



Hiltsista'gm: The Copper will be fixed

Potlatch 67-67 Lesson Series

A collaboration between Indigenous Education departments in
School District No. 72 and 71

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Table of Contents

Vision	3
Rationale	3
The Potlatch Ban	4
Grade K-8: Elementary/Middle Lessons	5
Grade 9-12: Secondary Lessons	12
Blackline Masters	19
Extension Activities	30
Food Sustainability	31
Writing Response Prompts	33
Art Activity: Mask Making	34
U'mista Potlatch Collection Research Project	41
Residential Schools	52
List of Education Centre Resources	52

Vision

Potlatch 67-67, the creators of the art exhibition envisioned an arts and cultural program that would powerfully engage the local community and fellow Canadians, both Indigenous and non-Indigenous about the history and impacts of the Potlatch ban that lasted 67 years. 2018 marks the 67 year anniversary of the ban being passively lifted. Potlatch 67-67 an engaging and educational art exhibit held at the Comox Valley Art Gallery offers an avenue toward understanding this shared Canadian history.

Rationale

The organizers of Potlatch 67-67 wanted to bring education and community to the exhibit. However, we realized that inviting classes in without context would not be helpful. So teachers from SD71 and SD72 collaborated to create lessons that would provide pre-teachings, reflections, and extension activities for classes around Potlatch 67-67 and the Potlatch Ban.

These lessons have been designed for adaptation. No two classrooms are the same so we have created a strong framework that teachers from K-12 can adapt for their students. Both the Elementary/Middle Lessons and Secondary Lessons contain 3 pre-teaching lessons and a reflection lesson. The extension activities are not separated by grade level as they can all be adapted readily for any grade.

More information here: <https://www.youtube.com/watch?v=CY-hj5hXM7w&t=2s>

Please be aware that this is a working document. There are many resources about Indigenous peoples. We do our best to bring new content to teachers as we become aware of them.

The Potlatch Ban

The Potlatch Ban, or Anti-Potlatch Law, was added as an amendment to the Indian Act in 1884. The ban made Indigenous ceremonies including the Potlatch, Powwow, and Sundance illegal and punishable by law. The Federal Government's reasoning for the ban was the distribution of personal property, as it was considered wasteful and reckless. The ban further assimilated Indigenous peoples who were already feeling the effects of Residential Schools.

The Ban lasted for 67 years from 1884 to 1951 when it was deleted - not repealed - from Canadian legislation. During that time, the spiritual and socio-economic foundations of Indigenous cultures were attacked and criminalized. Families who potlatched in secret - named their children, hosted weddings, remembered those who passed on, passed on rights and titles, redistributed their wealth - risked having their masks and regalia seized, or imprisonment.

2018 marks 67 years since the Potlatch Ban was removed from Law, and Indigenous peoples are still recovering. We have elders alive today who remember potlatching in secret. Other adults can recall chiefs gathering in living rooms to conduct business years after the ban was lifted. Community members who see Indigenous people performing at various events see only the songs, dances, and words shared at National Indigenous Peoples day celebrations and the like. They do not fully comprehend the persecution, loss, and revitalization work that individuals and communities have gone through. Reconciliation - true reconciliation - is meaningless if people are not fully educated about Indigenous history and experiences.

<https://potlatch6767.com/about-potlatch-67-67/>

Lesson Series K-8

Learning intention: Learning about Indigenous peoples nurtures multiculturalism awareness and respect for diversity.

Learning outcome: Students know what a Potlatch is, what the Potlatch Ban is, how long it lasted, and what the immediate and long-term effects of the Potlatch Ban are.

Goal

PURPOSES OF THE POTLATCH from the National Museum of the American Indian:

To publicly recognize class structure and status.

To pass on a family's rights and privileges or inheritance. Such rights include:

- Rights to land, property, fishing holes, berry patches, hunting grounds, and beach fronts.
- The right to specific dances, songs, stories, and the right to display animal crest designs of a family's clan.
- The right to wear, use, and display certain regalia and objects that indicate leadership: hats, blankets, dance aprons, carved benches, shield-shaped copper plaques, masks, painted housefronts, and carved posts.
- To celebrate marriages, the naming of babies, and the passing on of chief titles, names held within a family, and names that indicate leadership.
- To honor important people who have passed on. To comfort those who have lost a loved one.
- To celebrate the opening of ceremonial bighouses and raising of carved poles.
- To recognize the lineage of a family and renew the community's ties to the ancestors. To celebrate the people's relationship to the animal spirits and to give thanks.
- To restore one's reputation in the community after a humiliation.

Materials: Beaded timeline, Birthday supplies, two or three wrapped boxes, birthday hats, birthday noisemakers, BLM 1: Map, BLM 2: KWL, BLM 3: Potlatch NTW, BLM 4: Visualizing, BLM 5: When I Visited the Exhibit, BLM 6: My New Potlatch Vocabulary, laptop, internet connection, U'mista lesson plan "potlatch" modified, video clip from U'mista "Potlatch".



Assessment: KWL - What do you know about the Potlatch? Do Assessment Before, During and After series of lessons.

Lesson Plan Day 1:

1. **Say:** Introduce self (e.g My name is Lelaina Jules, my parents are Steve and Karen. My grandparents are Steve, Jean, Niels and Stella. My ancestry is Hesquiaht and Ahousaht, Denmark and Estonia. *I come from the House of Kinkwashtakulth.) *House refers to the family, longhouse, songs, clans, crests that I belong to, my identity.
2. **Say:** Acknowledge the traditional territory of the land you are on (Liḡʷiḡdaḡʷ or K'omoks)
3. **Introduce the 10,000 year beaded timeline**, always begin with the students as the first bead so they realize they are an important part of the timeline, this bead represent today/now. This also defines what generations are, who are the people before you, most kids will answer parents, and before them (grandparents), and before them (great-grandparents) isn't that a long time in your family's history? See lesson for more detail,
<http://www3.sd71.bc.ca/School/abed/resources/teacher/Pages/BeadTimeline.aspx>
4. As you continue on with the beaded timeline, talk about all different colors representing all the ancient civilizations they will learn about in middle school, which stops at 5000 years ago. The Indigenous people of Canada have been living off the land and having a relationship with the land and water for over 10,000 years remind them of the four beads and their family (you, your parents, grandparents and great grandparents). We, the Indigenous people, did not write down our history, we passed on our families stories through stories, song, dance and art. Generation after generation.
5. **Making connections:** Does story, song, dance and art sound like a celebrations? What kind of things do you celebrate in your life? (birthday, xmas, easter, etc..)
6. **Ask:** does anyone know what these celebrations are called? **Traditions.**
7. **Ask:** Do you think people from different places or **cultures** around the world have different traditions?
8. **Do:** Hold up birthday items **Ask:** What are these items? What do you see, what do you think about the items, what do you wonder about the items.
9. **Ask:** When it's your birthday what happens (have a party, invite friends, get gifts from friends and relatives, favorite meal, food, cake, games) it is a time to celebrate **who you are, your identity.**

