First Peoples of the Northwest Coast

HOME ACTIVITY RESOURCE KIT (GRADES 4 – 8)

© NEW WESTMINSTER
Museums and Heritage Services

NOT TO BE REPRODUCED OR DISTRIBUTED WITHOUT PERMISSION
Acknowledgement

We would like to start by acknowledging that the land where we learn, live, and play on is the traditional and unceded territory of the Halq’eméylem speaking Coast Salish peoples.

This refers to a language group that more widely encompasses the Indigenous people who used and continue to use this land, and includes nations such as the Qayqayt, q’wa:n̓aʔən’ (Kwantlen), Katzie, kw̓kʷəƛ̓əm (Kwikwetlem), xʷməθkʷəy̓əm (Musqueam), Stó:lō, sc̓əwaθən məsteyəxʷ (Tsawwassen), and Tsleil-Waututh.
The nations noted in the land acknowledgement are amongst those more socially present in New Westminster. Below is a listing of all First Nations, communities and bands that have declared an interest in the place we now know as New Westminster.

<table>
<thead>
<tr>
<th>First Nation, Band or Community</th>
<th>Kwaw Kwaw Apilt First Nation</th>
<th>Penelakut Band Council</th>
<th>Shxw’Ow’Hamel First Nation</th>
<th>Stz’uminus First Nation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atchelitz First Nation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chawathil First Nation</td>
<td>Kwikwetlem First Nation</td>
<td>Popkum</td>
<td>Skawahlook First Nation</td>
<td>Sumas First Nation</td>
</tr>
<tr>
<td>Cheam Indian Band</td>
<td>Lake Cowichan First Nation</td>
<td>Qayqayt First Nation</td>
<td>Skowkale First Nation</td>
<td>Tsawwassen First Nation</td>
</tr>
<tr>
<td>Cowichan Tribes</td>
<td>Leq’a:mel First Nation</td>
<td>Scowlitz Indian Band</td>
<td>Soowahlie First Nations</td>
<td>Tsleil Waututh Nation</td>
</tr>
<tr>
<td>Halalt First Nation</td>
<td>Lyackson First Nation</td>
<td>Seabird Island Band</td>
<td>Squamish Nation</td>
<td>Tzeachten First Nation</td>
</tr>
<tr>
<td>Katzie First Nation</td>
<td>Matsqui First Nation</td>
<td>Semiahmoo First Nation</td>
<td>Squiala First Nation</td>
<td>Yakweakwioose</td>
</tr>
<tr>
<td>Kwantlen First Nation</td>
<td>Musqueam First Nation</td>
<td>Shxwhá:y Village</td>
<td>Sto:Lo Tribal Council</td>
<td></td>
</tr>
</tbody>
</table>
In part, the mission of the New Westminster Museum and Archives is to enhance knowledge and deepen understanding of our City and its diverse peoples. We believe true understanding is generally gained through respect for people's lived experiences within the context of traditional knowledge, scientific knowledge, historic record and contemporary society.

To this end First Peoples of the North West Coast aims to provide direct access to those holding traditional knowledge and lived experience whenever possible. Throughout this program we have included direct links to local first nations, Indigenous artists and those that have been entrusted with the telling of traditional knowledge. This is done intentionally with respect for the local Indigenous community and through an awareness that we are not positioned to share the stories of others when they have a voice to do so themselves.
Notes on program content

This program covers a small part of Coast Salish history and tradition.

- The artefacts, foods, and practices we share are a part of *living traditions*. In other words, they are important parts of Coast Salish culture that persist across generations into present day.

- These activities contain only a small number of examples from some local Indigenous communities. That means they are not fully representative of each rich and complex community, or capture all nations with attachment to New Westminster.
What’s inside

| BC Curriculum Connections | • First Peoples Principles of Learning  
<table>
<thead>
<tr>
<th></th>
<th>• Big Ideas (grades 4 – 8)</th>
</tr>
</thead>
</table>
| Place and learn          | • Family activity, or independent activity  
|                          | • See and hear traditional knowledge of New Westminster through the Musqueam place names mapping portal (15 mins) |
| Artefact and learn       | • Family activity, or independent activity  
|                          | • Guessing game (10 minutes)  
|                          | • Trying basic weaving (15+ mins) |
| Snack and learn          | • Family activity  
|                          | • Learn about and try 3 traditional foods (15 mins) |
| Art and learn            | • Family activity, independent quiet art time  
|                          | • Optional visit to local public art  
|                          | • Learn about and try traditional design elements (20 mins) |
| Listen and learn         | • Shi-shi-etko (book by Nicola Campbell, Salish and Métis author)  
|                          | • Listen to and reflect as Shi-shi-etko prepares for residential school (30 mins)  
|                          | • Optional walking reflection |
Short shopping list...

