

Wildcrafting and Weaving Grade 5

Tla'Amin Culture and Traditional Plants



CLASSROOM CULMINATIONS LEARNING PACKAGE

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Introduction

Wildcrafting is the practice of collecting plants from their natural, or "wild" habitat, for food, medicinal, or utilitarian purposes. It applies to uncultivated plants wherever they may be found, and is not necessarily limited to wilderness areas. The Wildcrafting and Weaving Curriculum Package is designed to introduce all Grade 5 students to Tla'Amin Culture with a focus on Traditional Plants and their many applications. The lessons in this package are experiential and will promote place-based connections through a Tla'Amin Cultural lens.

How to Use this Resource

The Wildcrafting and Weaving Curriculum Package has 3 Components:

Part 1. Classroom Beginnings: Recommended for use in the classroom prior to the Wildcrafting and Weaving Field Experience.

Part 2. The Wildcrafting and Weaving Field Experience Curriculum: A facilitated curricular experience for use at the OLC.

Part 3. Classroom Culminations: Recommended for use in the classroom following the Field Experience.

Wild-Crafting and Weaving Grade 5: Curricular Competencies

Science	Make observations in familiar or unfamiliar contexts. Experience and interpret the local environment. Identify First Peoples perspectives and knowledge as sources of information. Express and reflect on personal, shared, or others' experiences of place.
Social Studies	Use Social Studies inquiry processes and skills to — ask questions; gather, interpret, and analyze ideas; and communicate findings and decisions
Language Arts	Explain the role of language in personal, social, and cultural identity Demonstrate awareness of the oral tradition in First Peoples cultures Identify how story in First Peoples cultures connects people to land Use writing and design process to plan, develop, and create texts for a variety of purposes and audiences Use oral storytelling processes
Arts Education	Intentionally select artistic elements, processes, materials, movements, technologies, tools, techniques, and environments to express meaning in their work Explore a range of cultures, and the relationships among cultures, societies, and arts
Physical Education	Develop and demonstrate safety and leadership in physical activities Participate daily in physical activity designed to enhance and maintain health components of fitness

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About the Wildcrafting and Weaving Classroom Culminations Package

Following the day long field experience, students will apply their knowledge of native plants and culturally significant plants through the creation of a quilt display which will demonstrate their learning to their broader school community. This quilt will include Tla'Amin words, native plant identification, and a basic understanding of plant based dyes. In this package, students will also have the option to apply their knowledge of the significance of traditional stories and the aural tradition, by creating a story of their own and sharing it with their classmates. Lastly, students will have the option to learn about the traditional practice of giving away the first of what you make.

Field Experience Goals

During the Wild Crafting and Weaving Classroom Culminations Package, students will:

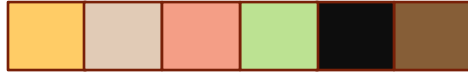
- Apply some basic Tla'Amin vocabulary to the plants and animals of the Pacific Northwest
- Share their knowledge about plants found in the Pacific Northwest that are significant to the Tla'Amin
- Share some of the traditional Tla'Amin practices related to wildcrafting traditional plants
- Share their knowledge about how to make plant-based dyes
- Apply different creative writing techniques to draft a story to be delivered aurally to their classmates
- Learn about the traditional Tla'Amin practice of giving away the first of what they make and will subsequently have the option to engage in this practice.
- Deepen their appreciation for the connection between people, plants, and culture

Activities in this Package

1. Making a Quilt Using Plant-Based Dyes
2. Writing a Story in the Aural Tradition
3. A Storytelling Workshop: Sharing their Story
4. Give Away

Activity 1: Making a Quilt Bulletin using Plant Based Dyed Squares

Create a Quilt Block Bulletin Board using the fabric that students immersed in their dyes baths (student jars) during their Field Experience.



Step 1: Be sure to let the squares of fabric soak in their dye baths and jars for as long as possible. It is important to place the jars in a warm, sunny place (i.e. the windowsill in your classroom would be a perfect spot to steep your dye bath).

Step 2: Remove squares from their jars and wring out any excess moisture. Hang to dry. Do not rinse.