10. **Ask:** Isn't it fun when our families have these traditions we do to acknowledge **important life events**?
11. **Say:** On the Northwest Coast, the Indigenous people have a tradition that is sort of like the birthday parties you are used to but this tradition has a twist, the celebration is called a Pasa (Potlatch).
12. **Write down:** Pasa (Potlatch) on the board, **Ask:** what do you think it means?
13. **Hand out:** BLM 2: KWL. Write or draw everything you know about Pasa.
14. **Watch:** *Why we Potlatch*, and *Potlatch Means to Give*. **Find the two videos on this link:**
https://umistapotlatch.ca/enseignants-education/cours_1_partie_6-lesson_1_part_6-eng.php
15. **Ask:** What did you think, notice and wonder about in this video? **Hand out:** BLM 3: Potlatch NTW
16. **Define:** Potlatch is a ceremony held by the Indigenous people of the Northwest Coast and the word itself is a Chinook word meaning "**to give**". Like the birthday parties you are used to, it is a time for family and friends to celebrate who we are (**identity**) and important life events. The Indigenous people across Canada have gatherings/celebrations similar namely the Sundance and Pow Wow.
17. **Show:** BLM 1. **Ask:** Where are we on this map? Did you know that Indigenous peoples from every area of this Map have Potlatch ceremonies? Their potlatch ceremonies may be different, but the core of oral history, passing on rights, and recognizing significant events and relationships is the same.
18. **Watch:** Culture and Ancestry by Chief Robert Joseph for further information.
https://www.youtube.com/watch?v=ge_pM9k1CPs
19. **Hand out:** Journal, write or draw pictures of the words you learned today on the thinking sheet (BLM 6: My New Potlatch Vocabulary)
20. **Review** learning as the ticket out the door. Choose one thing from your thinking sheet and share with a partner or adult in the room.

Lesson two: Secret of The Dance: Potlatch Ban

1. **Re-introduce** self
2. **Say:** Acknowledge the traditional territory of the land you're on (Liḡ'wíłdaḡ'w or K'omoks)
3. **Review:** previous day learning. What is a potlatch?
4. **Ask:** What would it feel like if you were told you could no longer celebrate your birthday? Or have any of the ceremonies/**traditions** you celebrate in your family?
5. **Line up:** students line up in the middle of the class room, One side represents **NO** and one SIDE represents **YES**
6. **Ask:** a series of questions to get student to choose one way or another. Have students turn and talk to each when they get to one side to discuss why they chose that response and give an opportunity to change their mind. **Share** out.
 - a. Is it OK to not want presents on your birthday?
 - b. Is it OK to not invite someone to your party?
 - c. Is it OK to not have your party on your exact date?
 - d. Is it OK to not have cake at your party?
 - e. Is it ever right to do something wrong, like taking someones birthday away? Have students go to the side they feel is right for them.
 - f. Would it ever be Ok to steal from someone rich to give to someone without money? Repeat the same process.
 - g. Would it be wrong to take an apple or a piece of chocolate from a store if you were really hungry?
7. Have the students to return to the carpet/desks.
8. **Ask:** What is visualizing?
9. **Hold up:** BLM 4: Visualizing. **Say:** Your job is to make pictures in your mind and when I am done reading the story, you will draw a picture/visualization.
10. **Read:** Secret of the Dance. See this link for a SMART notebook lesson on Secret of the Dance: <http://www3.sd71.bc.ca/School/abed/resources/teacher/Pages/SecretoftheDance.aspx>
11. **Ask:** Do you think its right that Indigenous people were not allowed to practise their ways of life through potlatching? Intermediate question: Can you think of a current event that is similar in today's world?

12. **Ask:** is it ever ok to take away something that does not belong to you?
13. **Introduce UN Convention on the Rights of the Child (in child friendly language):**
<https://www.unicef.org/rightsite/files/uncrcchildfriendlylanguage.pdf> It is important that you know this history can never happen again because now every child in Canada is protected by the UN Convention Rights.
14. **For intermediate:** Have students review the Un Convention Rights and highlight the rights that were violated during the potlatch ban. (ie: not having an identity, a number rather than a name, etc.)
15. **Watch:** video clip 0:00-3:15ish https://www.youtube.com/watch?v=j7KJF_I71KE
16. **Handout:** BLM 4: Visualizing and BLM 6: My New Potlatch Vocabulary. Write new vocabulary and on the board. *Rules for “visualization” worksheet: draw in pencil, minimum of 5 colors and coloring in one direction.*
17. **Review:** Learning, tell me one thing you learned today that you will share with your friends or family.

Lesson 3: (Intermediate) Loss of Culture

1. **Re-introduce** self
2. **Say:** Acknowledge the traditional territory of the Liḡʷiḡdaḡʷ and K'omoks
3. **Review:** previous day learning
4. **Watch:** and write what you learned from the video 6:30-9:28
https://www.youtube.com/watch?v=j7KJF_I71KE While watching the video, think about these questions:
 - a. What was the importance of the chief's job?
 - b. What were the different ways you would be allowed to have access to another nations resources?
 - c. What are some of the traditions that were lost?
5. **Ask:** Why do you think it is important for you to learn about **Potlatching**? Knowing about this history, and the ways in which the relationship between Indigenous and non Indigenous people has been created and sometimes ignored, this a responsibility for all Canadians, this exhibit gives non-indigenous and indigenous Canadians to rebuild a fractured history.
6. Get out **KWL** worksheet:
7. **Ask:** What is **reconciliation**?
 "Achieving genuine reconciliation between Aboriginal and non-Aboriginal peoples in Canada is a responsibility we all share. We can't wait for our governments or our administrative heads to make change. Reconciliation is defined as the act of causing two people or groups to become friendly again after an argument or disagreement". *Jean-Paul Restoule is Associate Professor of Aboriginal Education at OISE/University of Toronto and a member of the Dokis First Nation (Anishinaabe).* It is important to note the reconciliation does not belong to Indigenous people, it belongs to **ALL Canadians**.
8. **Write on the board:** Be the change you want to see in the world.
9. The National Centre for Truth and Reconciliation (NCTR) is calling on all young people to Imagine a Canada through the lens of Reconciliation! What is your vision of Reconciliation? What does it look like? <https://education.nctr.ca/imagineacanada/>

Field Trip to the Comox Valley Art Gallery to see Hit'it'sista'am:

Before Going, Please have your students come up with three questions about Potlatch 67-67. "I wonder..."
"What kind of..."

After the Exhibit:

1. **Discuss** the exhibit as a class. Have students share their questions and answers learned from the exhibit.
2. **Give Students Worksheet BLM 5: "When I Visited the Exhibit"** Have students complete the 4 quadrants of the worksheet. Make sure to use pencil crayons and 5-star colouring for the last quadrant.
3. **After** seeing the exhibit have a class discussion about self care and processing emotions, brainstorm ways of dealing with uncomfortable feelings, anger, guilt or sadness.
4. **After** the "Imagine a Canada" work is ready to present, invite an elder and singer/drummer to sing a traditional song. The students present their learning/reconciliation ideas.