Artefact and learn
- Piece of cardboard
- Scissors
- Tape
- 2 colours of thick string or yarn

Snack and learn
- Smoked salmon or salmon lox
- Dried cranberries*
- Stinging nettle tea*
  *Can be purchased at Galloways in New Westminster

Art and Learn
- Printer
- Paper
- Something to colour with

Listen and Learn
- Pencil
- Paper
BC Curriculum Connections
First Peoples Principles of Learning

1. Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
2. Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
3. Learning involves recognizing the consequences of one’s actions.
4. Learning involves generational roles and responsibilities.
5. Learning recognizes the role of Indigenous knowledge.
6. Learning is embedded in memory, history, and story.
7. Learning involves patience and time.
8. Learning requires exploration of one’s identity.
9. Learning involves recognizing that some knowledge is sacred and only shared with permission and/or certain situations.
Curricular Connections – Big Ideas

Indigenous knowledge is passed down through oral history, traditions, and collective memory. Indigenous societies throughout the world value the well-being of the self, the land, spirits, and ancestors. Learning about indigenous peoples nurtures multicultural awareness and respect for diversity.

Technologies are tools that extend human capabilities. The choice of technology and tools depends on the task. Daily and seasonal changes affect all living things. Communities include many different roles requiring many different skills.

Healthy communities recognize and respect the diversity of individuals and care for the local environment. We shape the local environment, and the local environment shapes who we are and how we live. Natural resources continue to shape the economy and identity of different regions of Canada.

Designs grow out of natural curiosity. Plants and animals have observable features. People create art to express who they are as individuals and community. Exploring works of art exposes us to diverse values, knowledge, and perspectives.

Stories and traditions about ourselves and our families reflect who we are and where we are from. Strong communities are the result of being connected to family and community and working together toward common goals. Canada’s policies and treatment of minority peoples have negative and positive legacies.
Place and Learn
What do we know about this place?

Let’s stop to think about what we know, and do not know, about the place we now call New Westminster.

Musqueam First Nation has an interactive Place Names Mapping Portal found at:

- [https://www.musqueam.bc.ca/our-story/musqueam-territory/place-names-map/](https://www.musqueam.bc.ca/our-story/musqueam-territory/place-names-map/)

This map shares local language, photos, and geography through Musqueam knowledge and perspective.

Instructions on how to use the map are found on the next two slides.
What can we learn about this place?

Go to page 8 of the map guide.

Here you will learn how to listen to local place names in hən̓q̓əmin̓əm’ (downriver Halq̓eméylem), the primary language spoken by Musqueam people.

You can also view historical or present-day photographs of each place.
What can we learn about this place?

- Launch the map and drag over to the "New Westminster" area.
What have we learned about this place?

- Did you see anything on the map that you have not seen before (click on the location points)?

- Try to find three place names on land one on water that you have never heard before.
  - Zoom in close to each place.
    - What does the hən̓q̓əɬ min̓əm̓ name sound like? What do we call these places today? Do they have names today?
    - How are Musqueam names different than names given by settlers? What are the places you found named after?
Artefact and Learn
Artefacts and Museums

- We would like to acknowledge that many of the artefacts you are about to see come from an ongoing process of colonialism. We observe this fact by:
  - Not knowing the true origins of the items
    - Who made them? Who owned them? What was their purpose or significance in the hands of this person or group?
  - Not knowing how they became a part of the museum’s collection
    - Who donated the items? How did they come to own them?
  - Knowing that keeping each item in the museum’s collection separates them from descendants of the original owner or group
  - Knowing a process of decolonization in settler museums is important and must continue by
    - Seeking opportunities to create relationships with people holding traditional knowledge of these items
    - Working within these relationships to determine the best home for these items or sharing their stories should knowledge keepers feel it important
Artefact and Learn - Activity

- Look at each artefact and try to guess what they are.

  Hint: Some are tools, some are both tools and art.

- The answer for each will be on the next page.
Answer: **Projectile Points**
(often referred to as arrowheads)

Projectile points are stone tools that are used for hunting and fishing.