Step 3: Plan a bulletin board with your students. Questions/ideas to prompt the planning process include, but are not limited to:

- Which plants did we harvest during our Field Experience?
- What Tla'Amin traditional practices did we learn about during our Field Experience?
- Make a list of all of the Ayajuthum words students remember from their Field Experience. (See Table 1: Ayajuthum Words from the Wildcrafting and Weaving Field Experience).
- How are plants used by the Tla'Amin people?
- What plants were used to make dyes during our Field Experience? Which of these plants grow in the forests around us?
- What is the process for making a dye bath?

Step 4: Invite students to plan a visual representation of what they learned. Students may want to add images or illustrations and names of the plants that were used to produce the dyes.

Step 5: You may want to consider hand-sewing the quilt pieces together.

Let the students shape the outcome of this bulletin. This is an excellent opportunity for creative and collaborative group work.

Table 1: Ayajuthum Words from the Wildcrafting & Weaving Field Experience

English Word	Ayajuthum Word / Linguistic Alphabet	Applications
Berries	Khla-Tla-Woom	
Noise	Gus'em / <u>gəsxɛm</u>	
Mink	Kay'K / qayx	
Grandma	Chi-chia / čičyɛ	
Relative & Tree	Jeh-Jeh / <u>ǰɛǰɛ?</u>	Dual Meaning
Western Red Cedar	TaXamay / tɛxəmay	Utility: House planks, Dugout canoes, bentwood boxes, clothing, and many tools such as arrow shafts, masks, and paddles; Inner bark for rope, clothing, and baskets. Medicinal: Cough medicine and fevers
Red Alder	P'eyXay / pɛxay	Medicinal: Twigs, leaf buds, leaves, catkins all used medicinally; anti-inflammatory, astringent, immune-stimulant Utility: Inner bark used to make a red dye
Skunk Cabbage	Xwukwayn / xʷukʷaytn	Medicinal: Leaves as a poultice, Roots as a tea to ail coughs, labour pain, and topically to stop bleeding or surface wounds. Edible: Roots steamed and ground; Leaves used to cook things inside of
Salmon Berry	T'eneqw / tɛnɛkʷ	Edible: Berries
Thimble Berry	T'oq'wan / tɔqom	Edible: Berries
Red Huckleberry	T'uxwum / tɔxʷəm	Edible: Berries
Tuberous Sword Fern	Thukwa / tagəkwaytn	Edible: Tuber or Root
Douglas Fir	P'ayinay Qwa'wetl's / pɛyɛnay qʷaʔwɛl	Medicinal Pitch: Used for skin irritations and coughs.
Stinging Nettle	Su-Su / sɛwsɛw	Medicinal: Leaves used to treat painful joints, eczema, arthritis, and anemia. Edible: Nutritious Greens Utility: Stems for Twine
Salal	T'aqa / taqa	Edible: Berries
Oregon Grape	Ye'yich / yɛʔyič	Edible: Berries Utility: Roots boiled to make a bright yellow dye

Activity 2: Writing a Story in the Aural Tradition

Part 1: Traditional Stories Introduction

Ask students to discuss what they think a *traditional story* is. Point out that *traditional stories* are stories passed on from one person to the next by word of mouth or by oral tradition.

In Tla'Amin traditional stories, Mink was a central character. Consider sharing again the story of Mink and Salal (see below). Now share another Traditional Story from the Tla'Amin people. (See stories below) More Tla'Amn stories can be found in *Sliammon Life*, *Sliammon Lands* by Dorothy Kennedy and Randy Bouchard.

Discuss defining elements of a traditional story. For example: takes place anytime, takes place anywhere, animals can talk, etc. Remind students that traditional stories were shared aurally.

Share other Traditional Stories from the Pacific Northwest with your students, such as the books *Storm Boy* (by Paul Owen Lewis) or *Frog Girl* (by Paul Owen Lewis). Aural stories by storyteller Robert Lewis are available on YouTube.

Part 2: Writing a Traditional Type Story

Tell students that now that they heard a number of traditional stories, they are ready to explore writing one. Model the process below first as a whole group. Then have students go through the process below, as individuals, writing their own Traditional Story.

