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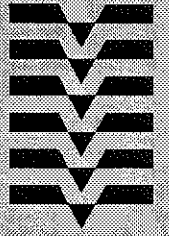
This resource was developed by the Siyá:ye Yoyes Society to support educators in meeting provincial and locally developed aboriginal curriculum. It was developed help ensure that teaching and learning with respect to First Peoples in British Columbia is based on authentic knowledge and understanding, as articulated by Elders and other educators.

Aboriginal culture is so much more than crafts or activities and it is essential to retain the authenticity of the appropriate cultural teachings as presented by Aboriginal Elders. This resource is not intended to be a 'stand-alone' document, but rather to be used in conjunction advice from local knowledge keepers.

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- involve local Elders and educators in the presentation of included material
- ensure connections are developed and maintained between the classroom and local First Peoples communities or organizations

Recognize that local cultural protocols and ownership exist, and permission for use of cultural materials or practices such as legends, stories, songs, designs, crests, photographs, audio visual materials, and dances should be obtained through consultation with local individuals, families, Elders, hereditary chiefs, First Nation Councils, or Tribal Councils.



# *Unit 3*

# *Module 1*

*- Cedar -*

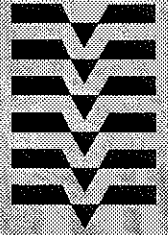
**FROM TIME IMMEMORIAL**

**UNIT 3 • Resources and Technology**

## Learning Outcomes and Purpose of Module 1

To help students:

- describe and explain the significance of cedar to all aspects of Stó:lō existence
- demonstrate an awareness of the value of cedar to every day Stó:lō communities
- demonstrate an appreciation of the values and the sophistication of traditional Stó:lō technology
- demonstrate an awareness of resource management through the continual adaptation of Stó:lō technology
- explain the cultural and spiritual dimensions of Stó:lō resource management



### Teacher Information

Refer to Teacher Information/Reference Package

- Cedar - Red, Yellow p. 497
- Cedar and the Stó:lō p. 498
- Tools and Technology p. 502
- Longhouse exterior and interior designs p. 470
- Oral Tradition and Transformer stories p. 493

A field trip to the Xá:ytem Longhouse Interpretive Centre in Mission, is recommended at the end of this module. Blackline Masters have been included for field trip books for the students to complete either during or after the field trip. See Appendix A and B after the Blackline Master section for these pages.


**EXPERIENCE XÁ:YTEM**  
(HATZIC ROCK SITE)

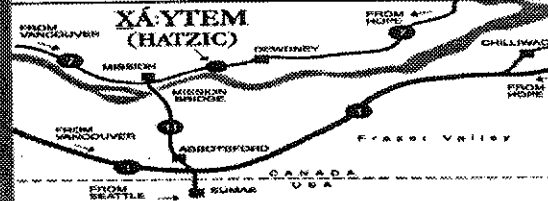
B.C.'s Oldest Dwelling Site featuring:

- 5,000 - 8,000 year old archaeological site: older than the Pyramids and Stonehenge
- Ancient village and spiritual site
  - Transformer stone
  - Stó:lō longhouse
- Traditional First Nations' culture and history
- National Historic Site

**HOURS OF OPERATION**  
June to September, 10 am to 4 pm  
pre-booked tours and programs, year-round

**XÁ:YTEM LONGHOUSE  
INTERPRETIVE CENTRE**  
35087 Lougheed Hwy  
Mission, B.C. V2V 9T1  
**604-820-9725**

 Province of  
British Columbia



**XÁ:YTEM  
(HATZIC)**

INTERPRETIVE PROGRAMS  
OPERATED BY THE STÓ:LŌ HERITAGE TRUST

10114

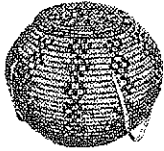
The Xá:ytem brochure has been reproduced for your reference.

## Concept Outline

### A. Welcome Song (cassette)

Whenever the Stó:lō would have a gathering they would traditionally welcome their guests by singing a welcome or greeting song. These songs would vary slightly from village to village but everyone would recognize them as greeting songs. Greeting songs are still sung today in most Stó:lō gatherings.