These points are from the New Westminster Museum’s teaching and permanent collections.
Follow the link to hear a story about nighttime fishing with points, read by Stó:lō elder Elizabeth Herrling, from the Stó:lō Library and Archives. This story is a part of the Stó:lō Shxweli Halq'éméylem Language Program:

- [Halkeywa: A torch lighting story by Ts'ats'elexwot](#)
Answer: **Stone fishing weights**

These are from the New Westminster Museum’s permanent collection.

Learn more about fishing with weights (and other fishing techniques) from the Stó:lō people:

Spindle whorls are tools used to spin wool into yarn for weaving.

The carved spindle whorl is from the museum’s teaching collection.

Sample of a woven blanket

Blankets are woven into clothing and used in special ceremonies. This sample is from the New Westminster Museum’s teaching collection.

Blankets can show a person’s wealth and are often given away at potlatches* or naming ceremonies. The beautiful patterns woven into blankets are used to tell stories or hold spiritual powers.

At one time, blankets were so important that they were often used as currency (instead of money) when people were trading.

Weaving has been an important practice for Coast Salish people historically, and they are believed to be the first people in North America to weave using a loom.

*To learn more about the potlatch please go to
  🔴 https://www.sfu.ca/brc/online_exhibits/masks-2-0/the-potlatch-ban.html
What is a loom?

Wool can be woven using a standup loom. Tight vertical rows of string were wrapped around the horizontal poles; these are called the warp and form the basis of the blanket. Yarn is then pulled through the rows of warp alternating so that it goes in front of one warp and then behind the next.

Watch this video of *Debra Sparrow (Musqueam) weaving using a loom with the traditional Salish Method:

► [https://www.flickr.com/photos/kay_be/6792482201](https://www.flickr.com/photos/kay_be/6792482201)

Note: The Salish method of weaving does not use a shuttle. Everything is done by hand.

*Please take time to explore online to learn more about Debra’s Sparrow’s work.*
Try It – Basic Weaving

Want to try weaving?

- The Children’s Museum of Pittsburgh has an excellent instructional video (grade 4+).
These two items are from the New Westminster Museum’s teaching collection. They are made by local Haida Weaver, Todd DeVries (Giihlgiigaa).

- Learn more about Giihlgiigaa and watch his cedar weaving videos at https://ithkilgaa.blogspot.com/

Cedar bark (and root) can be used to create baskets and clothing such as capes, hats, skirts and even diapers. When the bark is properly processed, it can be very soft to touch. Cedar trees are important to the Coast Salish people. Whenever someone wants to use part of the trees they say a prayer to the tree and promise not to waste any of it in order to make the spirit of the cedar tree happy.
For woven designs, naturally dark-coloured bark is used as a contrast, but plant fibres were also dyed brown, black, red or yellow.

These baskets are from the New Westminster Museum collection.
Baskets have many different forms and uses, such as berry picking.

They are also important in ceremonies and trade. There are many different designs used to decorate baskets, some simple decorations, others special designs that only certain families can use.

Baskets are woven by women, and girls can start learning how to weave when they are as young as ten years old.
This photo was taken in 1910, but baskets such as these are still in the museum’s permanent collection.

Mary Briggs, Captain William Irving’s daughter, had a large collection of Indigenous baskets.

Many other baskets are on display today in the Irving House library. The New Westminster Museum also has several baskets on display that are from the New Westminster area.
Snack and Learn
Let’s imagine what the place now known as New Westminster was like thousands of years ago.

Hint: The area used to be covered in thick forest.

► Check out the next two pages...
Zoom in on the next page for a closer look at very local vegetation in the between 1858 and 1880

Use the legend on the left to identify specific vegetation types.
What kind of vegetation, including fruit, do you see in the area?

Remember people would also access areas farther out (seen on full map).
Now close your eyes. Imagine you are walking through the forest.

▶ What do you see? What do you smell? What do you hear?

*To get an idea of what your senses of the forest would tell you, take a walk through the Glenbrook Ravine, along the path between Upper and Lower Hume Park or along the Brunette River in Lower Hume Park.
Did you think about plants and animals?

Indigenous people live closely with the land, and at one time, relied upon it for survival.
However, there are rules of respect when hunting or fishing to respect the spirit of the animal killed:

1. Use all parts of the animal
2. Do not waste
3. Thank the animal for its sacrifice
Example of these rules

If a hunter disrespects deer by wasting some of the meat, the next time the hunter goes to hunt, the deer will not allow themselves to be caught and so the hunter will starve.

