how there is no match between the oral stories and

- myths as they are understood in the literature. There is also little differentiation between true narratives and the more traditional stories by the elders. All stories have the purpose of teaching and they are all true.
4. Discuss the protocols around story ownership. Have meaningful debates on the ways to bring a story to the classroom.
 5. Implement an action plan around bringing a story to the classroom. This must certainly include protocols around approaching elders respectfully and in a proper way.
 6. Demonstrate oral language learning outcomes by sharing stories in the oral tradition. This could be accomplished in an authentic way by arranging for story sharing with younger students.
 7. **Cowichan Bones**...as an example of a collection of modern writing and collected wisdoms from interviews with elders. Respond to these writings through Learning Journals and Literature Circles. Contact the author and interview or invite to Book Club Discussion group.

Mentor / Focus Texts:

Stu'minus Narratives:

Wild Woman

Sea Wolf

How Seagull Stole the Sun

Cowichan Bones, by Joey Caro

Comparison Texts:

Frog Girl, by Owen Lewis

Raven Stole the Sun, by McDermot

Connecting/Engaging:

Access background schemas and build vocabulary knowledge and new knowledge that will enhance deep understanding of texts that students will be asked to read

1. Students will watch Mabel Mitchell sharing stories on her DVD.

Students will use AB Talk to investigate the term "authentic oral narratives".

2. Our first text pair will be the Frog Girl by Owen Lewis and Sea Wolf gifted by the Stz'uminus Elders.

Here are possible activities that might engage the students and build background knowledge about authentic oral narratives:

- a. Use the coloured overheads to stimulate **Structured Partner Talk** around schema of traditional narratives. (Terms are loosely used in this
4. **Vocabulary Sort** is available in materials and is taken from the Joseph Campbell notes on the adventure myth.

Traditional Narratives

Complete the **Five, Three One** Graphic Organizer.
Students must share their knowledge with the class.

5 - 3 - 1

5-3-1 is an organizing and integrating strategy that involves small groups in surfacing, comparing, sorting and synthesizing key learning and experience.

This strategy also used the familiar pattern of individual to small-group to full-class interaction. Apply 5-3-1 to the current focus topic of the group, or to a recent reading or presentation made to the group.

Directions to Participants:

1. Individually, jot down five words that come to mind when you think about TOPIC. (Your choices may be about the content, your feelings, some things you remember, important or special vocabulary, words that describe, etc.)
2. Share your items with your table group. From all the words shared, the group chooses three.

3. Now, as a group, choose one word which captures your thinking about this topic. It may be one of your three words, or a different word entirely that subsumes the three words.
4. What & Why: Be ready to share your choice - the word you chose and some reasons for choosing it.

On your own, write down five
key words or phrases:

Our Three Words or Phrases
we decided are the most
important:

Processing New Learning Reading and Viewing

The lesson intention: to provide students with the explicit strategic teaching needed to actively process the new information that we are presenting. I want students to use structured talk to deepen their understanding and to independently apply the strategies that help them analyze and organize this new information.

Adventure/Hero Myth Board

SETTING (in natural surroundings)	SEPARATION (event or trait to be explained)
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
CHARACTERS (hero) (animals, birds of area)	EVIDENCE of Events (supernatural or magical)
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
INITIATION	
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
EVIDENCE of Event	RETURN - Evidence or Event (conclusion)
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Source: Donna Klockars

Transforming and Personalizing:

This is where we ask students to demonstrate

that their new understandings provide the evidence that they have met the learning intentions and the learning outcomes but more importantly that they now see the world in a new way.

Activity One

1. Complete a **Writing in Role** entry where you as the writer take on the role of **Frog Girl** or "X'Pey" from **Wolf Family** and retells the story in your own words. Suggest to students that they might imagine themselves time traveling to this time and place. With all the incredible events that happen to you (aka **Frog Girl** or "X'Pey") you are keen to tell your Grandmother all about the experience. The retell then might take on the form of a letter. The retelling of the events should take on your own personal voice.

Activity Two

Focus Texts: Comparing the Terrific Triad Texts: **How Seagull Stole the Sun** (Stz'uminus Elders) as well as Ellen White's, **The Stolen Sun** and **Raven Stole the Sun** by Dermont (Trade Book

Lesson Intention: This lesson will focus on the important aspect of the oral narratives to meet the needs of a wide range of ages and purposes. We will note how a very similar story can be shared with four-year olds and young adults. The commitment of the elders to continue the oral sharing of stories will be investigated. The students will acknowledge and thank the elders for these gifts. The concept of *authenticity* becomes a real issue when students compare trade books with oral narratives shared by elders. This is an important discussion and we will want students to come to the debate with a good deal of experience and background with both types of narratives.

Activity Three

1. Use collected artifacts to generate predictions about what the story will be about. (**Seagull Stole the Sun**)
2. Use the pictures on the back cover to re-tell the story orally and then practice enough times to perform without using written text. Students read the Stz'uminus, **Seagull Stole the Sun** and note the difference between an oral presentation vs a read aloud.
3. Read Ellen White's longer version of this story and compare and contrast.
4. Now present the trade book by McDermont, **Raven Stole the Sun**. Examine the art work and explore how a publisher chooses art for a story that they agree to publish. Reflect on the role that the illustrator has in telling the story and in selling the story.
5. Thoughtful discussion about how youth can benefit from the traditional stories. Students will create persuasive writings on this topic.
6. Students will present their oral narratives to buddy classrooms and have the rubric available for reflection on their performance.
7. Six oral narratives are available for **Independent Reading**. Students complete their Dual Entry Journals for the story and bring it to the Book Club Discussion where structured talk about connections and personal responses are explored.
8. Students will use the kernel sentences from Thorne's *Seagull Stole the Light* and expand by **Showing vs. Telling** and as a group co-create a **written Readers Theatre** for the Stolen Sun Story that they will perform for the buddy class.
9. This lesson sequence will also focus on the use of story to share the importance of the Hul'quimi'num language. Students will learn at least twenty words per story

Connecting and Building Background Knowledge



Story Title _____

1. Create 3 **higher level questions** that you and your partner generate after seeing the cover or after viewing artifacts that are connected to the story. You may find it helpful to **predict** what the world would be like if the sun was suddenly stolen. Your questions might reflect your thoughts about **BALANCE**... Choose 1 question to ask the group.

Q _____

Q _____

Q _____

Identify three Hul'quimi'num words you expect to see in the Seagull Steals the Sun Oral Narrative

Word	Meaning	My Hul'quimi'num sentence

2. After examining the cover for the story, **identify** one thing that you wonder about and **explain** why it is something that you are curious about.

a. I wonder about _____

b. I'm curious about it because _____

Hul'qumi'num Vocabulary from Seagull Steals the

Grandparent	sil'u	grandfather	-	me'
Mother	- ten	grandmother	-	te'
Father	mem	aunt/uncle	-	shxwumn'ikw
Niece/nephew	- stiwun	older sibling	-	slhewun
Baby	quq	grandchild	-	'imuth
Spring Salmon	- st'haqwi	Seagull	-	q'wulituq
Night	- shet	salt	-	'tlelhm
Wind	- spuhels	wolf	-	stqeye'
Deer	- smuyuth	to cook	-	kwookw
Salmon	- sce:lhtun	salmon eggs	-	qulux
Morning	- netulh	box	-	Xthum
Early Morning	- hetulh	to cry	-	Xe:m
Up above	- ciculh	blanket	-	luXwtun
To go ashore	- lhe:l	black bear	-	spe'eth
Kwasun	- star	beaver	-	squlew'
Day/sky	- skweyul	duck	-	ma'aqw
Land/earth	- tumuxw	eagle	-	yuXwule'
To rain	- lhumuxqw	to eat	-	'ulhtun
To snow	- yiq	loon	-	Swakwun
Whale	- qwunus	longhouse	-	the:wtxw
To fall asleep	- nuqw	tree	-	thqet
Happy	- 'iyus	to walk	-	'imush
Salmon to go upriver	- xwiwul	to fly	-	lhakw
To scream	- kwecum	swollen foot	-	pa:mshun
To step on it	- 'imut			

Hul'quimi'mum Vocabulary from Sea Wolf

Stuqeeye'	wolf
Pa'na'hw	clam digging area
S'nuw'uy ulh	Stz'uminus Traditional Teachings
Yu xuy tlthut	fall
Tum'uytl	winter
Yuqwiqwulus	spring
Ts'its'uwatul	best effort
Shem'tst	leader
Huy ch q'u	thank you
Nuts'a'maat	working together
Tlasip	licorice fern
Sxwesum	Soap berries
Yaala'	cow parsnips
Speynw	blue camas bulbs
P tlu'emhw	plantain
Suqeen	braken roots
Snuh wulh	canoe

Activity Five

Lesson Intention: This lesson will model how authors can create more of a visual image for the reader if they expand a simple telling statement to a showing statement. Model how an author might crack open a dull boring sentence using the **"Show Don't Tell" graphic organizer**

1. Students will practice cracking open a dull lack-lustre sentence to one that reveals colour and light. (use my geods as a visual of this boring to brilliant by "cracking" open a sentence kernel (writing revisions). **Gradual Release Model** will see me **modeling (I do)**, **guiding practice (We do)**, and **independent practice (You do)**.
2. Display the large pictures from the **Seagull Stole the Sun** or use the overhead transparencies. Each picture will have the kernel sentence

provided. The Teaching Team will provide a mini-lesson on how writers must use specific words to tell their readers what is happening in the story. However good writers show rather than tell the events of a story. They try to give the reader every opportunity to see people and ideas in action instead of simply describing what happens. We will try not **totell the story, but to show the story**. Don't say, "the seagull cried out in pain..."