*Play the welcome song as a means of introducing each lesson in the Stó:lō curriculum.*



### B. Teacher Directed Activity

Cedar Story - read the short Cedar Story ([BLM 1a](#)) p. 241 to the students to introduce them to the spiritual dimension of Stó:lō resource management.

Teacher then leads students in a short discussion of the spiritual aspects of Cedar resource management.



### C. Student Activity Video Viewing

Have students then view the "Harvesting - Inner Cedar Bark" video. After viewing this video students should complete ([BLM 1b](#)) p. 242 - Primary, ([BLM 1c](#)) p. 243 - Intermediate to list or illustrate what they have learned about Cedar Bark Harvesting, emphasizing the spiritual dimension of this process.



### D. Student Activity Modern Resource Management

In order for students to compare the Stó:lō resource management of cedar trees to our modern day forestry practices they will need to do some research.

Suggestions include:

1. Using library resources and the internet

2. Field trips to local sawmills and Forest Renewal Seed & Nursery Operation sights.

<b>INTERNATIONAL FOREST PRODUCTS LTD HEAD OFFICE</b>		<b>FOREST PRACTICES BOARD</b>	
<b>1055 Dunsmuir</b>		880 Douglas Victoria	
Executive Office	689-6800	Call no charge	1-800-994-5899
Fax Line	688 0313	Fax Line (Victoria Tel No.)	387-7009
<b>Forestry &amp; Logging Group</b>		<b>FOREST RENEWAL B.C.</b>	
	689-6800	369-1177 W. Hastings	775-3578
Fax Line	681 2924	<b>FORESTS-MINISTRY OF</b>	
Helifor Industries Ltd	682-8591	Forest Fire Reporting Only	
Human Resources		Call no charge	1-800-663-5555
Fax Line	681-2092	Vancouver Forest Region	
<b>SAWMILL OPERATIONS</b>		Regional Office	
Adams Lake Lumber		2100 Labieux Rd. Nanaimo	
(Chase Tel. No.)	679-3234	Call no charge	1-800-331-7001
Fax Line	679-3545	Chilliwack Forest District Office	
Bay Forest		9850 McGrath Rosedale	
(Pitt Meadows Tel. No.)	460 2200	(Vancouver Tel. No.)	685-5972
Fax Line	460-2230	Nursery & Seed Operations	
<b>EMPIRE LOGGING DIV</b>		Green Timbers Reforestation Centre	
(Squamish Tel. No.)	892-5244	Green Timbers Nursery	
Flavelle Cedar Div	939-1141	14255-96 Ave., Sry.	930-3300
Fax Line	937 2240	Coast Zone Nursery Administration	
Fraser Mills		14255 - 96 Ave., Sry	930-3300
(New Westminster Tel. No.)	520-8400	Nursery Extension Services	
Fax Line	520-8506	14275-96 Ave., Surrey	930-3300
Hammond Cedar		Surrey Nursery	
(Pitt Meadows Tel. No.)	465-5401	3605-192 St., Surrey	576-9161
Fax Line	465-2218	Protection Branch	
McDonald Cedar		Fire Equipment Depot	
(Rt. Langley Tel. No.)	888-1616	Abbotsford	556-2200
Fax Line	882-2808	FRASER BASIN MANAGEMENT PROGRAM	
Mackenzie Mills		2970 - 700 W. Georgia	660-1177
(Bridgeview Tel. No.)	580-4500	FRASER COMMUNITY RE-ENTRY CENTRE	
Squamish Lumber		102-10475-138 St., Sry	582-3237
(Squamish Tel. No.)	892 5236	FRASER ELECTRONIC MONITORING	
Fax Line	892-5445	102-10475-138 St., Surrey	582-3237
Western Whitewood			
(New Westminster Tel. No.)	525-9411		
Fax Line	525-0890		
Westminster Wood Products			
(Bridgeview Tel. No.)	580-4500		

\* Forest Alliance  
1055 Dunsmuir  
Vancouver, B.C.  
V7X 1L3  
685-7507

2 hour program (K-12)

This trip includes a Laser Disc Video where students see and feel part of all forestry careers.

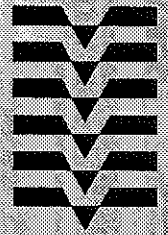
3. Letter writing to a Forestry company requesting for print materials of modern resource management practices.