Resources used:

Colleen Devlin SD71 Secret of the Dance modified lesson.

U'mista Potlatch Lessons: <https://umistapotlatch.ca/>

<https://www.unicef.org/rightsite/files/uncrcchildfriendlylanguage.pdf>

Great Bear Sea: https://www.youtube.com/watch?v=j7KJF_I71KE

Verna Wallace - Elder, Mary Everson - Elder

Lesson Series 9-12

The Potlatch Ban - Then and Now

Learning intention: To understand the social, economic, cultural, familial, and societal impacts of the Potlatch Ban on Indigenous communities in the past, present, and future.

BC Curriculum Big Ideas

Socials 9: the continuing effects of imperialism and colonialism in Indigenous peoples in Canada and around the world.

Socials 10: Historical and contemporary injustices challenge the narrative and identity of Canada as an inclusive, multicultural society.

BC First Peoples 12: Cultural expressions convey the richness, diversity, and resiliency of BC First Peoples

Contemporary Indigenous Studies 12: Indigenous peoples are reclaiming mental, emotional, physical, and spiritual well-being despite the continuing effects of colonialism

Genocide Studies 12: The intentional destruction of peoples and their cultures is not inevitable, and attempts can be disrupted and resisted

Law Studies 12: A society's laws and legal framework affects many aspects of people's daily lives

Learning outcome: Students know what a Potlatch is, what the Potlatch Ban is, how long it lasted, and what the immediate and long-term effects of the Potlatch Ban are.

Materials: Graduation Cap, gift wrapped box, BLM 2: KWL, laptop, internet connection, U'mista lesson plan "potlatch" modified, video clip from U'mista "Potlatch", Beaded Timeline, BLM 3: NTW, https://umistapotlatch.ca/enseignants-education/cours_1-lesson_1-eng.php

Assessment: KWL Chart, "What is a Potlatch?", Reflection Piece (Teacher can adapt based on preferences - written, visual, oral, creative, collective etc.)

Lesson 1 - Intro to the Potlatch and Ban

1. **Say:** Introduce self (e.g My name is Lelaina Jules, my parents are Steve and Karen. My grandparents are Steve, Jean, Niels and Stella. I am from Hesquiaht and Ahousaht, Denmark and Estonia. *I come from the House of Kinquashtakulth.) *House refers to the family, longhouse, songs, clans, crests that you belong to, your identity.
2. **Say:** Acknowledge the traditional territory of the land you are on (Liḡ^wiḡdaḡ^w or K'omoks)
3. **Introduce the 10,000 year beaded timeline.** Always begin with the students as the first bead so they realize they are an important part of the timeline, this bead represent today/now. This also defines what generations are, who are the people before you, most kids will answer parents, and before them (grandparents), and before them (great-grandparents) isn't that a long time in your family's history? See lesson for more detail,
<https://www3.sd71.bc.ca/School/abed/resources/teacher/Pages/BeadTimeline.aspx>
4. As you continue on with the beaded timeline, talk about all different colors representing all the ancient civilizations they may have learned about in middle school, which stops at 5000 years ago. The Indigenous people of Canada have been living off the land and having a relationship with the land and water for over 10,000 years remind them of the four beads and their family (you, your parents, grandparents and great grandparents). We, the Indigenous people, did not write down our history, we passed on our families stories through stories, song, dance and art. Generation after generation.
5. **Graduation Cap Analogy:** Ask students what their next big "transition" is going to be. Hold up graduation cap. Brainstorm details about what that's going to be like (parties, fancy clothes, family gathering together, celebrating milestones, graduation gifts).
6. **Say:** "Isn't it fun when our families have these traditions to acknowledge important life events?"
7. **Say:** On the Northwest Coast, the Indigenous people have this tradition that is sort of like a graduation you are used to but this tradition has a twist, and that celebration is called the Potlatch.
8. **Write on board:** Pasa (Potlatch) on the board, Ask: what do you think it means?
9. **Hand out: BLM 2: KWL** Write everything you know about Pasa.
10. **Show clip** "Potlatch Means To Give" and "Why we Potlatch"
11. **Ask:** "What did you see in this video? What did you think, notice and wonder about in this video?"
12. **Hand out:** BLM 3: NTW

13. **Define:** Potlatch is a ceremony held by the Indigenous people of the Northwest Coast and the word itself is a Chinook word meaning “**to give**”. Like the birthday parties you are used to, it is a time for family and friends to celebrate who we are (**identity**) and important life events. The Indigenous people across Canada have gatherings/celebrations similar namely the Sundance and Pow Wow.
14. Return to Graduation Cap analogy.
15. **Say:** When we graduate from high school, sometimes we get presents, people hold parties for us, and we go to Grad or Prom, and have a ceremony at the end of the year to celebrate.
16. **Watch:** Culture and Ancestry by Chief Robert Joseph for further information.
https://www.youtube.com/watch?v=ge_pM9k1CPs
17. **Hand out: BLM 7a and 7b.** First introduce the terms **inheritance** and **civilized**, and ask the class to define the terms. Discuss what each means, give examples, and discuss the implications of what it meant to be “civilized” in 1885.
18. **Read** the text together. As a class, talk about the reading.
19. Have students respond to the following questions on **BLM 8** .
 - a. Name three reasons why the Kwakwaka’wakw hold potlatches.
 - b. How would guests travel to a potlatch?
 - c. Why are gifts given to guests?
 - d. How have the gifts changed over time? What gift has remained constant?
 - e. Why is the potlatch important to the Kwakwaka’wakw?
 - i. Answer: The potlatch is important to the Kwakwaka’wakw for many reasons: it honors the lineage of families, ties the community to its ancestors, celebrates important events in people’s lives, and keeps Native cultural traditions strong. In many ways, the potlatch ceremony is a cultural vessel that holds all of the things that define who the Kwakwaka’wakw people are, what they do, and why they do the things they do.
20. Journal, write or draw pictures of the words you learned today on the thinking sheet (worksheet 3).
21. **Review** learning as the ticket out the door. Choose one thing from your thinking sheet and share with a partner or adult in the room.