Say, "Seagull saw the sea urchin's spine protruding from her foot and she let the whole world know that her pain was UNBEARABLE...She squawked she squealed, she screeched. She carried on and she carried on in the most dramatic of ways, finally settling on belting out 'quwi, quwi, quwi quwi'. You can't imagine the pain! Don't just stand **there!** Fix it now!", she demanded as her tears poured out onto the dark, dark land.

3. Now we will practice a few more as a class, and then you will work in **AB Partners** to first share with your partner what image you see in your head as you think of the action that is occurring in the story phrases. The **B partner** listens and coaches the **A partner** to show more, by prompting or by using of all the senses.

Examples:

You could say more about how the seagull moved his body to show his pain. You might show me more about the face of the seagull and what the face of Raven is like.

Is he showing concern or distain?

Is Raven trying to calm Seagull's rantings?"

Partner A will finish his descriptions by saying that if he was the illustrator he would make sure thatwas included.

(Give the students permission to form an opinion about the illustrations.

The illustrator's job is to give the reader lots of information that supports the story).

The student pairs will share their cracked open sentences and tell us why they went from boring to brilliant.

The whole class might create a completed story for display. Remind students that this type of collaborative writing is common in the movie industry. Shrek and Finding Nemo were created as a result of collaborative teams using story

Writing Activity

The Origin Of Daylight

The following sentences are like the outside of a geode rock. They need to be "cracked open" so that their complex form and beauty can be revealed. Practice cracking open these sentences. Meet with two or three partners and put your new bright and brilliant story together. Remember to use all of the "Show, don't tell" strategies.

Sentence Kernels Shared by Teresa Thorne

A long time ago there was no day.

It was very dark

The Qwuni (Seagull) had managed to steal the sun.

The seagull had the daylight in a xthum, (box.

He kept the closed.

His shuyulh (cousin) Spa:l (Raven) wanted to get the daylight out of the box.

Spa:al (Raven) went for a walk with Qwuni (Seagull).

I must think of a plan.

Qwuni (Seagull) will get a needle in his foot.

Qwuni (Seagull) got a XuwXuwi:nlhp (thistle) , or a sea urchin needle in his foot"

"Show me your foot.

I'll take your sliver out."

"I'm trying to get the sliver out,"

He pushed the sliver in further.

It really hurt.

Spa:l said: "I want you to give more light so I can see."

Qwuni cried: "Oh my sxunu! (foot) hurts."

Finally, Qwuni opened up the box.

The daylight escaped.

This is why we have daylight today.



Transforming and Personalizing your Learning

Activity One

CREATE A LELUM for QWUNI

Fold 8 X 11 piece of paper hamburger style

1. Fold outside edges to meet each other in the middle
2. Open each side and press firmly on the sides so that a triangle is created.



3. Choose a logo or design a crest for the front.
4. Decorate the house and or draw the main events that took place in the lelum.
6. Enter your typed retell into the lelum and submit as your evidence for creative retelling.

Activities from the *Stolen Sun* resource manual might include:
Completing a mini-research on one of the following: seagull, raven, sea urchins, bentwood boxes, sunlight and plants. Show that you know how to identify the big ideas and then expand the main idea by using details to contribute to the big-ticket item. Learning Partners can help crack open boring sentences.

SENTENCES TO CAW ABOUT

Topic Sentence:

Three connecting details:

Concluding / Summarizing Sentence:

RESPONSE JOURNALS for Wild Woman, Seagull Steals the Sun, Sea Wolf.

Lesson Intention: Writing with fluency and learning to self evaluate and set goals based on your work.

Following a "Read Aloud-Think Aloud" session, students begin their entries for the Response Journal. Highlight the trade books you have collected for the Sun Moon Stars Theme. This activity is structured so that students are encouraged to build connections between their own prior knowledge of the subject and the newly presented materials. The structured partner talk results in richer re-tells. This approach to Response Journals lends itself to self evaluation. Using this strategy every day for a week can result in students setting goals for themselves based on their self reflections.

Step 1. Teacher reads a selection with expression and drama -and includes think aloud comments wherever you are inspired to share your thinking. When "vivid vocabulary" comes up, record the word on the board quickly and keep on reading trying not to break the rhythm of the story.

Step 2. Students are coached or are directed to look at a chart where strategies are highlighted. This is an ideal time to set up the **Stop and Say Something** strategy so that students are rehearsing what will show up in their Response Journal Entry.

Retelling
1. I liked the part when...
2. Some of the things that happened were...
3. My favourite part is...
4. First, next, next, Finally

Opinion
1. In my opinion, the character is...
2. I think that the author...
3. Talking like the characters: If I were _____, I would say

Predictions
1. I think _____ might happen.
2. If I were the author My next event might be....
3. If _____ then _____ will

Students write, uninterrupted for 20 minutes.

They then C.O.P.s. their work. (Capitals? Words left out? Punctuation? Spelling?)

Scoring +1 for each word on page

Choose at least one Graphic Organizer to "hold your thinking about the story you just heard.

- Story Frames that emphasize the correct order of events and the resolution to the problem
Character to a T gives reader information about the character
- 4 Square Thinking Box
- Chain of Events made from paper chains.
- Mapping - web-your thinking

This is a good time to explicitly cue students that the strategy cards are intended to support your Response Journal Entry.

+ 1 for a retell that identifies the correct order of events

+ 1 for every opinion that is shared

+ 1 Processing Strategy was completed to the fully meets level of performance

+ 1 Capitals check

+ 1 Check for word left out

+ 1 Punctuation check

+ 1 Spelling -students identify words that they checked by using spell check or referred to 100-word spelling lists - word family chart or word wall

+ 1 Neatness for general presentation that is pleasing to the eye. Visuals are encouraged.

Self Evaluation

C.O.P.S.

1

2

3

4

5



Word Count _____ other Bonus Counts _____

What I noticed about my Response Journal _____

What I think I will improve for the next entry _____

Assessing the Learning Students

Choose one of the Stz'uminus authentic oral narratives to show case their understanding of the story. Their work will be presented to other students.

Selections from the resource manual graphic organizers might be:

- **Flip Up Books, cube it, Riddle boxes**
- **Hot Seat** using the characters such as Frog Girl, X'pey etc.
- **Writing in role** where the main character is writing to a grandmother about her incredible adventures.