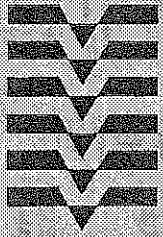
MacMillan Bloedell  
Public Affairs Dept.  
925 West Georgia  
Vancouver, B.C.  
V6C 3L2  
(telephone: 661-8671)

Ms. Steel (Public Affairs)  
Forest Alliance  
1055 Dunsmuir  
Vancouver, B.C.  
V7X 1L3  
(telephone: 685-7507)  
E-Mail: Steel@mail.fabc.bc.ca

Once students have researched this topic have them fill in a Venn Diagram (BLM 1d1) p. 244 to compare the similarities and differences of Stó:lō resource management of cedar trees to present day 'Forestry' practices.

Students should then be encouraged to share their findings during a class discussion. Teacher could then assess the Venn diagrams using assessment criteria (BLM 1d2) p. 245.





**E. Student Activity  
Cedar Tree Poster**

Individually students design a cedar tree poster (11 x 17) incorporating all the uses of the cedar and the importance of cedar trees to Stó:lō existence.

Before beginning this art project students should review the information found on (BLM 1e1) p. 246.

This information could be taught directly by the teacher or the students could read it individually or with a study buddy.

Teachers could then assess this project using assessment criteria (BLM 1e2) p. 247 as a guideline.



**F. Student Activity  
Village Project**

Each village group (see page 44) designs and creates their own Shed Roof style long-house. Each village group needs to design their own houseposts symbolizing their village.

Students in each village group need to make a sketch of what their completed house will look like (both inside and outside views should be included). Students should have access to (BLM 1f) p. 248, (BLM 1g) p. 249, (BLM 1h1) p. 250, (BLM 1h2) p. 251, (BLM 1i) p. 252 for background information on what details need to be included before beginning their sketches.

- e.g.:
- pitched roof
  - fire pits
  - bench seating
  - dividers
  - storage rafters
  - houseposts

They should then make a list of supplies they will use to build their model. All materials should be made of natural products. eg. twigs, bark, moss, popsicle sticks, rocks, dirt, (no glue should be used to hold the structure together) string, raffia.

A timeline for completing the project and an outline of each village members responsibilities should be established prior to beginning construction (BLM 1j) p. 253.

Students should also know in advance how their projects will be assessed (BLM 1k) p. 254. Completed longhouses could then be displayed in your school.



### G. Student Activity Longhouse Bridging Activity

After reading, viewing pictures and building a model longhouse, students could in their village groups, discuss and or write about their thoughts and feelings by using **(BLM 1s)** p. 263. Each village group should be given the opportunity to share their ideas.

- Do First Nations people live in longhouses today?
- Do they still use longhouses?
- How are apartments or condominiums like a longhouse?
- How is a school like a First Nations longhouse?
- For what purposes do students gather in large groups within a school?
- What was it like to be part of a village group while building your longhouse?
- How did it feel to help your village group?
- How did it feel when the group longhouse project was finished?
- Can most people live totally alone, or do they work and live as part of groups? Explain in detail.

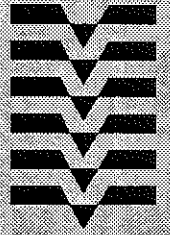
This is on **(BLM 1s)** p. 263



### H. Teacher Directed Lesson

Teacher Information/Reference Package - Information on Oral Tradition and Transformer stories p. 493 - 496

Teacher hands out copies of **(BLM 1l)** p. 255 Cedar Transformer story. Class reading of the story occurs followed by a discussion of elements of transformer stories (from Teacher Information page ) and how they are used in this particular story. Students then complete the top half of **(BLM 1M)** p. 256, Story Plan to use as a reference when completing their own story plan on the bottom of the same page. After story plans are completed and discussed with the teacher, students proceed to write their own transformer stories, using their story plan to guide them, on **(BLM 1n)** p. 257 primary or **(BLM 1o)** p. 258 Intermediate. Completed stories could be shared orally in village groups. **(BLM 1p)** p.259 is optional for use as a cover page.