The stomach and intestine of animals could be used to store food and bones can be used to make tools such as needles.
Which types of animals do you think are important traditional foods?

Hint: Think about the tools you saw from the museum’s collection (points and weights) – what do you hunt for using these tools?

Remember your guesses…
Those are just a few examples.

- Did you guess any correctly?
- What did we miss?
Salmon is an important food source to local Indigenous people. Traditionally, when a fish is caught, large amounts of are dried or smoked to preserve it.

In the past, it could be eaten throughout the winter months when less food was available as well as gifted or traded to other inland groups who had less access to salmon.

» Try a piece!
Fish is smoked in a special building called a smokehouse.

This building is all enclosed with a small hole in the roof to allow smoke to escape. After the salmon have been fileted, they are cured in salt for a few hours and then hung from poles in the smokehouse. Fish can be left in the smokehouse for as little as a day or for as long as a week. The more it is smoked, the better preserved it is.
Food preparation

Follow the SFU virtual museum link about the Stó:lō people to learn more about the smoking process:


Then, click the link below to see what food preparation spaces once looked like.

► http://www.sfu.museum/time/en/
What about plants?

Berries are an important food source.

- Name some berries you know - let’s see if any of them are traditional to local indigenous people.

Remember your answers…
Berries can be dried and some can even be made into cakes. They can be traded to other groups who live in areas where they do not grow, or given away at feasts.

Learn more about these berries (and others) from the Stó:lō people:

Try it! Cranberries

Were cranberries one of your answers? Have you ever had cranberries before?

- Let’s try some dried cranberries.

- Where do you think local indigenous people got their cranberries from in the past? The grocery store?

Hint: Remember the cedar gathering basket from earlier, and the vegetation map of the New Westminster area?
The Katzie would pick cranberries from the bogs around the mouth of the Alouette River. Stó:lō people would also pick cranberries there; however, they needed to receive permission from the Katzie to use the land. In exchange, the Katzie expected hospitality when they were on Stó:lō lands. Around 1900, the Katzie would pick the berries and sell them in New Westminster to settlers. Cranberries were usually eaten after being steamed.

The Stó:lō picked blueberries and burned the patches of land after, to fertilize it so that more berries would grow there every year. They would trade the blueberries to other Coast Salish groups.
How else can you eat or drink plants?

Hint: What happens when some leaves are put into boiling water?
Try it! Stinging Nettle Tea

Stinging nettle grows in the Pacific Northwest as far north as Alaska. Large patches can be found in the edges of clearings, old fields and roadsides*

- **Pour a little in your cup!**
- **How does it taste?**

*If you take the walk through Glenbrook Ravine, several patches of nettles can be seen along the path.
Just like how Indigenous people did not go to the grocery store to buy food long ago, what do you think they would do if they needed medicine?
The forest was their pharmacy.

Not only can plants be used for food and as material, it can also used for medicinal purposes.

- Can you imagine why stinging nettle tea could be good for you?
- Which sicknesses do you think it could help with?

Remember your answers...
- acne
- eczema
- diarrhea
- intestinal worms
- urinary tract infections
- source of iron

Learn more about the stinging nettle plant from the Stó:lō people: http://www.sfu.museum/time/en/panoramas/beach/thexthex-stinging-nettle/
Are there foods that are special to your heritage?

- Think about holidays, celebrations, or special foods your family makes (parents, grandparents, close friends and relatives).
Art and Learn
Seeing artefacts and trying traditional foods helps us to experience a little bit of local Indigenous culture.

Traditional elements in art can help us to learn a little more.

Where have you seen Indigenous art in person?
“Salmon Arrows”
Location: New Westminster (Columbia and Fourth Streets)
Artist: Ronnie Dean Harris (Stō:lo/St’át’imc/Nlaka’pamux)
“The Sea Captain”
Location: SkyTrain (Surrey Central)
Artist: Marianne Nicolson (Musgamakw Dzawada’enuxw First Nations) & John Livingston (Kwakwaka’wakw)
“Flight” (Spindle Whorl)
Location: YVR Airport
Artist: Susan Point (Musqueam)
Traditionally, only three types of shapes are used: the **crescent**, the **ovoid** (a circle or oval shape) and the **trigon** (a triangle with a concave base similar to a crescent shape).