Lesson Five

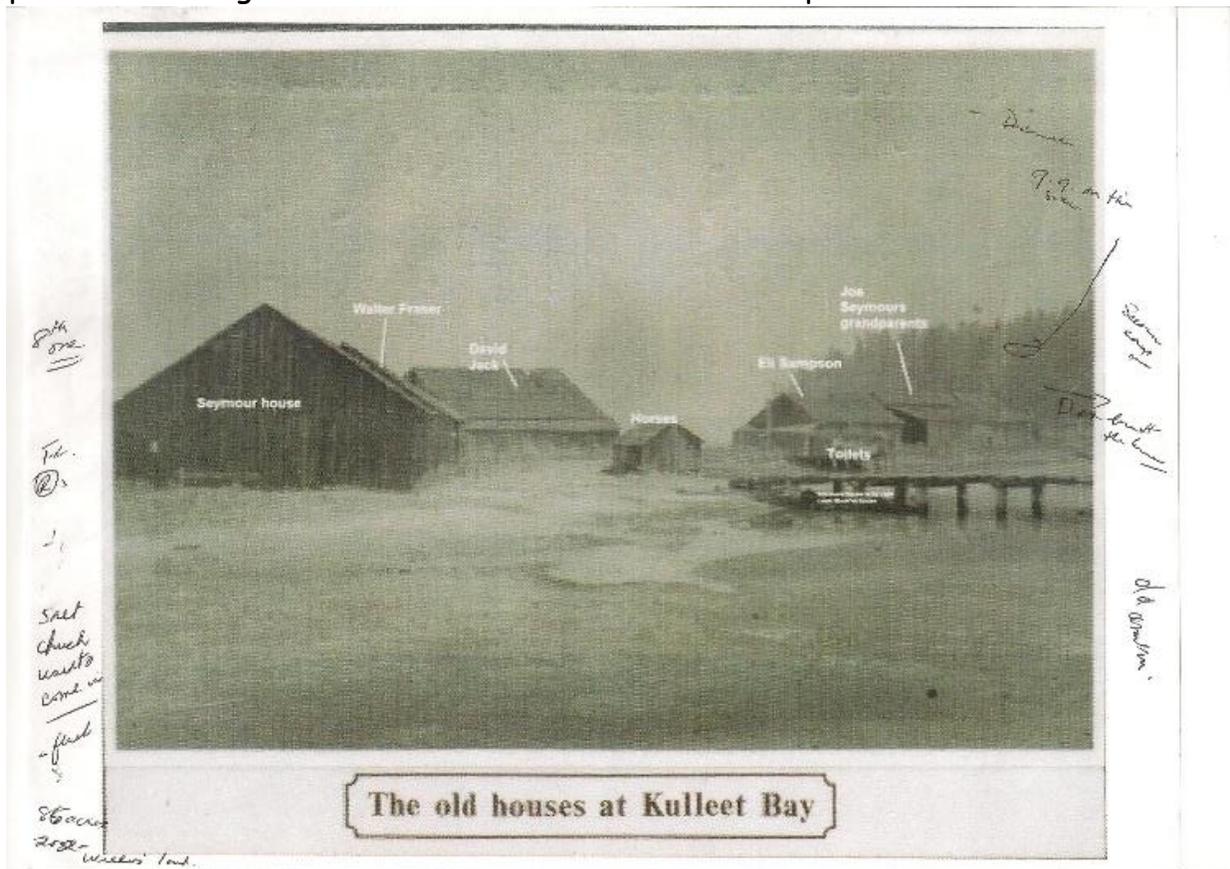
Papa Ed: A Story of Resilience and Hope by Ed Seymour and Donna Klockars

Protocol for Mini-Lesson Building Background Knowledge

You will be reading a selection from the Papa Ed story. Before we get into reading, it is always helpful to think about and talk about what we already know about the general topics that will be introduced in this narrative. This will help you connect with the character and the events of the story.

Before the Read

The reading selection takes place on the shores of beautiful Stz'uminus during the 1930s. This is called the setting and the events of the story are influenced by the "place" or setting as well as the "world events" of this period of time.



Think about what you already know about the setting. You can you learn from viewing the picture of early Stz'uminus Bay taken between 1920 and 1930? You are encouraged to use the two graphic organizers to help you "hold your thinking" and organize some of the details.

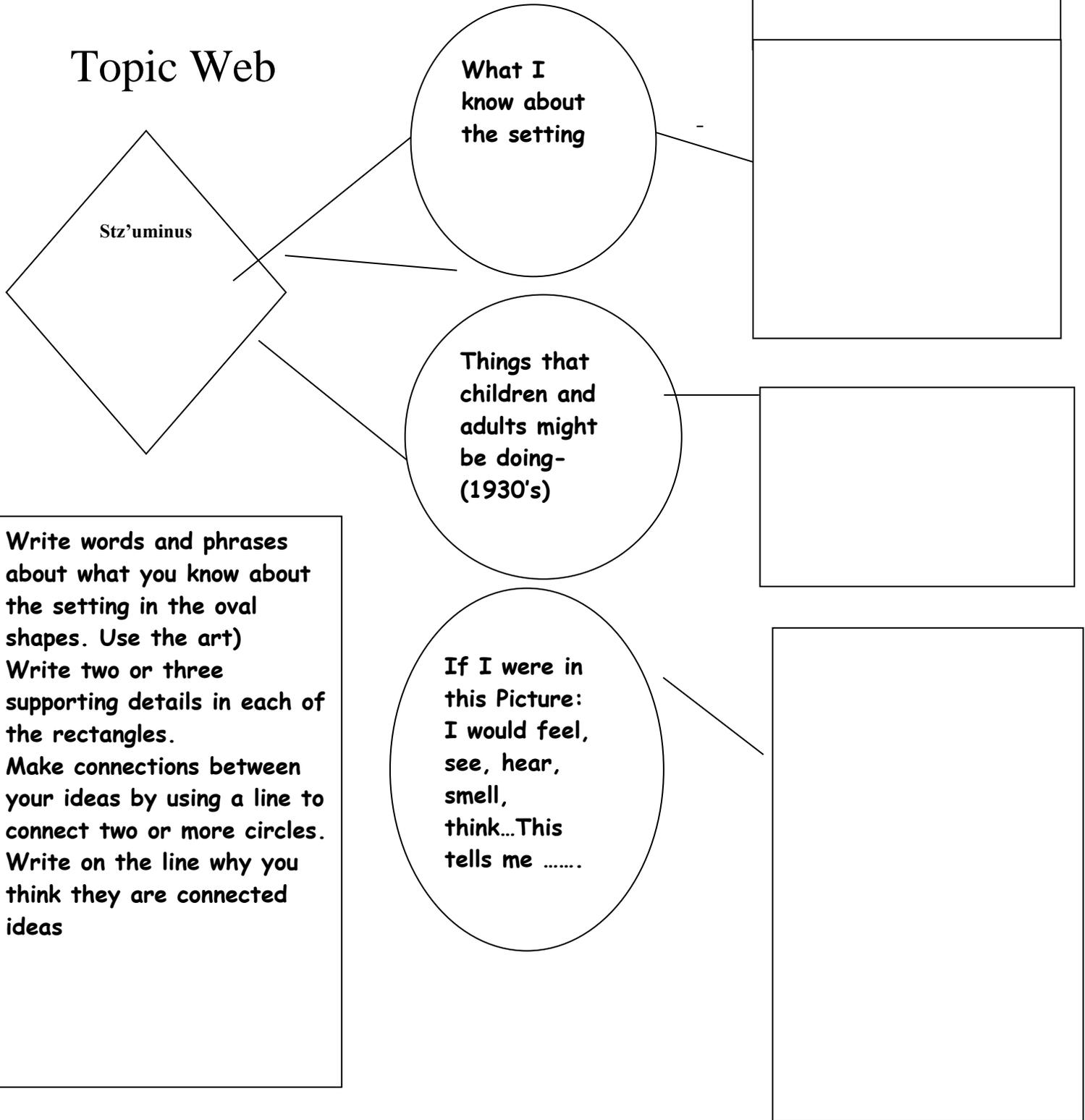
Now **pair** with a learning partner and add to your **web** of information and your "Reading the Art" graphic organizer. Working as a pair, see if you can add to the graphic organizers. This is not cheating! All learning is a social activity and we learn through the conversations that we have with friends, teachers, and of course the text's authors. (Remember strong readers have conversations with the author as they read.)

We will ask you to **share** one or two key findings with the larger group. Listen carefully for new information to add to your understandings. It is important that you show that you can have focused and structured conversations about the topic. Remember, the more you know about a topic before you engage in the text, the deeper your understanding of the text will be.

Our next activity is to complete a **Quick Write** as a way of **showing what you know** about the setting and the time. Write as many sentences as you can in a period on five minutes. Count the number of words you wrote and reflect on the effort you put into this activity.

WHAT I Know About Stz'uminus Bay in the 1930

Topic Web



Write words and phrases about what you know about the setting in the oval shapes. Use the art) Write two or three supporting details in each of the rectangles. Make connections between your ideas by using a line to connect two or more circles. Write on the line why you think they are connected ideas

During the Read

While you are reading the first chapter, try and build bridges between Papa Ed's experiences as a young boy and your own personal experiences as a child. You can complete the graphic organizer while you read or shortly after the reading. The purpose of the graphic organizer is to help hold your thinking and see the similarities and differences between you and Edward Seymour's early years.