Lesson two: Potlatch Ban

1. **Re-introduce** self
2. **Say:** Acknowledge the traditional territory of the land you're on (Liḡʷit̓daḡʷ or K'omoks)
3. **Review:** previous day learning. What is a potlatch?
4. **Ask:** What would it feel like if you were told you could no longer celebrate your graduation? Or have any of the ceremonies/**traditions** you celebrate in your family?
5. **Line up:** students line up in the middle of the class room, One side represents **NO** and one SIDE represents **YES**
6. **Ask:** a series of questions to get student to choose one way or another. Have students turn and talk to each when they get to one side to discuss why they chose that response and give an opportunity to change their mind. **Share** out.
 - a. Is it OK to not want presents on your birthday or graduation?
 - b. Is it OK to NOT celebrate certain milestones in life?
 - c. Is it ever right to do something wrong, like taking someone's celebration away? Have students go to the side they feel is right for them.
 - d. Would it ever be Ok to steal from someone rich to give to someone without money?
 - e. Would it be wrong to steal food from a store if you were really hungry?
7. Have the students to return to desks.
8. **Show Video:** Full Feature film "Potlatch: To Give"
9. **Ask:** Do you think its right that Indigenous people were not allowed to practise their ways of life through potlatching? Can you think of a current event that is similar in today's world?
10. **Ask:** is it ever ok to take away something that does not belong to you?
11. **Introduce UN Convention on the Rights of the Child (in child friendly language):**
<https://www.unicef.org/rightsite/files/uncrcchilddfrendlylanguage.pdf> It is important that you know this history can never happen again because now every child in Canada is protected by the UN Convention Rights.
12. Have students review the Un Convention Rights and highlight the rights that were violated during the potlatch ban. (ie: not having an identity, a number rather than a name, etc.)
13. **Watch:** video clip 0:00-3:15ish https://www.youtube.com/watch?v=j7KJF_I71KE

14. **Hand out: BLM 9: Potlatch Prohibition.** Revisit the terms **inheritance** and **civilized**, and ask the class to redefine the terms. Discuss what each means, give examples, and discuss the implications of what it meant to be “civilized” in 1885.
15. **Read** the text together. As a class, talk about the reading.
16. Have students respond to the following questions on the Worksheet:
- a. Why was the potlatch outlawed? Do you think it was a good law? Explain.
 - b. Answer: The Canadian government outlawed the potlatch in an attempt to “civilize” the Native people. Also, non-Native people misunderstood the Native culture and the values expressed in the potlatch. Many thought the ceremony was a bad thing. Discuss other acceptable answers with the class.
 - c. Why is the potlatch important to the Kwakwaka’wakw?
 - d. Answer: The potlatch is important to the Kwakwaka’wakw for many reasons: it honors the lineage of families, ties the community to its ancestors, celebrates important events in people’s lives, and keeps Native cultural traditions strong. In many ways, the potlatch ceremony is a cultural vessel that holds all of the things that define who the Kwakwaka’wakw people are, what they do, and why they do the things they do.
17. **Review:** Learning, tell me one thing you learned today that you will share with your friends or family.

Lesson 3: Loss of Culture

1. **Re-introduce** self
2. **Say:** Acknowledge the traditional territory of the Liḡʷiḡdaḡʷ and K'omoks
3. **Review:** previous day learning
4. **Watch:** and write what you learned from the video 6:30-9:28
https://www.youtube.com/watch?v=j7KJF_I71KE While watching the video, think about these questions:
 - a. What was the importance of the chief's job?
 - b. What were the different ways you would be allowed to have access to another nations resources?
 - c. What are some of the traditions that were lost?
5. **Handout: Reproducible 3: Concepts of Wealth.**
6. **Before Reading, Ask:** What is Wealthy, Valuable, and Status.
 - a. Name someone you consider wealthy. Explain what makes them wealthy.
 - b. List three things that you consider valuable. Explain what makes them valuable.
 - c. Name one person with a high status. Explain what gives them that status.
7. **Read: Reproducible 3: Concepts of Wealth** as a class.
8. **Respond:** Have students complete the questions at the bottom of **Reproducibile 3: Concepts of Wealth** independently.
9. **Review** the questions and share some student answers.
10. Return to the 3 questions from the opening exercise; ask students to **compare and contrast** Kwakwaka'wakw concepts of wealth, items of value, and status with their own ideas from the opener.
11. **Discuss** the differing concepts.
12. **Ask:** Why do you think it is important for you to learn about **Potlatching**? Knowing about this history, and the ways in which the relationship between Indigenous and non Indigenous people has been created and sometimes ignored, this a responsibility for all Canadians. Like a bow and arrow, you have to pull back, in this case, back in time in order to go forward. The goal: we are all in this together.
13. Get out **KWL** worksheet:

14. **Ask:** What is **reconciliation**?

15. “Achieving genuine reconciliation between Aboriginal and non-Aboriginal peoples in Canada is a responsibility we all share. We can’t wait for our governments or our administrative heads to make change. Reconciliation is defined as the act of causing two people or groups to become friendly again after an argument or disagreement”. *Jean-Paul Restoule is Associate Professor of Aboriginal Education at OISE/University of Toronto and a member of the Dokis First Nation (Anishinaabe).* It is important to note the reconciliation does not belong to Indigenous people, it belongs to **ALL Canadians**.

16. **Write on the board:** Be the change you want to see in the world.

17. The National Centre for Truth and Reconciliation (NCTR) is calling on all young people to Imagine a Canada through the lens of Reconciliation! What is your vision of Reconciliation? What does it look like? <https://education.nctr.ca/imagineacanada/>

Field Trip to the Comox Valley Art Gallery to see Hit’it’sista’am:

Before Going, Please think about three questions about things you wonder about Potlatch 67-67

After the Exhibit:

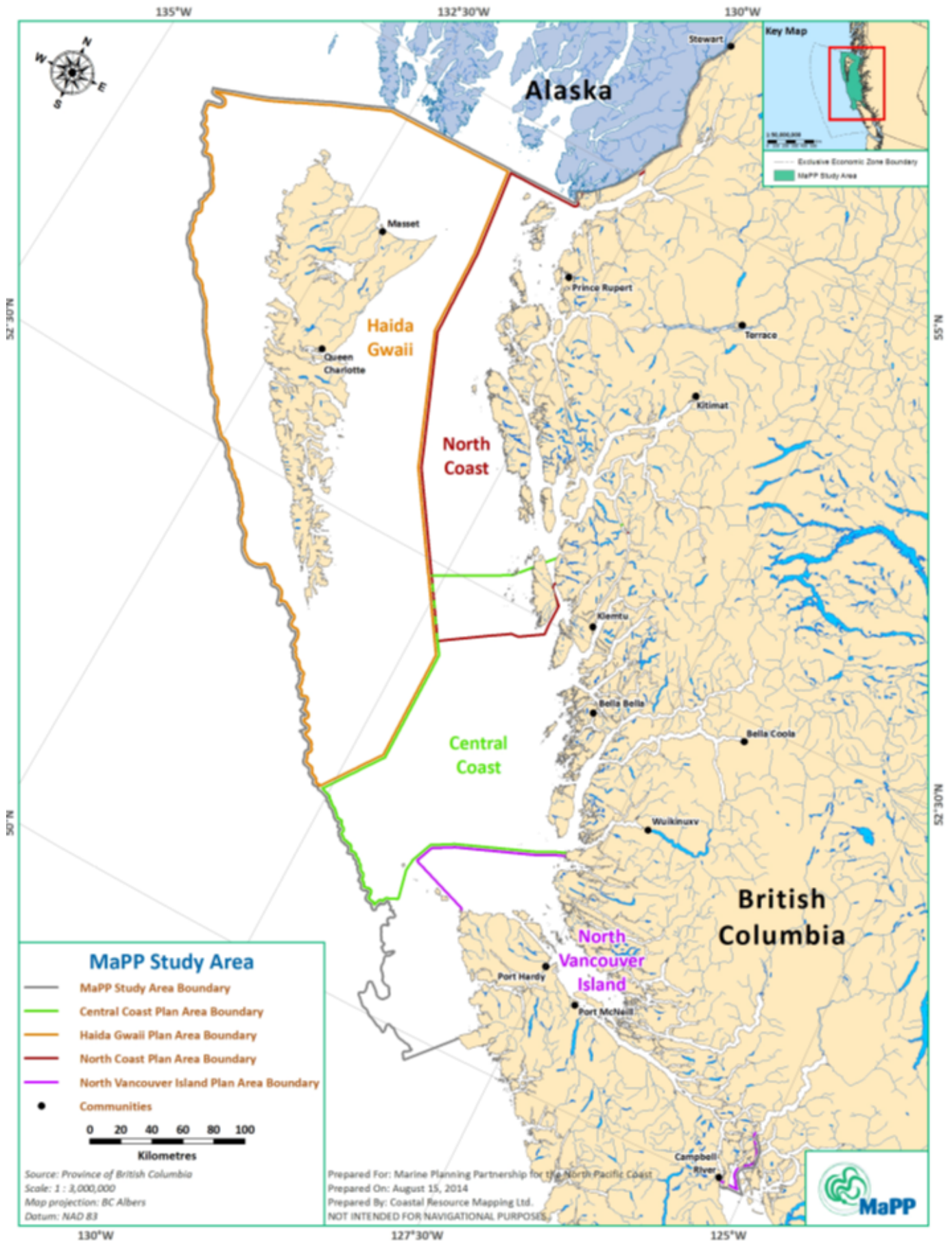
1. **Discuss** the exhibit as a class. Have students share their questions and answers learned from the exhibit.
2. **Give Students Worksheet “When I visited Potlatch 67-67”** Have students complete the 4 quadrants of the worksheet. Make sure to use pencil crayons and 5-star colouring for the last quadrant.
3. **After** seeing the exhibit have a class discussion about self care and processing emotions, brainstorm ways of dealing with uncomfortable feelings, anger, guilt or sadness.
4. **After** the “Imagine a Canada” work is ready to present, invite an elder and singer/drummer to sing a traditional song. The students present their learning/reconciliation ideas.