- **Step 1: Traditional Stories:** Have groups of three students take turns reading a variety of traditional stories to one-another. Ask them to use storytelling voices, and practice fluency through expression.
- **Step 2: Brainstorming:** Read the Brainstorming Tips (see below) with the whole class. Use “Storm Boy” to illustrate tip ideas as you read them. For example, when reading that the folktale genre entails imagining the world that acts as the setting, remind students that oceans and whales can speak.
- **Step 3: Web Your Story:** Include central characters, the conflict or challenge they face, the outcome, and the learning for the central characters.
- **Step 4: Write Your Traditional Story:** Remind students also to refer to the Brainstorming tips as they draft their folktales.
- **Step 5: Publish Online:** Once they've completed their revision, have students follow directions to publish their folktale online using their E-Portfolio. Encourage students to use the Preview option to proofread their stories one more time before submitting. They should also print the preview page to hand in for teacher assessment.

WRITING A TRADITIONAL STORY: BRAINSTORMING TIPS

There are a lot of important ideas that go into creating a traditional story!

1. We learn to write and tell stories by reading and listening to stories. If you want to write a great story, read and listen. Read and listen to as many traditional stories as you can get your hands on, and you'll begin to capture the style and feeling that goes into creating one. The more you read and listen, the more your mind will learn to picture things for itself, in your own special way.
2. Pay attention to the world around you. Once you have an idea for a story, try to imagine the world where it takes place. Is it a real world or an imaginary one? What is the place like? Describe your setting with color, smells, and noises. Describe how something tastes, or how it feels to touch. Research your setting. Read about the trees that grow in that location, the animals that live in that climate, the typical plants and flowers. Be accurate in your descriptions.
3. Plan the timing of events in your story. You must sustain the interest of your reader. Keep adding details to your story. Don't rush the end.
4. Remember that traditional stories are stories that are meant to be told. Try writing your story as if you were telling it to a friend. Many traditional stories use phrases that are easy to remember, like "once upon a time" or "in a land far, far away." You might also come up with repeated verses or phrases.
5. Using rhymes and classic storytelling expressions will make it easier for you to remember the details of your story as you're telling it.
6. Invite the reader to hear your character think and feel, to enter his or her mind, to know the character intimately. Don't tell the reader what your characters are saying? let them speak for themselves.
7. Don't stare at the blank page or screen. If ideas don't seem to come, begin writing anyway. One word will invite others. Keep on writing. Maybe you will discard some sentences later on, but you will be on your way.

Activity 3: A Storytelling Workshop (5, 1 Hour Lessons)

Sourced from the Mensa Education & Research Foundation: www.mensaforkids.org/teach/lesson-plans/the-art-of-storytelling/

Part 1: The History of Storytelling (Background)

Tla'Amin culture has a rich history and practice of storytelling. The aural tradition of storytelling is significant to all First Peoples. Indeed, storytelling is a universal cultural practice. As long as there have been people, there have been stories. From the stories by the Tla'Amin told in paintings on petroglyphs in Desolation Sound to the bedtime stories told to young children, stories make up our history and guide our future. We are surrounded by stories every day. The news on television, radio, and in the newspaper is stories. The Bible and other religious books are full of stories. The lessons teachers give in school are often stories. Songs tell stories. Pictures tell stories. Movies tell stories. Comedians make up their routines with stories. When you tell a friend about something that happened to you, you are telling a story. Can you think of the last story you heard?

Some stories have lasted hundreds and even thousands of years and are still being told. Stories like Mink Marries Sala, began with the oral tradition, meaning they were passed on by being heard and retold. Later, people began to write the stories down, but we still love to hear stories told out loud.

Stories are powerful. They can teach morals — the values that the author of the story thinks people should live by. They can teach history. They can entertain us. They can make us think about things in ways we've never thought of them before. They can make us laugh. They can make us cry. Telling stories is a large part of what makes people connected to each other.

Stories are a part of every culture. Stories about our country and its history help to shape our understanding of who we are today. Stories about our ancestors teach us about where we came from and the things we have in common with other people around us.