Building Bridges by making Connections

Story Experiences	My Experiences
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

<p style="text-align: center;">Key Picture</p>	<p style="text-align: center;">I wonder...</p>
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When I was reading I made these connections:



After the Read

Read the information about Kuper Island Residential School

1.
2.
3.
4.
5.
But the most important thing to know is:
My Key Sketch

Cube It

Final wrap up that brings it all together.

Apply it-

Tell how the big ideas is used to change the way things are done-provide details

Statement of Learning

(5 to 6) sentences about what has been learned.

Describe it

something that captures the essence of the theme or concept (pictures and important vocabulary that helps define the topic,

Argue

for or against the topic. Take a stand and list reasons to support it)

Analyze the topic by asking questions

(who, what, when, where, why, how, and higher order thinking - "What if..." questions)

Running Record for Papa Ed Story

We were really proud of the home that my Dad built for us. He used all sorts of materials that he could get second hand. It had three windows, and it was one big room. The floor was dirt, but we were always cozy and warm. We had a big oil drum for our wood stove. My Dad filled the bottom with sand and dirt and cut a hole in the middle to feel the wood. There was no electricity. We used oil to light the lanterns at night.

My Dad, Mom, my two brothers and my sisters all lived there. Sometimes my older half-brothers were home and that made nine kids in all! Our house wasn't very big, so all of us kids spent most of our days outside.

We had a great bunch of neighbours! Danielle Harris's grandmother and grandfather were in one of the houses close to us. I remember there were two Big Houses facing the beach.

Like, I said, we were outside almost all the time. We would be gone all day. I remember we had slingshots that we tried to collect hummingbirds with. They were too fast for us. Those birds were beautiful creatures that caught the bright sunlight and sparkled with colours of gold, emeralds and shiny reds.

I have the best memories of that time in my life. I felt safe and happy.

Information about this passage: Word Count: 219 Reading Level: Two Number of three syllable words: Four, Flesch Late Primary (Level Two) Read the Early Years chapter of this Narrative. Papa Ed told his stories to curriculum writer over a series of twenty interviews. It is written in the first person and has a strong "voice" (Papa Ed's).

Name: _____ Date _____

Accuracy rate. Circle appropriate description.

Below 90%=**Hard**-move to lower level, 90%-94% =**Comfortable Instructional Level**,
95-100%=**Easy -independent** reading level-might be ready to move to higher level
text

Circle the appropriate description: Word by Word Halting Careful
but accurate

Some phrasing some expression Confident and fluent

Sounds like conversation with some expression.

Noticing and analyzing errors: correct (check over the word), miscue (write the
word over the word), insertion (write word added), omission (mark with -beside the
word), repetition (note with an R TA means teacher helped), Self Corrects mark
with SC and don't count as an error

**Retell: Tell me about the important events that happened in this story. Recalls
events in correct order.**

Recalls main characters with some detail.

Recalls setting with some detail.

**Can explain a significant issue or problem with details and
clarity**_____

**Identifies the big presenting problem and the resolution or ending with
accuracy**_____

Can express an opinion about the story and provide evidence

Can respond to question: Was this easy or hard?

**Instructional if most of the retell is complete. Independent if all of the
running record was 96% accurate and if the retell is complete**
Strengths and Challenges

During the Read
WORD BANK

DIRECTIONS: Deposit all the key words or concepts into the general fund then "Withdraw" the words from the 'General Fund' and 'deposit' them in the proper account below.

egregious	Invisible stain	Vancouver Island
Piracy	Pacific Ocean	Grave sites
Colonial theft	Assault	Cultural site
Land grab	Hul'quimum	privatize
Cowichan	Denying	Crown Mountain
Lake cowichan	Hwulunitum	Seymour Narrows
Unremitting decline	Settlers	Bona fide squatters
Prosperity	Sir James Douglas	Subdivide
British Columbia	45000 acres	provision
Invisible stain	Unremitting decline	Company shares
Alienation	Chemainus	Construction costs
William Smythe	defend	repressed
inhabiting	Domestic	military bombardment
Empty promises	Land commissioner	resistance

Words that impart a strong message	Words that might be on a map	Persons or Places	Activities	Types of land
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During the Yu xuy tlthut (fall) clam harvest, the air would fill with smoke from the drying fires. Rows of clams were threaded on to strong strands of cedar taken from the very centre of the log. The clams were hung above the smoking wood fires to completely dry. When the process was complete, the clam meat was packed into cedar baskets or storage boxes for the winter.

During Tum'uytl(winter) ceremonies, families from all corners of the territory and from Nations far away, gathered in the Big House at Kulleet Bay. Stz'uminus Mustimuxw always provided everyone with a feast of smoked clams. Dried seaweed, fresh berries and berry leather (**smit**) were also offered. Salmon roasted on split-pole racks carefully placed around the cooking fires. It was said that there was such abundance at the feasts that precious fish oil would be tossed upon the glowing fires in the big house with such enthusiasm that the rafters became singed!

Everyone followed The S'nuw'uy'ulh (Traditional Teachings) that have been in place since time immemorial. These teachings have guided the Stz'uminus Mustimuxw in their day to day decisions about how to care for the bountiful natural resources the Creator has provided.

The Stz'uminus Mustimuxw live by a holistic system, recognizing that all life is interconnected. Traditional teachings elaborate on the responsibilities of caring for the land, water and air that sustains all life and everyday survival. The traditional laws that guide resource ownership and care are enfolded in oral histories, stories, names, songs, dances and sacred masks. All of these ways of teaching are embodied the **S'nuw'uy'ulh** (Traditional Teachings). They direct the self, family, and community throughout life's journey and into death.

The Stz'uminus Mustimuxw still practice living in a holistic way. All life must be respected and cared for. The families abide by strict rules and know that the balance of the natural resources is vital to their survival.

Oral history and stories are example of how important teachings are provided. The guiding principals that protect and sustain natural resources that were taught in times long ago still apply today.

Narrative Fiction Benchmark Reading Passage

Name: _____ Date _____

Accuracy rate: .

Circle appropriate description.

Below 90%=**Hard**-move to lower level, 90%-94% =Comfortable **Instructional Level**, 95-100%=Easy – **independent** reading level-might be ready to move to higher level text

Circle the appropriate description:

Word by Word Halting Careful but accurate some phrasing some expression confident and fluent sounds like conversation with some expression .

Noticing and analysing errors: correct (check over the word), miscue (write the word over the word), insertion (write word added), omission (mark with –beside the word), repetition(note with an R TA means teacher helped), Self Corrects mark with SC and don't count as an error

Retell: Tell me about the important events that happened in this story.

Recalls events in correct order

Recalls main characters with descriptive details

Recalls setting with descriptive details

Can explain a significant issue or problem with detailed clarity

Identifies the big presenting problem and the resolution or ending with accuracy _____

Can synthesize the two passages when asked how The Stz'uminus Nation managed the shell fish resources _____

Can express an informed opinion when asked if the Stz'uminus Nation should have control of the shellfish on their territory _____

Can respond to question: Was this easy or hard? Tell me why _____

Instructional if most of the retell is complete. Independent if all of the running record was 96% accurate and if the retell is complete

Notes and observations _____

Lesson Sequence #5:

Traditional Stories from the Oral Traditions of the Stz'uminus Nation

These stories are used to promote Hul'quimi'num Language and Support the art of oral story telling.

Lesson Intention:

Oral story telling is an art form that can be learned if careful attention is paid to how and to whom the story is presented. If the story teller is adequately prepared for presentation they will know the story by memory and will have taken the time to rehearse and get feedback. The audience must be involved and if you are to hold the attention of a group of primary students you must be. The traditional oral narratives took full advantage of facial expressions, big body movements and over-all animation. Watching respected Elder Mabel Mitchell tell stories will provide you with many pointers.

The purpose of these next lessons is to help support you in your efforts to tell a story. Elders Mabel Mitchell and Edward Seymour are supportive of you as the student telling this story to younger students. We raise our hands in thanks for their generosity.

Seagull Stole the Sun, Wild Woman, Sea Wolf and the Stz'uminus Mustimuxw, and **Wolf Family** identify at least ten to twenty Hul'quimi'num words. You must practice these words and feel confident in using them throughout the story.

The first three stories cited are included in the teacher manual text so that students can prepare the stories for readers theatre and or take them home to practice.