Resources used:

https://umistapotlatch.ca/enseignants-education/cours_1-lesson_1-eng.php

<https://www.ictinc.ca/blog/10-quotes-john-a.-macdonald-made-about-first-nations>

BLM 1



Topic _____

date _____

<p><u>Know</u></p> <p>What I <i>think</i> I know</p>	<p><u>Wonder</u></p> <p>What I <i>want</i> to know</p>	<p><u>Learn</u></p> <p>What I <i>learned</i></p>

BLM 3

Potlatch

I notice...

I think...

What is important to know about a potlatch?

- What is a potlatch?
- Who practices potlatching?
- Why was the potlatch ban significant?



I wonder...

BLM 4



Visualizing – Making Pictures in our Heads

Name: _____

Date: _____

When I visualize this part of the story, the picture in my mind looks like this:

--

This part of the story, and my visualization, makes me think about :

Name:

When I visited the Potlatch 67-67 Exhibit...

I felt...	I wondered...
I learned...	This is a picture in my head that I will always remember about today:

My New Potlatch Vocabulary

Copy words from below and use pictures or symbols to show what you understand.

Pasa/Potlatch, celebration, tradition, UN Rights of the Child, regalia, culture

Word	Pictures or symbols

REPRODUCIBLE 2.1

PEOPLE OF THE POTLATCH

“When one's heart is glad, he gives away gifts. It was given to us by our Creator, to be our way of doing things, to be our way of rejoicing, we who are Indians. The potlatch was given to us to be our way of expressing joy. Every people on earth is given something. This was given to us.”

—Axu Alfred, 'Namgis Nation, Alert Bay

The Kwakwaka'wakw, like their Native neighbors along the coast, are known for the potlatch. This is a very important tradition that remains central to the Kwakwaka'wakw way of life. The potlatch or *'pgasa*, is a complex celebration that serves many purposes.



Scene at Alert Bay, B.C. A wall of hundred-pound sacks of flour to be given away at a potlatch. William M. Halliday, ca. 1897.

Source: B.C. Archives, Special Collections.

PURPOSES OF THE POTLATCH

- To publicly recognize class structure and status
- To pass on a family's rights and privileges or inheritance. Such rights include:
 - Rights to land, property, fishing holes, berry patches, hunting grounds, and beach fronts.
 - The right to specific dances, songs, stories, and the right to display animal crest designs of a family's clan.
 - The right to wear, use, and display certain regalia and objects that indicate leadership: hats, blankets, dance aprons, carved benches, shield-shaped copper plaques, masks, painted housefronts, and carved posts.
- To celebrate marriages, the naming of babies, and the passing on of chief titles, names held within a family, and names that indicate leadership
- To honor important people who have passed on
- To comfort those who have lost a loved one
- To celebrate the opening of ceremonial bighouses and raising of carved poles
- To recognize the lineage of a family and renew the community's ties to the ancestors
- To celebrate the people's relationship to the animal spirits and to give thanks
- To restore one's reputation in the community after a humiliation

REPRODUCIBLE 2.2

Long ago potlatches stretched out over the winter months, lasting for weeks. They were held in a ceremonial bighouse, the size of which indicated the hosts' status in the village. Chiefs with the largest bighouses would invite hundreds of guests from many Native nations. Guests would travel to a potlatch by canoe and upon arrival announce themselves and their village by shouting to the host onshore. Giant welcome figures, carved out of cedar, often stood at the water's edge as hosts sang welcome songs. Sometimes there were so many guests that no room was left on the beach for all the canoes.

Today's potlatch involves feasting, singing, dancing, and speeches—but one of the most unique aspects of the ceremony is the distribution of gifts to all invited guests. Guests serve an important role in the potlatch. They are witnesses who are "paid" with gifts for acknowledging a family's inheritance or claim to things passed down in the ceremony. A potlatch might be held to give a firstborn son a name, at which time the father would pass down to his child all of the family's ceremonial belongings. Families even pass down the right to tell certain stories, sing certain songs, dance certain dances, and rights to watch over certain areas of land.

The potlatch is a rich tradition. Potlatch hosts dress in their finest cedar shawls or button blankets, cedar hats, cedar woven headgear, dance aprons, and more. They may carry beautifully painted rattles, drums, engraved shield-shaped copper plaques, or "coppers," canoe paddles, and staffs—all elaborately carved and painted with their family's animal clan crest designs.

Today potlatches are most often held to honor the passing of an elder or important person in the community. Potlatch hosts might take years to gather, make, and prepare gifts to be given away at a potlatch, including what is needed for the feast. Over time, potlatch gifts have changed.