You probably have favorite stories of your own. Maybe they're stories about your family that you hear from your grandparents. Maybe they're books you've read over and over. What is your favorite story?

A man named Robert Moss said that the Australian Aborigines think that the important stories are always seeking the right person to tell them, looking for the storyteller like an animal hunting its prey. Do you think there could be a story looking for you?

Part 2: Getting Ready to Tell a Story

(The following games come from a book titled Children Tell Stories by Martha Hamilton and Mitch Weiss.)

Storytelling is more than just reading the words of a story out loud. It takes other skills as well. It is important to be able to use different tones in your voice when you are telling a story. If your voice stays at the same level, it is boring! You will want your voice to go higher and lower. You will want your voice to go louder and softer. You can practice this with games. These games will help you develop the skills you need to make yourself a good storyteller.

Activity 3: Storytelling Workshop (continued)

Game 1: Counting from 1 to 10

First, read a paragraph of a story, any story. Keep your voice the same level. Don't go high or low or loud or soft. Just say it flat.

Now count from one to 10 (out loud!) in these different ways:

- As if you were an angry parent who said, "I am going to count to 10 and if you're not in the bedroom by the time I get to 10, you're in big trouble."
- As a very little child just learning to count
- As if you were very sad because you thought everyone had forgotten your birthday, but then you walked into your living room and saw 10 birthday presents sitting on the floor. How would you count them?
- As if you were a referee for a boxing match and you were counting someone out.
- As if you were telling someone a telephone number when the phone was not working right.
- As if you were counting pennies as you dropped them into a piggy bank.

Read the same paragraph again that you read before. This time, let your voice go loud and soft. Go high and low. Go fast and slow. Do you hear the difference? Which way sounds better?

Game 2: Walk the Walk

Storytelling isn't just words; it's motion, too. You will have to move around while you tell your story. You will use your arms and legs. You will use your hands and face to tell the story. Practice storytelling motions with this game.

Walk across the room six times. Each time, pretend something different:

- You are coming home from school and you know you have a lot of chores to do when you get there.
- You are walking through a foot of snow.
- You are walking barefoot in a very sticky, squishy swamp.
- You are walking across a blistering hot desert.
- You are in a graveyard at night walking through the tombstones.
- Your right leg is in a cast.
- You are walking through honey.

Good job! Now you are ready to find a story to tell!

Part 3: Finding and Mapping a Story

Stories are everywhere, but it can be hard to find a good story for telling. You will want to start with short stories that you can remember. Fairy tales such as *Cinderella* make good stories to tell. Folktales such as Johnny Appleseed and The 3 Billy Goats Gruff make good stories to tell.

Pick a story you like to read. If you don't like the story, it will be hard to spend a lot of time with it. Pick a story that has some things it says over and over. That makes it easier to remember. This would be a story such as *Goldilocks and the Three Bears* when each bear says, "Someone's been eating my porridge."

Once you have a story you want to tell, you have to learn it really well. Try reading the story three times. Now use the Story Mountain (see below) to lay out the main points of the story. Make notes about the points on the lines provided. Using your Story Mountain with notes, tell the story out loud. Try it three times. Now try it without the Story Mountain.

Story Mountain

Name _____

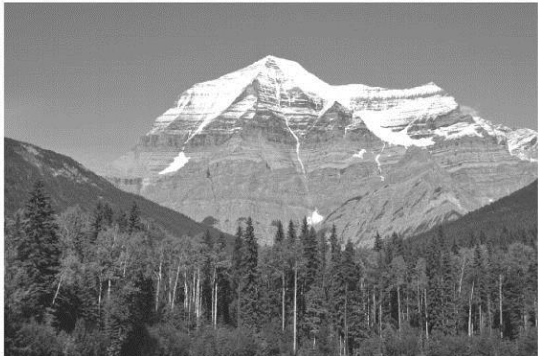
Peak:
What is the most exciting part of the story?

Climb up the Mountain:
What happens on the way to the high point of the story?

Climb down the Mountain:
What happens on the way to the bottom of the story?