Using the Hul'quimi'num vocabulary create pictures for each word and then make a set of flash cards for your **Buddy Class**. Word Searches, cross word puzzles and other word games can be created. Students will need a variety of activities to master the words.

Use "**Artifacts in a Bag**" to help support the story telling. Gather artefacts used for lesson sequences for the Primary Students. Examples for *Seagull Stole the Sun*: sunglasses, sun mask carving, small wooden box, branches and twigs, sample herbs or medicinal plants such as plantain, Photographs of the night sky.

Stu' ate students rehearse giving the oral presentation of **Sea Gull Stole the Sun**. Ask for feedback based on the rubric for **Oral Presentations**.



Categories/ Criteria	Level 1 Beginning to get the hang of it	Level 2 We understand what and how to accomplish this task	Level 3 We successfully put our roles out to the audience	Level 4 We stayed in character and we were unbelievable!
Knowledge Under- standing	-Includes limited facts, ideas or concepts	-Includes some facts, ideas or concepts	-Includes sufficient facts, ideas or concepts	-Includes rich array of facts, ideas or concepts
Inferring the Character	-Identifies the conflict and the experience in a limited way -Role portrayed lacks believability -	-Identifies the conflict and the experience to some extent -Role portrayed is convincing to some degree -	-Identifies the conflict and the experience -Role portrayed is generally convincing -	-Identifies the conflict and the experience -Role portrayed is very convincing -Researched the character to add depth

Student Generated Criteria				
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<p>Walking and Talking the Character</p>	<ul style="list-style-type: none"> -Dialogue or character portrayal is rarely convincing - -Gestures and facial expressions are of limited effectiveness - -Clarity and audibility are limited - -Draws conclusions in role that are inappropriate to the situation - 	<ul style="list-style-type: none"> - Dialogue or character portrayal is convincing some of the time - - Gestures and facial expressions are effective some of the time - -Clarity and audibility are present some of the time - -Draws conclusions in role that are somewhat appropriate to the situation - 	<ul style="list-style-type: none"> -Dialogue or character portrayal is convincing most of the time - -Gestures and facial expressions are appropriate - -Clarity and audibility are present throughout - -Draws conclusions in role that are consistently appropriate to the situation - 	
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Seagull Steals the Sun Reader's Theatre

Stz'uminus Oral Narrative "Seagull Steals the Sun" has been printed in the Readers' Theatre format.

You will have to decide on the number of speakers you need.

Decide on a colour for each speaker.

Feel free to use sound effects to make things interesting.

Feel free to add stage directions such as "speak softly" or "sigh or cry to give feeling to the text".

Consider using some props such as paint sticks with a character, or create a mural or use an overhead projector to project a backdrop.

Organize your rehearsals and final performance.

(You are in charge of all of the details-not the teacher.)

Whole class and instructors to create a rubric for **Oral Story Telling**.



Ttho xe'luts' Wild Woman by Mabel Mitchell

In a time long ago, a cruel wicked giant woman named Tz'ulhe'lutz lived high in the Stz'uminus mountains. Tz'ulhe'lutz was so big that when she lumbered across the hills and stomped through the valley, the earth would shake and shudder with the weight of her footsteps.

All the Stz'uminus children knew about her enormous size and weight, but it was her smell that would be the first clue that she was nearby. Filthy and greasy, her coal black, matted hair cascaded from her huge head, down past her thick waist.

It was difficult to determine if her cedar bark cape and skirt were actually clothes. Shredded greyish green strands of moss sprouted from her cape and hat. Twigs and cedar boughs covered her from head to toe. Some who thought they were looking at a giant cedar tree were actually catching a rare sighting of the Wild Basket Woman they called Tz'ulhe'lutz.

Her small black beady eyes were her weakest feature, and some believed that she was actually blind. Huge ear flaps made up for her small eyes. Everybody knew that she could hear the faintest child's whimper, even if it was miles away.

But it was Tz'ulhe'lutz's giant cedar basket slung from a wide cedar bark headband that made all the children shake with fright. The basket covered her entire back, and some say it could hold a hundred crying children. The giant's basket was so deep that only the older, taller children could peer over the edge. The basket was strong because she used cedar bark stripped from carefully chosen ancient cedar trees that grew to towering heights in the land of the Stz'uminus Nation.

Tz'ulhe'lutz had a constant hunger for children, and she searched the mountain side and the forested valley for children as soon as the sun had set.

All of the Stz'uminus children knew that if they didn't listen to their elders', uncles', and aunties' instructions about returning from their outdoor games before darkness fell, they would be in danger of being snatched by the giant woman of the forest. Stz'uminus children were very careful to return home on time. In fact, they all went to bed quietly, without any fussing, just to be certain that Tz'uhle'lutz wasn't alerted by the sounds of children. Parents and children alike didn't want the giant to come anywhere near the big house where they slept.

One warm and sunny spring day, Stz'uminus children were playing on the beach. They fished for bull heads and explored the tide pools of Kulleet Bay. They created elaborate games of make believe. They played tag and built small huts from driftwood. The blue sky, the warm spring breeze and cheery sunshine was so pleasant it made the children forget the long rainy winter and enjoy the every moment of the beautiful day. After catching minnows and bull heads, the children agreed that a game of hide and seek would be fun.

The children followed familiar deer trails deep into the forest to search for the best hiding places in the forest. They had so much fun that they did not notice the setting sun.

Suddenly the light was gone and the children were in the forest that was now bathed in a cloak of darkness! They called out to each other so that they didn't become separated. The familiar deer trails that they had so happily raced along during the daylight now seemed to have vanished from the forest floor. The more they tried to find their way out of the forest the more confused and lost they became.

The younger children were frightened of the dark, and they started to wail and cry for their families to come and take them home. The older children quickly realized that they had been foolish to ignore the signs that the day was coming to an end. Now they remembered the warning that their aunties and elders had repeated to each one of them every time they set out to play.

"Make sure you are in safely with your family before the sun sets or Ttho xe'luts' with surely find you and snatch you up into her enormous cedar bark basket and carry you off to her home high in the mountains. "

But the children had not made it home before dark. The children could not find their way out of the forest in the dark of the night. The younger children wailed and called out for their families to come for them. The older children now tried to comfort the younger children so that their sobs would not alert Tz'ulhe'lutz . But the younger children could not be quieted, and they started to wail even louder than before!

"We should have been more careful. Aunties and elders have all taught us to return to the big house before the sun sets or Tz'ulhe'lutz will come crashing down from the mountains and scoop us into her giant basket! We should have listened to their warnings," wailed the younger children.

It did not take long before Ttho xe'luts huge ears picked up the distant sounds of terrified children.

"Oh my! My favourite sound! Young Stz'uminus children in my forest after the sun has set! I do believe I will have tasty treats for dinner tonight!"

And with that, she quickly covered the ground with her giant strides. Now as she came closer to the wailing children, she slowed her pace and tried her best to step lightly on the forest floor.

You see Ttho xe'luts' always captured her children the same way. She approaches the children slowly so as not to startle them. Although her voice was deep and scratchy-sounding, she tried to speak quietly and in a gentle way so that the children would trust her.

"Look young Stz'uminus children...I have some tasty dried fish. You have been playing in the forest all day, and now that it is night you must be hungry. Come closer and I will give you my delicious fish," said the giant woman in her softest voice.

Now the children were very hungry, and so they couldn't help reaching out for the dried fish. They realized too late that what they thought was dried fish was actually a gnarly piece of cedar bark. The children quickly pulled away from the giant, but it was too late.

Despite the giant's huge hands and her clumsy way of moving, she was able to scoop up the children quickly and efficiently. She gathered the entire group in her arms and tossed them carelessly into the dreaded cedar basket that was securely fastened onto her back. The hungry giant woman ignored the cries and the pleading voices that came from the basket

Ttho xe'luts' had a very big appetite. She continued travelling in the dark of night looking for more children to fill her huge basket. She finally ceased her search for children only when the basket was crammed full of crying children.

The older children made many attempts to climb out of the basket. Their efforts were useless as the sides of the basket were worn to a smooth slippery surface from similar efforts of hundreds or perhaps even thousands of unlucky children who had been captured and imprisoned in her basket. They finally gave up their fight to escape. The older children tried to determine where the giant was taking them, but the night was as black as coal and the night air was suddenly cold and damp. Not even a single star was visible in the night sky.

Cold and frightened and exhausted, the children knew that crying out for their families to rescue them was of little use.