POTLATCH GIFTS OVER TIME

Gifts in the 1800s

animal furs
and hides
carved bentwood
boxes
broken copper
strip
woven cedar
blankets
canoes
oolichan oil

Gifts in the 1900s

Hudson's Bay
blankets
dressers
copper bracelets
carvings
flour, sugar
oolichan oil

Gifts in 2000s

towels and fabric
laundry baskets
silver jewelry
T-shirts with
crest designs
flour, sugar, coffee
oolichan oil



Above, right: This huge hat woven out of cedar bark and spruce root features crest images of a whale, a raven, and the sun. It was typically brought out during a potlatch and worn by a high-ranking woman.

Left: This feast dish is as large as a coffee table and was used to serve foods such as salmon and wild game. A large, beautifully painted and carved dish such as this usually indicated the vast wealth of the host, usually a chief.



FOR SCALE:
Compare to the size
of a standard bowl.

BLM 8

Name: _____

Thinking about The Potlatch

Name three reasons why the Kwakwaka'wakw hold potlatches.

How would guests travel to a potlatch?

Why are gifts given to guests?

How have the gifts changed over time? What gift has remained constant?

Why is the potlatch important to the Kwakwaka'wakw?

Why was the potlatch outlawed? Do you think it was a good law? Explain.

REPRODUCIBLE 2.3

POTLATCH PROHIBITION

In the late 1800s, the Canadian government felt Native traditions were keeping Native people from becoming “civilized.” The government saw Native culture as a threat and enacted a law to shut down the ceremonial potlatch. The anti-potlatch proclamation was issued in 1883; it became law January 1, 1885. It read:

“EVERY INDIAN OR OTHER PERSON WHO ENGAGES IN OR ASSISTS IN CELEBRATING THE INDIAN FESTIVAL KNOWN AS THE ‘POTLATCH’ OR IN THE INDIAN DANCE ‘TAMANANAWAS’ IS GUILTY OF A MISDEMEANOR, AND SHALL BE LIABLE TO IMPRISONMENT...”

For more than sixty years the ceremonial potlatch was outlawed. During that time many Native people were arrested; for some, the charge was dancing. Still, potlatches continued—but in secret.

“Do we ask the white man, ‘Do as the Indian does?’ No, we do not. Why then do you ask us, ‘Do as the white man does?’ It is a strict law that bids us dance. It is a strict law that bids us distribute our goods among our friends and neighbors. It is a good law. Let the white man observe his law. We shall observe ours.”

—Kwakwaka'wakw chiefs to anthropologist Franz Boas, 1886 after the potlatch was outlawed.

Barb Cranmer is a member of the 'Namgis Nation. The Cranmer family has kept the potlatch traditions alive for generations, in spite of the law. At Christmas time, 1921, Barb's grandfather, Dan Cranmer, held the largest potlatch recorded on the north-west coast of British Columbia. This potlatch is best known for the fact that forty-five people were arrested, and the participants were given a choice of either surrendering their potlatch regalia—to prevent them from having future potlatches—or going to jail. Twenty-two people went to jail.

The potlatch and all that it included—the songs, dances, masks, blankets, speeches—were the things that defined the Kwakwaka'wakw. “It was a dark time for our people,” says Barb. “There was a great sense of confusion. People were wondering why this was happening when this was how we had lived, historically, forever and ever.”

“The non-Native society tried to change us and our culture. They viewed [the potlatch] as a bad thing,” says Barb. “They didn’t understand that it was part of how all things are interconnected and that it was a way of showing how we gave thanks.”

Dan Cranmer saw it as his responsibility to keep the traditions strong regardless of the law. “I believe he was a visionary,” says Barb. “He realized what we would need to know sixty years down the road and helped to preserve our songs and those things we’d need to carry on the potlatch.”

In 1951 the potlatch law was dropped from Canada’s books. “Even though the ban was lifted in the ‘50s, it still took years for people to get over that. It took people a long time to feel comfortable about standing up and saying, ‘This is who we are,’ and to feel good about being ‘Namgis,’” Barb explains. “It wasn’t until the 1970s that [the potlatch] started to become a normal part of our lives once again, with the idea that we could potlatch without repercussions or imprisonment.”

Many Kwakwaka'wakw families have revived their ways. “Our culture is a living culture,” Barb stresses. “Recently, a relative of mine held a potlatch and he went back to the early teachings of our people. In that particular family they hadn’t had a potlatch in more than eighty years. He worked hard and learned the songs and all. Well, there was something there, there was spirit in that bighouse and it was really powerful, it was something else.” Through the potlatch, he asserted his rights as a chief, restored his family’s traditional status in the community, and helped reinvigorate an important cultural practice. “He took a chief’s standing for his family and what belonged to them,” says Barb. “We are reclaiming the things that were lost and it is with the strength of the family that we can be hopeful people. Our connection to the past is unbroken.”



Barb Cranmer, 'Namgis of the Kwakwaka'wakw Nation, is an award-winning documentary filmmaker living in Alert Bay, British Columbia.

Extension Activities

These Extension Activities are not separated by grade level because they are highly adaptable. The intention is for Teachers to take learning as deep as they choose. Some of these lessons were originally created for Elementary or Secondary. Adaptations can easily be made for different grade levels, classes, and interest levels. This is NOT a resource only for Language Arts or Socials. This is a resource that can be explored by Art, Foods, Math, and many more subject areas.