Base Camp: How does the story start?

New Base Camp: How does the story end? What's different than it was at the beginning of the story?



Activity 3: Storytelling Workshop (continued)

Part 4: Getting your Story Ready

Now you have a story and a Story Mountain, and you know your story very well. It is time to get your story ready for telling. First, you need a written-down copy of your story. If you can print it on the computer, leave space to the side for notes, like the story on the next two pages. If your story is in your own book, use a pencil or sticky notes to write things down.

You may want to use props when you tell your story. Props can be small or large. You can wear a full costume or a hat or a cape. You may want to wear a specific hat every time you tell a story. You may like to use puppets or a musical instrument such as a harmonica. You can use cut-out figures or stuffed animals. You may want to use a blanket or a towel.

Remember that you want to keep it interesting!

Don't forget that your body and your voice are important tools to help tell your story:

- Move your body in the storytelling "V." The storytelling "V" is when you shift where you're facing when different characters speak. This helps the audience know who is talking. Aim your body one direction when you are one character, and then aim it another direction when you are a different character. Remember which way you faced for each character!
- Use hand movements and face movements (called "expressions") to help tell the story.
- Use different voices for different characters.
- Speak faster and slower and higher and lower.
- Make sure you speak loudly enough so that everyone can hear you.
- Say the words clearly so that everyone can understand you.

When the story is over, make sure you end it; don't keep going or just trail off. Make it clear with your voice or movements or expression that you are done. Make the ending kind of fast. That leaves the audience feeling that the story was exciting.

We will use a common story, the story of *The Three Billy Goats Gruff* (see below) to show you how to plan your storytelling.

Once you have your plan ready, practice it at least three times!

The Three Billy Goats Gruff

Once upon a time, back when animals could talk, there were three boy goats, called billy goats, who would walk from their house up the hill to eat the thick, green grass and get fat. Their last name was “Gruff.” To get to the hill, the three billy goats had to cross a bridge that went over a bubbling stream.

Under that wooden bridge lived a big, hairy, ugly troll. He had big eyes and long teeth and a pointed nose. And he ate billy goats like they were microwave popcorn.

One spring day, the youngest Billy Goat Gruff came to the bridge. As he walked across the bridge, his hooves made a clippity-clop sound.

“Trip, trap, trip, trap,” said the bridge. “Who’s that stomping on my bridge?” yelled the troll.

“Oh, it is just me, the littlest Billy Goat Gruff. I am just going over to eat the green grass on the hill to make myself fat,” said the youngest Billy Goat Gruff in his wee little voice. “And I’m coming to gobble you up,” said the troll.

“Oh, no! Please don’t eat me! I’m so little, I’m just a snack,” said the billy goat. “Wait a bit till the second Billy Goat Gruff comes. He’s much bigger than I am.”

“Well, okay, keep going,” said the troll.

* * *

A little while later, the second Billy Goat Gruff came across the bridge. Trip, trap, trip, trap, trip, trap, went the bridge. “Who’s that tripping over my bridge?” roared the troll.

“Oh, it’s just me, the second Billy Goat Gruff. I am just going over to eat the green grass on the hill to make myself fat,” said the billy goat.

“I’m going to eat you up,” said the troll.

“Oh, no! Don’t eat me. Wait until the big Billy Goat Gruff comes. He’s a lot bigger meal than me.”

“Well, okay. But hurry off my bridge,” said the troll.

* * *

Just then, here comes the big Billy Goat Gruff. Trip, trap, trip, trap, trip, trap, went the bridge because the third billy goat was so heavy that the bridge groaned under him.

“Who’s that tramping over my bridge?” roared the troll.

“It is the big Billy Goat Gruff,” said the billy goat, whose voice was even louder and meaner than the troll’s voice.

“I’m coming to eat you up,” yelled the troll.

“You just try it,” said the big Billy Goat Gruff. “I’ll poke out your eyeballs and I’ll pull of your ears, and I’ll crush you to bits like smushed-up cereal at the bottom of the box!” said the big billy goat.

That was what he said!