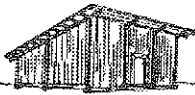
### I. Assessment and Evaluation

Blackline Masters for assessment and evaluation of the activities in this module have been included as follows: --

For the Venn diagram activity (BLM 1d1) p. 244 which asks students to compare traditional Stó:lō resource management to present day forestry resource management practices, there is an assessment criteria outline (BLM 1d2) p. 245 which could be followed or adapted to suit the teacher's needs.

The students may be involved in designing a poster which demonstrates their understanding of traditional Stó:lō uses for various parts of the cedar tree. Assessment criteria (BLM 1e2) p. 247 has been included as a possible outline for evaluating the posters.

For the village group longhouse project, there is a suggested criteria outline that could be used to assess the finished projects (BLM 1k) p. 254.



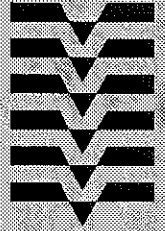
### J. Family Ties

The family ties project in this module involves the students and their parents in the design of a traditional Stó:lō woodworking tool. They must first choose a commonly used modern day woodworking tool and then come up with a similar design using naturally occurring materials such as rocks, bark and wood. When the project is complete, the students could demonstrate their tools to the class, and explain how they were made.

A copy of (BLM 1q) p. 260, Parent letter "Tool Making Project", should be sent home. Be sure to include a completion date on the blank line near the end of the letter.

A copy of some sample traditional Stó:lō woodworking tools (BLM 1r1) p 261 should be copied on the back of the parent letter for home reference. A second copy (BLM 1r2) p 262. could be passed out to students to keep in their learning logs.





## Vocabulary

### A. Adze

A type of woodworking axe that is still used today to shape wood in carving (see H. Stewart, p. 33). There are 2 main types of adzes - an elbow adze and a D adze.

### B. Chisels

A woodworking tool used to cut or chip out sections of wood (see H. Stewart, p. 34).

### C. Cobble Chopper

An early type of axe made from stone and held in the hand. It did not have a handle.

### D. Drill or Awl

A woodworking tool used to make holes in both wood and leather (see H. Stewart, p. 35).

### E. House Post

The main, upright posts, holding up the longhouses.

### F. Jade

A very hard type of stone. It would hold a sharp edge for a longer time. They were sharpened by grinding with sandstone.

### G. Maul

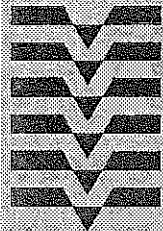
An early type of hammer. It may have been a hand held maul like a shaped stone or a hafted maul which is a stone hammer with a handle attached (see H. Stewart, p. 30)

### H. Pebble Tool

Hand held tools made from stone. These tools were made by chipping off sections of the basic stone to get the desired shape.

### I. Wedge

A woodworking tool used to split boards or planks off of a log or tree (see H. Stewart, p. 31).



**Woodworking**

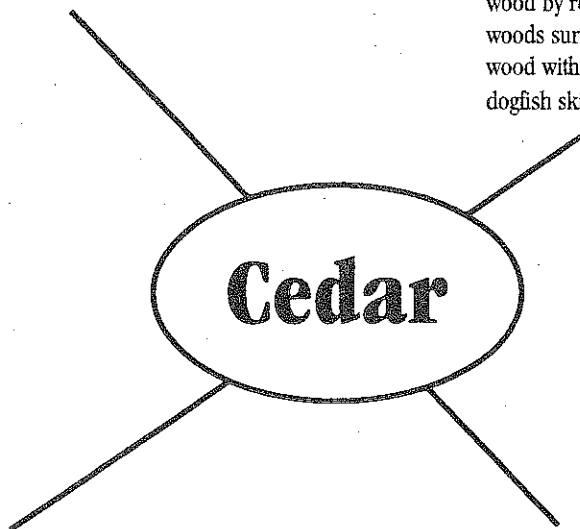
**Tools**

- adze
- awl (bone-pierce wood)
- chisels
- chopper
- graver (finelines) (p. 35\*)
- maul
- scrapers (quartz, mussel shell, obsidian, beaver teeth, bone)

**Woodworking**

**Technologies**

- steaming
- bending
- finishing
- joining wood
- splitting planks
- felling trees
- skidding
- sanding - cedar finishing - they finished by the wood by rotating a smoothing flat heavy sandstone on the woods surface. The Stó:lō woodworker also sprinkled the wood with sand and continued to smooth the wood by using dogfish skin and horsetail (like sandpaper).