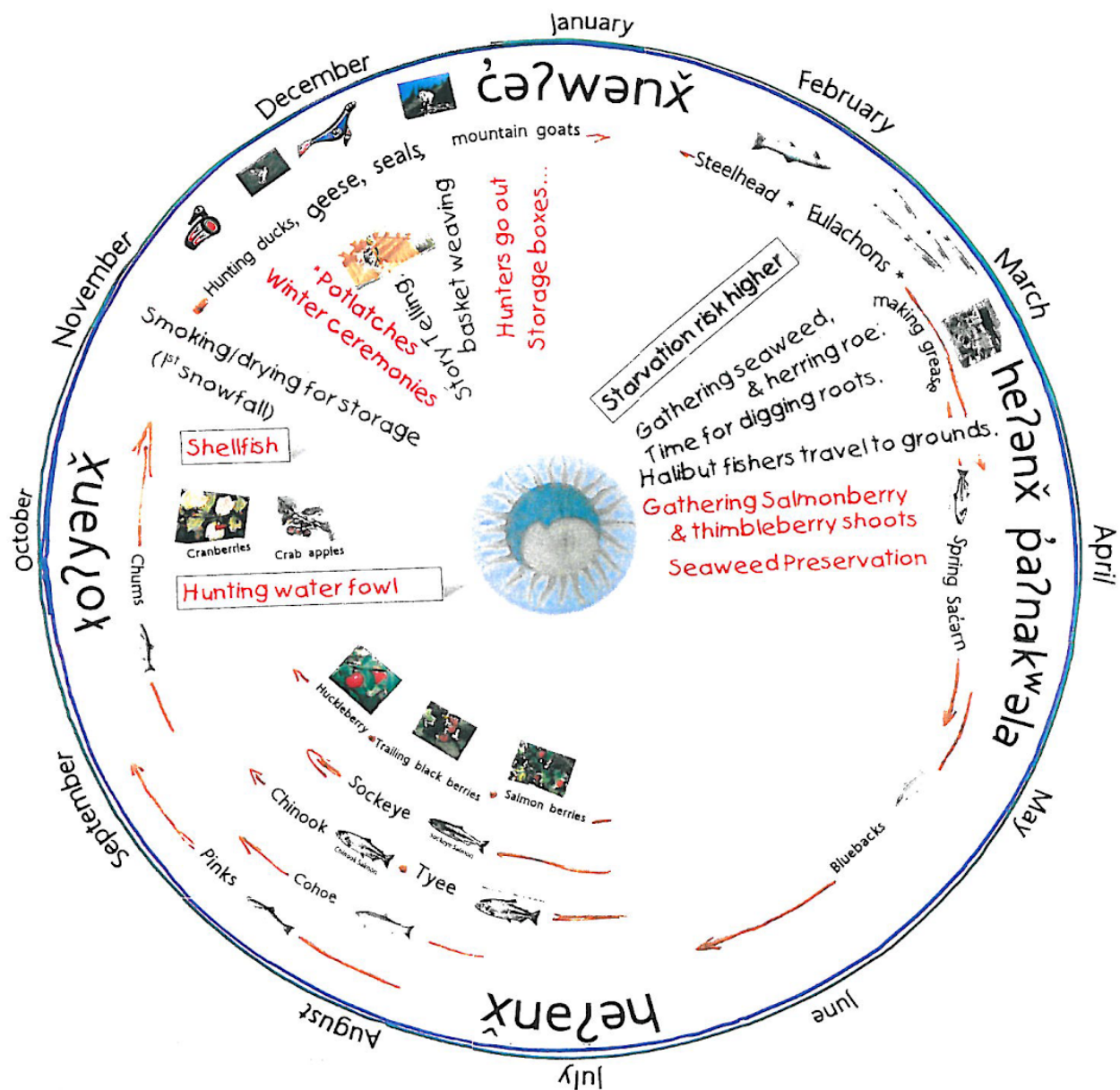
Food and Sustainability

https://www.openschool.bc.ca/elementary/my_seasonal_round/pdf/SeasonalRound_unit.pdf

The purpose of this lesson is for students to learn about the planning for the year, for potlatches and the chiefs role in sustaining the resources in their territory.

For videos and lesson plans related to this topic in the Pacific Northwest visit The Great Bear Sea

<http://greatbearsea.net/>



Kwakwaka'wakw Seasonal Use Cycle by Emily Aitkin, Tlowitsis Nation

Created in collaboration between Indigenous Education Departments from School District No. 72 and 71

Writing Prompts and Response:

Have students respond to their learning with a writing exercise:

- Letter to one of the artists about their piece
- Letter to the Premier or Prime Minister about the Potlatch Ban
- Letter to a student in another country about the Potlatch Ban
- Poetry: haiku, class poem, blackout poetry, etc.
- Short Story writing prompt: Write a story inspired by one of the pieces from the exhibit.

Art Activity: Mask Making

Paint masks using **Pam Holloway kit** and **Danita Lewis' Mask Project** lessons from SD72



Criteria for a Short story:

1. Minimum one page (two if double spaced) about your idea for a mask. The mask must have a name (title).
2. Story must have a beginning, middle and ending.
3. The main character is human. Describe the character, what does he/she look like? What is he/she like and dislikes?
4. Describe the setting: what time, place, weather, mood is it?
5. Choose a problem: Human vs. human, Human vs. nature, Human vs world, Human vs themselves.
6. What is the main conflict? What events do you want to put into the story to make the conflict more difficult or suspenseful?
7. The problem must be solved in a non-violent way, please look at the 7 grandfathers for possible lessons/solutions to the problem. How the conflict resolved and what is was the lesson learned?
8. Peer edit: your peer will look at your work and compare it to the outline and the peer editing criteria, your peer is HELPING to be sure you are not missing aspects of the story.

Mask:

1. The mask will reflect your story i.e.: if your story was about truthfulness that is represented by the turtle, your mask should have the turtle as a main aspect/elements.
2. The template needs to be drawn in pencil and colored, please take your time. If you are not finding success with the template moving onto a 3 dimensional mask will be VERY difficult. TAKE YOUR TIME. Color in **one direction** and **NO WHITE** spaces!
3. Transfer the mask ideas onto the 3D mask with light pencil. You will need a white eraser to erase pencil marks.
4. Optional: you can add natural elements such as cedar, sticks, grass, straw, fabric.

Peer Edit Check List

What are you looking for:		What are you looking for:	
<p>Check for punctuation: (, . ? ! " ' ")</p> <ul style="list-style-type: none"> - at the end of the sentence - After abbreviation (Mr. Mrs. Apt.) - Around direct quote - Comma when pausing is needed 		<p>Check for grammar</p> <ul style="list-style-type: none"> - Don't forget to include words like: a, an, the - Read each sentence aloud using a whisper voice if needed 	
<p>Check for Capital letters</p> <ul style="list-style-type: none"> - At the beginning of sentences - Proper nouns – people, places and dates <p>Check for spelling</p> <ul style="list-style-type: none"> - Use a dictionary if you are not sure 		<p>Check for comprehension</p> <ul style="list-style-type: none"> - Does the "hook" grab your attention? - Does it make sense? - Was anything left out? - Did it include transitions words where needed? (But, however, therefore) - Does the story have a beginning, middle and end? 	

Mask Project Assessment

Performance rating scale:

EE- Exceeding expectations

ME – Meeting expectations

MM – Minimally meeting expectations

NY – Not yet meeting expectations

Mask Project Final Assessment	Self-Evaluation	Teacher Evaluation
Does the story have a beginning?		
Does the story have a conflict/problem (middle)?		
Does the story have a solution/ending?		
Punctuation, capitals, spelling are used correctly?		
Does the Mask represent the story?		
Creativity with mask design		
Color is solid and consistent, no white mask showing?		
Used class time well (managed time)?		

Story organizer

Title:

Main Character: Name each character. Tell important details about the characters, for example how they look and what they do that important in the story:

- 1.
- 2.
- 3.

Setting:

- Where does the story take place?
- What season is it?
- Are there any other important setting details?