* * *

And then he ran at the troll, and he poked at the troll’s eyes with his horns and pulled his ears and stepped on his feet. The troll decided that maybe it was okay if the billy goats ate the grass on the hill after all.

So the Billy Goats Gruff came every day to eat the grass on the hill, and they got so fat that they could hardly fit across the bridge. And if you go to this hillside, you will still see them there, fat and happy. And if you look closely, you might see the troll under the bridge. But don’t worry — he won’t bother you.

Activity 3: Storytelling Workshop (continued)

Part 5: Presenting Your Story

Now you're ready to tell your story in front of people! Wow! You can practice on your family first to get ready for telling the story in front of strangers. Here's how to do it: Make sure you have everything you need (props, your special storytelling hat or cape, etc.). Take a deep breath in and try to relax. Next, thank everyone for coming. Try not to sound nervous, even if you are! Make sure everyone is quiet and ready to listen before you begin. Tell them where you got your story. Did you get it from a book? Is it an old fairy tale or an old Indian legend? Tell them! Look people in the eye while you're telling the story. You can use the audience to help you tell the story. If there is something that repeats (like the trip, trap across the bridge of the billy goats), let your audience make the sounds with you. Invite them by saying something like, "Slap your hands on your legs with me!" You could also have the audience repeat lines with you, such as, "Not by the hair of my chinny, chin, chin!"

If the audience gets loud, pause. Wait for a second until they stop talking. Do not be mean to the audience or they won't like your story. Don't answer questions during the story. If someone is trying to ask a question, signal them to wait by holding up your pointer finger.

Begin and end your story in a good way. You can find suggestions for how to begin and end your stories.

Make sure you practice and practice! You will make mistakes, and that's okay! Just pause and then go on. Don't say you're sorry for the mistake because that just draws more attention to it. Making mistakes is a part of making anything, so don't let it bother you.

Most importantly: try to have fun!

Activity 4: Give Away

Background: It is a traditional Tla'Amin practice that whenever an individual creates a first of something they have made, that it is given away. This teaching promotes generosity, a humble spirit, and non-attachment. All students who participated in the Wildcrafting and Weaving Field Experience would have made a cedar bark and wool bookmark.

Part 1: Share with students the Give Away Tradition.

Part 2: Invite them to choose someone special they would like to gift their bookmark to.

Part 3: Make cards that tell about the traditional Give Away practice.

Part 4: Place the bookmark inside the completed cards and have students give away the special bookmark they made.

Note: If this is too much for some students, let them help to make cards for and with others.

Traditional Stories of the Tla'Amin People

More Tla'Amn stories can be found in *Sliammon Life, Sliammon Lands* by Dorothy Kennedy and Randy Bouchard.

Mink and Salal

Mink wondered who he should marry. He was accustomed to marrying often. So he went to his grandmother for advice, but she wouldn't tell him anything as she was marrying so often. Then Mink remembered the beautiful salal bushes that grew with shining berries along the trail in the woods. He wanted to marry salal.

Mink went to the salal bushes. Like some of his other wives, the salal bushes could not keep still at night. They turned over and over, noisily. The salal bushes warned Mink that they were like this and that their berries were close together and made a crackling sound. But Mink told salal that he would hang on to her. If she turned over, he would too – then she would not be able to make noise.

Salal agreed to marry Mink. She went with him to his house, but she kept turning over and over at night and making lots of noise. Mink soon became tired of this noise and had to leave his wife.

Traditional Stories of the Tla'Amin People

Heron and the Transformer

The people heard that Transformer was coming around.

When Heron heard this he said, "I will kill him."

So Heron busied himself sharpening four pieces of hardwood for spears.

A man walked up to Heron and asked him what he was making.

"These are spears I am going to use to kill the Transformer when he comes around this way!" Was the reply.

"Well," said the man who was really the Transformer, "This will make a good nose for you."

He poked the spear in Herons face.

Then Transformer picked up two spears and said, "These will make good legs for you!"

He stuck them under Herons body.

That is why today Heron has a long beak and long legs.

The Transformer said, "From now on, you will wait in the water with those long legs and get your food with that long beak!"