The giant's long strides quickly transported the captured children far away from their home making any rescue very unlikely. It seemed that they had been traveling for hours and hours, and the children were bruised from the jostling and bouncing as the giant climbed up the steep side of the mountain.

When the lurching and crashing finally came to an end, the older children knew that they had reached the giant's home. The youngest children were now asleep. A few of the older children were still awake. They were surprised to hear a friendly voice greeting Ttho xe'luts'.

"Sister Ttho xe'luts'! I see you have a full basket of Stz'uminus children for your feast tonight."

The giant lifted her heavy basket from her back and leaned it against a huge cedar tree. She then started barking orders to her sister to go and gather dry branches and logs.

"Make a fire that is huge and hot. We will feast after but not until I have a nice long rest. "

And with that said, the giant flopped down to the forest floor with a mighty crash and quickly fell into a deep sleep. She snored so loudly that all the children were awakened. They could not escape the giant's basket but the older children were able to peer over the edge if they stood on the tips of their toes and pulled themselves up .

Once the fire was started, there was enough light to see that they were in front of a huge round fire pit. The children all knew that Ttho xe'luts lived in a cave close to the peak of her mountain. The trees around her fire pit were the biggest they had ever seen!

The children were surprised to see that the gentle voiced sister that greeted Wild Woman when they first arrived was not a giant. Ttho xe'luts' sister was hardly bigger than they were. She was not a very handsome looking person. Besides having a rather ugly face, she had a hump on her back that made her walk in a crooked way. The children also noticed that she did not have greasy smelly hair like her sister, Ttho xe'luts .

The children were surprised to hear the sister singing a familiar Stz'uminus prayer song as she prepared the fire. She had a beautiful voice that was comforting to the children.

Once the sister knew that the giant was asleep, she approached the tired and frightened children.

"Children listen carefully to my plan! I feel very sorry that my sister has scooped you into her basket! If you follow my directions you will escape my sister's plan for a

feast. She has taken so many children that we must work together to put an end to her cruel ways!" she said in a quiet and comforting voice.

"Ttho xe'luts' always orders me to bring cedar logs to feed the fire. She will demand a fire that is hot and huge. You see my sister loves to dance before her feast. She will give each child a board and a stick and you will be ordered to stand in a circle around the fire and keep the dance beat for her. She will also demance that I put pitch on your eyes so that you cannot see and escape.

Don't be frightened, Stzu'minus children. Follow my plan and you will be safe. I will only cover a small part of your eyes. You know that the giant can not see very well, and she is very tall; so she will not notice that you can see," said the sister with a hushed and friendly voice.

"Oh Little Sister, we are so afraid. Thank you for helping us. We will listen carefully to your instructions and do everything you say," cried the children.

After Little Sister had put some pitch on part of the children's eyes, the Wild Woman woke from her nap and lumbered over to her basket full of children. She then scooped the children into her giant hands and set them down close to the hot fire.

"Little Sister!" barked the hungry giant. "Arrange these children around the fire and do it quickly. I see you have made a hot fire using the cedar logs. I will enjoy dancing tonight before I have my feast!"

Little Sister then gave each child a board and stick and instructed them to keep a steady drum beat .

"What a wonderful feast I will have tonight! I am so happy. I think it is a good night to dance. I am the best dancer in this territory! Drum louder Stz'uminus children ...louder! Much louder " she roared.

And then the giant danced the wildest dance that the children had ever seen. She jumped and stomped and twirled around the fire with such speed that the children felt the forest floor shake and rattle with her every step. The longer she danced the more the ground shook. ! As frightened as all the children were, they could not believe their eyes! Ttho xe'luts' was an excellent dancer!

They noticed that the louder they drummed the faster she danced. Her huge arms and legs were going in all directions. They created a big wind that fanned the flames and made the fire burn hotter and brighter. She did not seem to tire from all her effort. The children had never seen such a sight and could not help but watch her every move.

As the giant's dancing became wilder, the Little Sister called out to the giant,

Ttho xe'luts', you dance so beautifully. Come closer to the fire so that I can see more of your amazing dancing in the fire's light!"

The Wild Woman loved hearing these words of praise, and so she danced even faster and twirled even harder after she heard her sisters encouraging words.

" Ttho xe'luts', do not stop! The fire is so high and bright! You are very fun to watch and your dancing has improved!"

The giant was twirling and flapping her giant arms and legs so fast that the fire became even hotter and hotter with the wind that she created with each dance step. Little Sister continued to praise and encourage the giant to dance even faster! With her wild dancing and her poor eyesight Ttho xe'luts' did not notice that she was very close to the huge hot fire.

When her dancing feet were very close to the flames, Little Sister stuck out her foot so that the giant tripped and fell.

"Little Sister! I am falling into the hot fire! Get me out!" screamed the huge giant.

The Little Sister said, **"I am helping you but you are too heavy. I am trying to get you away from the fire"**.

But instead of helping, Little Sister was really pushing Ttho xe'luts' into the fire. She called out to the children to help her.

'Push Tz'ulhe'luz into the fire, Do not let her get up! Push the giant into the hot flames of the fire." she shouted to the children.

Although the children were much smaller than the giant, there were so many of them that together they were strong enough to topple the giant into the hot fire. Suddenly the children jumped away from the fire and looked up in the night sky because of the strange sight. The giant was transforming before their eyes. All the the grease in the giant's hair and the dry old cedar sticks and branches that were woven into her cape and hat changed into brilliant sparks and filled the night sky. As the children looked up they were amazed to see that the sparks rose high up and then suddenly turned into herons, ducks, geese, raven and eagles.

"Hy'chqua Little Sister! You have saved us from the Wild Woman!" sang all the children as they clapped and cheered.

Little Sister now gathered the children and led them down the mountain and across the valley back to the forest where they had been playing. She easily located the the deer trails that led them out of the forest and to the beautiful beaches of Kulleet Bay.

All the relatives ran to embrace their children. They were crying with tears of joy to have their children returned. When the children explained how Little Sister had made a plan to save them, the families prepared a feast to thank her and welcome her to her new home.

"Hy'chqua Little Sister! You saved our children. We are very grateful to you. We also thank you for bringing eagles, herons and ducks, geese, ravens and owls and song birds to our land. We are happy to welcome you home!"

And this is how the Stz'uminus children learned to listen to their elders and return to the big house before darkness falls.

These are words that can be used in Wild Woman

To get down:	luXwtun
To be fast:	Xwum
Root:	kwumluxw
Person:	mustimuxw
To walk:	imush
Happy	Iyus
to get there	Xwuni
Faces:	athus
to get scared	Si si
to be slow/late	ayum
to give him/her	amust
to sit down	umut e um
star:	kwasun
heavy:	xwutus
to burn/catch fire:	yuqw
to call for:	a:um
to cook:	kwookw
to cry:	Xe:m
to eat:	ulhtun
to fall asleep:	nuqw

The people of the Beach are starving and very sad. They are very sad indeed. It is hard to live in darkness all the time.

"It is very hard to gather berries in the dark. We get stuck in the bushes. We trip and fall down. We get cuts from the thorns. We have tried and tried but we cannot get many berries." cried the people.

The People of the Beach were starving and sore.

It was very cold without the sun. It was so cold that the Beach People had to keep the fire going all the time. The Big People must go and cut big logs for the fires. It was hard to cut logs in the dark.

The Big People were hurt because they could not see where they were cutting.

"The Little People get sticks for the fire. It is hard to get sticks in the dark. The Little People fall on the rocks."

"We try and try but it is so hard to keep the fire going. Every day the fire gets smaller and smaller." cried the Little People.

The Beach People were sad. They were sore and tired. They were hungry and cold. It was very hard to live in the dark all the time.

"It is hard to find the healing plants in the dark"

. Soon the Beach People began to feel sick. The babies and the old people got very ill. Even though the People tried and tried, they could not find many plants to help the sick people.

The Beach People were sore and tired. They were cold and starving. They were getting sick. They were very sad indeed!

"It is very hard to live in the dark all of the time."

Now some of the people went to call on Seagull because Seagull was keeping the sun. They told Seagull that all of the Beach People were cold and starving. They asked Seagull to help them and return the sun to the sky.

Seagull did not want to hear the Beach People. He wanted to keep the sun locked up. He wanted to keep the sun all to himself. He did not want to share the sun with the People.

"NO, no, no, Beach People! The sun is mine now! Go Away!" Screeched Seagull

Now an old man spoke:

"But the plants need the sun. They are dying. When the plants all die, the animals will die too. The fish will also die. Even Seagull will die!"