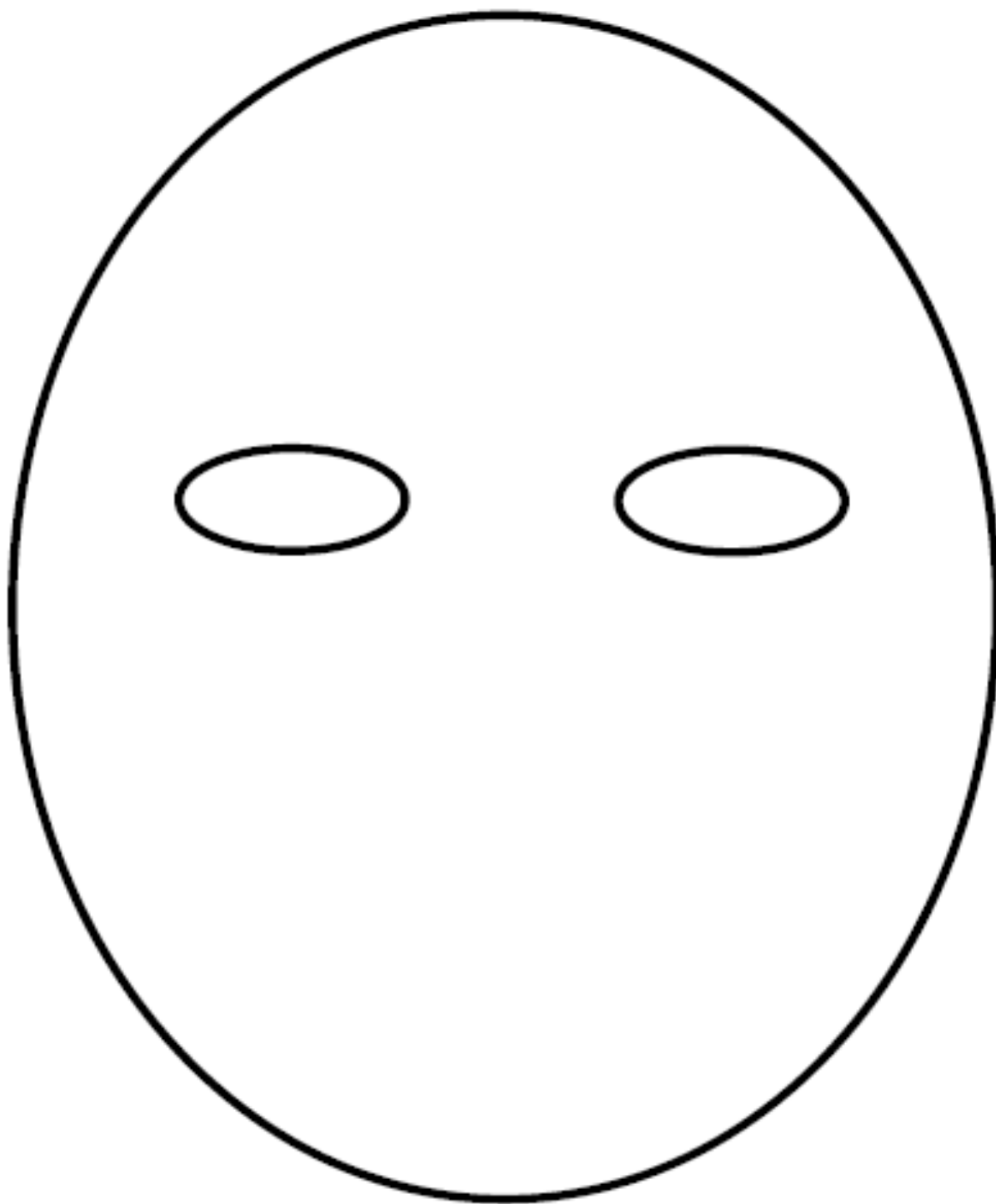
Conflict, Problem: What is the main conflict?

- Describe the main conflict?

Important plot events: list the most important events in order:

- 1.
- 2.
- 3.
- 4.

Resolution or conclusion: how does the story end (in a non-violent way)? Describe the conclusion:

Mask template



D200 - Nu-Kwa

Wild Woman of the woods



U'mista Potlatch Collection Research Project:

Explore the U'mista Potlatch Collection in Alert Bay via a virtual tour. Have your students look at these masks and regalia that were actually taken away during the Potlatch Ban.

Complete a Search and Find Booklet (see Potlatch Collection Research Project 2018 document) then have each student create a poster of their favourite item. **Optional:** combine all posters into a class book.

https://umistapotlatch.ca/visite_virtuelle_intro-virtual_tour_intro-eng.php

Potlatch Collection Research Project 2018

Name:

Class:

Over the next few weeks you will complete a project about the Potlatch Collection by exploring sacred objects at www.umistapotlatch.ca

Getting to the Virtual Tour

1. Log in to a computer
2. Open up Google Chrome or Internet Explorer
3. Type in the address: www.umistapotlatch.ca
4. Click on the language you want to use
5. In the righthand corner, Click on “Menu” then “Visite Virtuelle” or “Virtual Tour”
6. Click on “Débuter la Visite Virtuelle” or “Start Virtual Tour”
7. Go through the tutorial to learn how to explore the virtual museum
8. Explore and answer the questions below!

Exploring the Potlatch Collection

Complete each answer by remembering the criteria:

1. Use full sentences
2. Write in your own words
3. Use colour in your drawings

An item that has feathers

K^wak^wala Name:

French/English Name:

Description:

What is it made of:

Interesting Fact:

Drawing:

An item made out of cedar bark

K^wa^k'wala Name:

French/English Name:

Description:

What is it made of:

Interesting Fact:

Drawing:

An item that has fur

K^wa^k'wala Name:

French/English Name:

Description:

What is it made of:

Interesting Fact:

Drawing:

A supernatural creature (A creature who is magical or special to Kwakwaka'wakw culture)

Kwak'wala Name:

French/English Name:

Description:

What is it made of:

Interesting Fact:

Drawing:

An item NOT worn on the head

K^wa^k'wala Name:

French/English Name:

Description:

What is it made of:

Interesting Fact:

Drawing:

THREE items that represent the SAME animal or supernatural creature

Kʷaḵʷala Name:

French/English Name:

Description:

What are they made of:

Interesting Fact:

How are they different from each other?

How are they the same as each other?

Drawing 1

Drawing 2

Drawing 3

An Item YOU think is really cool/different/special/eye-catching

K^wa^k'wala Name:

French/English Name:

Description:

What is it made of:

Interesting Fact:

Drawing:

Poster

By yourself or with a partner, choose your favourite mask or ceremonial item from the Virtual Tour at umistapotlatch.ca and create a poster about it.

Your Poster must include:

- ☐ a **print out** image of your item
- ☐ Your own **drawing** of your item
- ☐ It's name in **K^wak^wala/Li^qwala**
- ☐ It's name in **French or English (or both)**
- ☐ A **description** of it (When is it used, what does it represent)
- ☐ A description of what it is **made out of**

Residential Schools:

- “I am not a Number” Lesson plan by Danita Lewis
- **SD71 Residential School Resource List:**
<http://www3.sd71.bc.ca/School/abed/resources/teacher/Pages/ResidentialSchool.aspx>
- **Indian Horse study guide:**
<https://mediafiles.cineplex.com/CorpSales/groupscreenings/IndianHorseStudyguide.pdf>
- **Gord Downie and Chanie Wenjack Project:** <https://secretpath.ca/>

List of Education Centre Resources

- Button Blanket Math Kit
- Cedar Kit
- First Nations Astronomy Kit
- Raven Tales movies
- We were Children film
- Residential Schools Kit (Ecole Phoenix)

External Resources:

- SD71 Indigenous Education Teacher Resources:
<http://www3.sd71.bc.ca/School/abed/resources/teacher/Pages/default.aspx>
- www.umistapotlatch.ca