The shapes can be drawn in many different forms and sizes. When they are combined with different lines, these three simple shapes can be put together in an infinite number of different ways. Ovoids are often used to represent joints or eyes.
Coast Salish Design Elements

3 things are also important to Coast Salish Art:

- **repetition** (the same shape over and over in patterns)
- **symmetry** (draw a line down the middle and it looks the same on both sides)
- the idea of a *ripple through water* creating a flow in the art
Can you find **crescents**, **ovoids**, and **trigons** in the example on the next page?

Here’s a quick reminder:

- Crescent
- Ovoid
- Trigon
Spindle Whorl – Museum Collection
Try it! Art and Learn

Walk with your family to *Salmon Arrows* by Ronnie Dean Harris and colour it in person.

- Download a colourable version of Ronnie’s art at [https://www.ronniedeanharris.com/colouring](https://www.ronniedeanharris.com/colouring)
  For an extra challenge, try to draw and colour parts of the mural yourself.

- Learn about the meaning of *Salmon Arrows* and see the mural process here: [https://www.ronniedeanharris.com/mural-in-qayqayt](https://www.ronniedeanharris.com/mural-in-qayqayt)

Don’t forget your supplies!
Listen and Learn - Storytime
Context for Parents– Residential Schools

There were many attempts made by the Canadian government to erase Indigenous culture throughout the 19th and 20th centuries. These attempts mainly came in the form of reservations, missionaries and residential schools.

What were residential schools?

Indigenous children were taken from their parents and forced to live in residential schools. If parents tried to keep their children at home they could be fined or put in jail. In residential schools children did not receive a good education, and spent most of their time doing chores. Some children were mistreated and hurt by the teachers and priests who were supposed to be looking after them. All children were isolated from their traditional culture and taught that it was bad. They were forbidden to speak the languages of their parents and ancestors; instead they were only allowed to speak English, or they would be punished. Children were forced to grow up away from their parent’s love and the support of their family. This means that many kids never learned how parents should act; this made it difficult for them to raise their own children when they grew up. Residential schools affected many generations of Indigenous people all across Canada and made it difficult for parents to pass down their traditional language and cultural practices to their children. This means that very few people speak some of these languages and some traditional practices have been lost. Luckily many people are trying to learn more about their Coast Salish culture and language and revitalize them, or bring them back.
Like visual art, storytelling is an important form of expression that allows people to share their culture and experience.

Today we will listen to...
“In just four days young Shi-shi-etko will have to leave her family and all that she knows to attend residential school.

She spends her last days at home treasuring the beauty of her world -- the dancing sunlight, the tall grass, each shiny rock, the tadpoles in the creek, her grandfather's paddle song. Her mother, father and grandmother, each in turn, share valuable teachings that they want her to remember. And so Shi-shi-etko carefully gathers her memories for safekeeping.”

Winner of the Anskohk Aboriginal Children's Book of the Year Award. Finalist for the TD Canadian Children's Literature Award, the Marilyn Baillie Picture Book Award and the Ruth Schwartz Award
Reflection

The First Nations Education Steering Committee and First Nations School Association have developed an “Indian Residential Schools & Reconciliation Teacher Resource Guide”. This guide contains helpful questions to think about Shi-shi-etko.


Over the next 4 pages, we draw your attention to these important questions written by the FNESC and FNSA.
Reflection: Shi-shi-etko’s New School

- Why was Shi-shi-etko leaving home?
  - Where was she going?

- Did you learn anything about this new school?
  - What did Shi-shi-etko know about her new school?
  - How do you think this made her feel?

- How would you feel if you had to leave home and leave your family?
  - What would you miss? Who would you miss?

Reflection: Shi-shi-etko and the Five Senses

- What are the five senses?
- How did Shi-Shi-etko use her five senses to help her remember each day at home?
  - What did she see, smell, touch, taste, and hear in the story?

Reflection:
Shi-shi-etko’s Memory Bag

- Why did Shi-shi-etko go into the forest with her Yayah (grandmother)?

- Why did she put different plants in her memory bag?

- Which plants that grow in their neighbourhood could be put in their own memory bag?

Walking Reflection:
Shi-shi-etko’s Memory Bag

▶ Try to take a walk in a park or wooded area to observe and record different types of plants growing in the area.
▶ It would not be respectful to the land if the class gathered samples as Shi-shi-etko did because this is an important cultural practice for her family, and gathering does not hold the same meaning or purpose for us.

If you remember from the First Peoples Principles of Learning, learning involves recognizing that some knowledge is sacred and only shared with permission and/or certain situations.

▶ Instead, record the plants by taking photos or sketching them.
▶ Try to use your five senses as you record the plants.