Seagull did not want to hear the old man.

"No, No, No. The sun is all mine! Go away!" screeched Seagull.

Now an old woman spoke:

"The Little People are getting sick. They need the sun. They are cold and starving and cry all the time. They need the sun so that the healing plants will grow again"

Seagull did not want to hear the old woman.

"No, No, No. The sun is mine now. Go away!" cried Seagull

The Beach People tried and tried but they could not make Seagull hear them.

It was very hard to live in the dark all the time.

Spa'al, the Raven, saw that the people were starving. He saw how cold they were. He saw the old people and the babies getting sick. Spa'al did not like what he saw.

Spa'al was thinking and thinking. He was thinking of a plan to get the sun back for the People.

Spa'al made a big torch for himself. Then he went down to the beach to hunt for sea urchins. He was able to gather many sea urchins and he ate them greedily. (Raven was always a greedy eater).

After his feast, Spa'al gathered all of the sea urchin shells and delivered them to Seagull's door. The urchin shells were sharp and prickly all over. They were as sharp as needles. All of these sharp and prickly needles were carefully put in front of Seagull's door.

After a while, Seagull woke up and decided to gather some fish for breakfast,

"I am starving after my nice long sleep" squawked Seagull.

"It is time to get some nice fish to eat".

So out the door he went and into the darkness. It was so dark that he did not see the sharp spines of the sea urchin shells that Spa'al put all over the ground in front of Seagull's door.

Seagull stepped out the door with his big webbed feet hitting the sharp needles that covered the ground. Suddenly Seagull felt the sharp pain of the sea urchin shells that pierced his feet.

The needles cut his big feet. His feet were stuck full of sharp sea urchin needles. The needles made his feet bleed and bleed.

Seagull squealed in pain. He crawled back into his house. He could not even place his webbed feet on the ground. His pain was very bad and his feet were very sore indeed!

Now Spa'al gathered up the sea urchin shells and made a path to Seagull's door. He hopped up the path and asked Seagull if he could come in.

When Spa'al saw Seagull and the pain that he was in, he said

"Let me help you. I will take these needles out of your big webbed feet. But please, first lend me your shupten"

Spa'al began to take out the needles with Seagull's sharp shupten. But really, Spa'al was hurting Seagull. He was cutting Seagull's big webbed feet with the sharp shupten. Seagull was screaming in pain.

"Be careful Spa'al, he cried. " Don't cut my feet!"

Spa'al pretended to be very sorry.

"But Seagull I cannot see," he said. "It is too dark. That is why I cut your feet. If only I had the sunlight to help me see" he explained.

So Seagull got out the big box where he had hidden the sun. He lifted the lid just a little bit. He was very careful to open the box only a tiny crack. The sun shone out from the little opening of the box.

Spa'al went back to work on Seagull's big webbed feet. But he still cut them with the sharp shupten. Of course, Seagull screeched out in pain even louder this time.

"Be careful Spa'al," he cried. "Don't cut my feet!"

Once more Spa'al pretended to be sorry.

"I cannot see", he said. It is still too dark to see. If you open the box wider it will help me see." said Spa'al.

Seagull did not want to open the box. He wanted to keep the sun for himself. But Seagull was in so much pain. His big webbed feet were bleeding. They were very sore indeed. Seagull's pain was so bad that he forgot to be careful.

He told Spa'al that he could open the lid just a little bit more.

"But be careful. Don't open the lid too wide."

This is just what Spa'al had been waiting to hear. He grabbed the lid of the big box and opened it as wide as it would go. Then he grabbed the sun and flew up out the smoke hole of Seagull's house as fast as he could.

Spa'al was flying with the sun up to the sky.

" I fooled Seagull and now I can put the sun back in the sky. This is where the sun needs to be"

The sun shone down on the Beach and the Beach People once more.

The plants lifted themselves up to look at the sun. They began to grow. They were happy. The healing plants helped the sick and the weak and now they were happy.

The birds began to fly around They ate berries. They were happy.

The fish began to swim around. They ate weeds and bugs. The fish jumped and played and ate the bugs. They were happy.

The Beach people could see when the tides came in and out. They could see the bubbles from the clams. They gathered the clams.

The Beach People were happy. They felt good and they were warm. They were very happy indeed!

But Seagull's heart was broken. He was so sad" that he cried,
"Qui'nee Qui'nee Qui'nee"

Even today we can hear the same sad cry of the seagulls as they fly over the beach thinking of those days long ago when the sun belonged only to Seagull.

Tu qe'n Sumsha't The Stolen Sun by Mabel Mitchell
Hul'quimi'num support from Buffie David and Pearl Harris



'tul tu 'luw (wild animals)

Ptem (ask)
 Qilus (sad)
 Lhec (dark)
 Nem suw'q' tu sumshathut (Go find the sun)
 Cum cuyi (ant)
 Spa:al raven
 Sun iw (in)
 X'thxum (box)
 Kw (a)
 Utlqul stuxw (bring it out)
 Imshasum (to go and walk)
 Ni u tu cecu'w (on the beach)
 Umnuyw s'cu'ce (step on)
 Xi xwe (sea urchin)
 Thut (said)
 I cun st'I' tu sumshatthut kwus I lumnukw (I want to see the sun)
 Ce wut (help)
 Lhec (dark)
 'I' lhe (lets)
 Nem xwalum tun (go back)
 Kwey lupin' (hiding something) Xwyaxwut (open I ut qul (out)
 Gen (steal)



Sea Wolf by Edward Seymour

The Stz'uminus Mustimuxw: Traditional Resource Management

Background

Stz'uminus bays, estuaries and rivers were known for their clear cold waters and pristine beaches that provided an abundance of food.

Salmon was so bountiful that there were times when the bays appeared as if a shimmering carpet lay on the water during the spawning season. Halibut, big as small canoes, lay on the sea floor. Thuq'min and Kullet Bay transformed into a milky white foam in the early spring from the herring row.

Emerald green eelgrass swayed in the estuaries and provided food for ducks and geese. Crab, flounder, rock cod, sea cucumbers and octopus were easily gathered using a small canoe, with nets, spears and herring rakes. Elders tell us that the people did not have to travel far because there was always seafood that was easily gathered in their summer, winter and permanent village sites.

But it was the clam beds that were so productive. The supply seemed to be endless. The women who lived in Thuq'min and Kullet Bay were known for their skills and expertise in preparing and preserving the nutritious food harvested from their carefully tended clam gardens.

Life revolved around the complex and intricate tasks connected with the clam harvest.

Stz'uminus women approached their **Pa'na'hw** (clam digging area) in a flotilla of small working canoes. Families kept **clam gardens** that took years of labour and tilling to create. These examples of shore line management helped produce abundant and sustainable clam harvests for generations.

Certain families had ownership rights to each clam digging area. Both men and woman could carry a name that connected them to the land, the water and the rights to the resources. The elders taught that rights to the families' pa'na'pa

should be respected. Strict rules were passed on from generation to generation about the harvest.

Take only what is needed and leave the small ones so that the beach has an opportunity to re-seed. The horse clams, butter clams, cockles and little necks were scattered above and slightly below the sand. The women used digging sticks made from sturdy yew wood. They dug and then moved to another area always careful to turn the soil of the beaches over so that pure ground and gravel would be made available for the new life.

During the Yu xuy tlthut (fall) clam harvest, the air would soon be filled with smoke from the drying fires. Rows of clams were strung on strong strands of cedar taken from the very centre of the log. They were then hung above the smoking wood fires. When the process was complete, the dried clam meat was packed into cedar baskets and storage boxes for the winter.

During Tum'uytl (Winter) ceremonies, families from all corners of the territory and from nations far away, gathered in the Big House in Kullet Bay. The Stz'uminus Mustimuxw always provided everyone with a feast of smoked clams. Dried seaweed, fresh berries and berry leather (**smit**) were also offered. Salmon was roasted on split-pole racks carefully placed around the cooking fires. It was said that there was such abundance at the feasts that precious fish oil would be tossed upon the glowing fires in the big house with such enthusiasm that the rafters were singed!

Everyone followed The S'nuw'uy'ulh (Traditional Teachings) that have been in place since time immemorial. These teachings have guided the Stz'uminus Mustimuxw in their day to day decisions about how to care for the bountiful natural resources the Creator has provided.

The Stz'uminus Mustimuxw live by a holistic system, recognizing that all life is interconnected. Traditional teachings elaborate on the people's responsibility to care for the land, water and air that sustains all life and everyday survival. The traditional laws that guide resource ownership and care are enfolded in oral histories, stories, names, songs, dances and sacred masks. All of these ways of teaching are embodied the **S'nuw'uy'ulh** (Traditional Teachings). They direct the self, family and community throughout life's journey and into death.

The Stz'uminus Mustimuxw lived and still practice living in a holistic way. All life must be respected and cared for. The families abided by strict rules and knew that the balance of the natural resources was vital to their survival.

Oral history and stories are example of how important teachings are provided. The guiding principals that protect and sustain natural resources that were taught in times long ago, still apply today. Everyone was taught to work together and give their best effort (**Ts'its'uwatul**). They put their minds and hearts together as one so that problems were addressed and balance was restored

to the natural world (nuts'a'maat). The Story of **Sea Wolf** (an Oral History) describes a time when the beaches of Thuq'min and Kulleet Bay were out of balance.

This oral history is part of the **S'nuw'uy'ulh** (Traditional Teachings) and is shared with readers because of the generosity of the Stz'uminus Elders.

Hay ce:p qa'

Sea Wolf and the Stz'uminus Mustimuxw (Traditional Oral Narrative)

Late in **Yuqwiqwulus** (Spring), just before the first Salmon Ceremony, without any known reason, the tides brought in water coloured as red as blood. When the tide went out, the shore, the rocks and the sand were blanketed with a mysterious and ominous contaminant.

Even respected Elders who were the keepers of knowledge did not have any memory of such a frightening event as this.

The salt water, stained with the frightening hue of deep red, carried a deadly red toxin.

Stz'uminus men, women and children fell gravely ill after eating the poisoned shellfish.

Sickness and death came to the people of Thuq'min and Kulleet Bay. After much thought the

shem'tst (leader) made a difficult but essential decision. The entire village was directed to make

the journey into the mountains to an area known as **Copper Canyon**. This was a place where

medicinal herbs and plants could be gathered.

The sacred bath holes found in Copper Canyon were sacred sites that helped heal those

who suffered the dire effects of the poisonous shellfish.

With the loss of the clam harvest, every effort was made to gather edible plants and roots that the mountain and meadows provided. Brachen fern (Suqeen) roots were gathered, dried and roasted. The outer skin would be peeled off and the tough fibres would then be removed and pounded with a stick. The roots would be eaten with fish eggs or mixed with the oil from seals.

Licorice fern (tlasip) provided a sweetner, especially if it was taken from the maple tree. Soapberries (Swhesum) were whipped into frothy foam for a nourishing treat. Cow parsnip (yaala') provided the hungry people with a vegetable. The blue camus bulbs (speynxw) were steamed in a pit in the ground that was lined with salaal leaves.

The spiritual healers who were trained in the collection and application of herbs and sacred plants, did all they could to help restore health and strength to those who were weak.

Broad leaved plantain (**Sxu'enwen**) provided a cleansing agent and was used as a medicinal tea. Horsetail (**s'hum'hum'**) was considered to be good for the blood. Salmonberry bark (**Lila'**) was boiled to make a tea that cured diarrhoea. Wild Cherry (**t'ulum**) and the bark of crabapple as well as red alder (**kwulala'ulp**) was boiled into a tonic that helped relieve many ailments. Almost all of the balsam tree was used for medicine. The bark of the roots would be mixed with plantain and used as a poultice for sores. Indian Thistle (**huw'huw'iinlp**) was put under the bed of a person to protect them and drive sickness away. Sometimes the whole plant was put into bath water where one would soak up the healing elements.

Elk and deer grew fat from the lush meadow grass and hunting these animals would help replace the loss of the clam harvest and keep the people from feeling the sharp pain of hunger during the long **Yu xuy ti'thut** (Fall) and **Tum'uyti** (Winter) season.

The Stz'uminus Mustimeux worked together (**nuts'a'maat**) to survive this terrible event.

Many of spiritual leaders fasted and cleansed themselves in the cold waters of the creeks and streams found in **Copper Canyon**.

They called out to the Creator with their requests for help for the sick and hungry.

They asked the Creator why the precious food that had been so abundant and sustaining for the Stz'uminus Mustimuwx was now poisoned.

More importantly, they asked for a solution to this tragic event that would help the sick recover and the beautiful waters of Kulleet Bay and Thuqmin to be returned to their pristine and healthy state.

Finally, their pleas for help were answered.

It was **Stuqeeeye'** (Wolf) who heard the cries of the people and felt their pain. Stuqee had always shown interest in the Stz'uminus Mustimuwx and now that they had come to his mountain he watched his brothers and sisters struggle to survive. Because he loved and admired the Stz'uminus Mustimuxw, he made an important decision to help the people.

He revealed his plan through a vision to the spiritual leaders who had been calling out for guidance and direction.

Styqee the Wolf spoke to each of them, and this is what he said:

"I have always enjoyed traveling in your territory. I noticed that in better times, before the terrible red water came to your beaches, your people worked hard gathering roots, fishing for salmon, tending your clam gardens and harvesting medicinal herbs and plants. You have taken good care of your family, and you worked hard to make sure the harvest was well managed. You never took more than

was needed. I even watched when you covered your canoes with cedar branches so that you looked like a tree branch when you hunted for ducks in the estuaries, rivers and lakes. You always made sacrifices so that your family and all your relatives had ample food for the winter ceremonies. I admire the Stz'uminus Mustimewx and care for you as though you were my family.

I can see that your bays, estuaries and all the shellfish that make their homes in your waters are out of balance. I want to solve the terrible problem of the red stained sea. I will restore balance to your estuaries and bays. I will make the waters clear and clean again.

Here is what I will do to help you.

I will climb to the highest part of the mountain and I will howl one last time. I will leap from the highest bluff and transform into a huge stone that will appear in Kulleet Bay, close to the shore but hidden by the sacred cedar branches. You will call me "**Sea Wolf**". You will notice the story of my transformation and my sacrifice carved deep into the stone for all to see.

I will use my power to clean the waters of Stz'uminus and you will once again have an abundance of clams and shellfish.

The clear waters will provide you with more salmon than thought could fill the sea. Everything that comes from the water will taste better than you could imagine. All of this abundance, I will provide for ever more if you do your part to honour my sacrifice. You must follow my directions from this time and into the future. Listen carefully to my words.

The Sea Wolf stone that carries the story of my great gift and sacrifice to the Stz'uminus Nation must always be turned to face the direction that results in the sun hitting it first thing as it rises in the morning sky.

You must pay attention season after season to the placement of this stone. You must ***never*** forget to honour the sacrifice I have made for the Stz'uminus Mustimeux. You must take care to acknowledge the **S'nuw'uy'ulh** (Traditional teachings) about all the natural resources. Respect life, be kind to others and take care of all living things. Be considerate of family ownership when you are gathering resources. Know your family names and their connections to the land and the water.

Be mindful of the resources and take only what is needed and share with the people who are not able to collect plants, fish or hunt.

If you follow my directions, you will be rewarded with an abundant shellfish harvest that will nourish and sustain everyone. Your people will never again become sick from the deadly red waters."

The medicine men were thankful for **Stuqeeye's** sacrifice. They made sure when they returned to Thuq'min and Kulleet Bay all of **Stuqeeya's** directions were carried out. Clams, cockles, littlenecks, sea urchins and all the animals with shells

became healthy and prolific once again. They provided nourishing food for the entire community season after season.

To this day Elders direct the strongest men to position **Sea Wolf** in the exact place that was described through a vision brought to the medicine men while they were in the mountains. They acknowledge the sacrifice made by Stuqeeye'. The Sea Wolf Stone is frequently visited to make sure it is correctly placed. If necessary, the strongest men gather on the Kulleet Bay shoreline and maneuver Sea Wolf so that it greets the rising sun.

This is why the shellfish are so plentiful and why the Stz'uminus Mustimuxw take time to thank Sea Wolf for the sacrifice he made.



Elder Florence James, guiding a walk on Kulleet Bay Summer 2010

Acknowledgements:, Elder Edward Seymour, Edward Seymour (Jr.) Elder Willie Seymour, Elder Aggie, Pearl Harris, Elder Florence James and Joe Elliott. The curriculum writer wishes to raise her hands in deepest gratitude to Joe Elliott for sharing his expertise and knowledge of the Stz'uminus Mustimuxw. His paper on the Hul'quimi'num Traditional Resource Management and Decision Making Report (March 2006) provided authentic references for the background information