**Cedar**

**Products from the wood**

- canoes
- paddles
- housing - posts and beams (p60-84\*)  
planks & board (p.92 - 95\*)
- boxes - (p.84, 85, 86 - 91\*)
- bowls - (p.87\*)
- cradle, paint brushes, canoe bailer, paddles
- masks, rattles, whistles, gravemarkers
- looms
- drying racks
- fishing tools - floats, lures

**Products from the bark**

- temporary shelters
- cedar box with lid
- baskets - (p. 129 - 134\*)
- hats
- belts
- necklace
- mats
- capes
- skirts
- blankets
- aprons
- rope
- fish nets
- baby diapers
- towels
- puppet, rattle, cradle, gaming ring
- wristlets, knee rings, neck ring, head ring, head bands

\* H. Stewart Cedar

## Materials

### A. Audio Visual Equipment

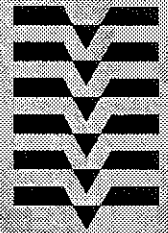
- TV
- VCR
- overhead projector/screen
- cassette player

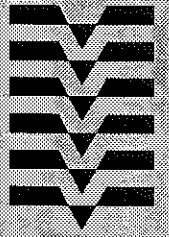
### B. Supplies

- video and/or cassette (Welcome Song)
- Harvesting Cedar Bark video
- Appendix A - Field Trip Book, Primary
- Appendix B - Field Trip Book, Intermediate

### C. Blackline Masters

- Cedar Bark story (**BLM 1a**) p. 241
- Stó:lō Resource Management Comparison Sheet (**BLM 1b**) Primary p. 242
- Stó:lō Resource Management Comparison Sheet (**BLM 1c**) Int. p. 243
- Venn Diagram - Resource Management (**BLM 1d1**) p. 244
- Venn Diagram - Assessment Criteria - Resource Management (**BLM 1d2**) p. 245
- Uses for Cedar Bark (**BLM 1e1**) p. 246
- Assessment Criteria - Cedar Poster (**BLM 1e2**) p. 247
- Longhouse Pictures - Exterior View (**BLM 1f**) p. 248
- Longhouse Pictures - Interior View (**BLM 1g**) p. 249
- Longhouse Pictures - Houseposts (**BLM 1h1**) p. 250
- Longhouse Picture - Stó:lō longhouse: Frontal View (**BLM 1h2**) p. 251
- Background Information - Shed Roof Style Longhouse (**BLM 1i**) p. 252
- Longhouse Project Outline (**BLM 1j**) p. 253
- Assessment Criteria - Longhouse (**BLM 1k**) p. 254
- Cedar Transformer Story (**BLM 1l**) p. 255
- Story Plan (**BLM 1m**) p. 256
- Transformer Story Writing Activity (**BLM 1n**) Primary p. 257
- Transformer Story Writing Activity (**BLM 1o**) Intermediate p. 258
- Transformer Story Cover Page (**BLM 1p**) p. 259
- Family Ties - Parent Letter - Home Tool Making Project (**BLM 1q**) p. 260
- Reference - Home Tool Making Project (**BLM 1r1**) p. 261
- Reference - Traditional Stó:lō Tools (**BLM 1r2**) p. 262
- Longhouse Bridging Activity (**BLM 1s**) p. 263





# *BlackLine Masters*

*Unit 3*

*Module 1*

*- Cedar -*

**FROM TIME IMMEMORIAL**

**UNIT 3 • Resources and Technology**

“When I was young we followed a trail. It was beautiful to me as a young girl, going into the bush for bark. Today we look around and we see the cedar. We know the smell of it; we know the look and the feel of it. But in the days of long ago we learned how to use it too, not just a few of us, but all of us.

When we went into the bush, my Granny found the cedar trees we used in those days. She could find the good trees for taking bark. My aunts and cousins and I stood quietly when she found a good tree.

Then she spoke to the tree, *‘We have come to honour you, mother cedar. We need your help. We need your bark to make our clothing. We thank you for the many gifts you give our people. We ask your help in the work ahead of us.’* Then she lay down a small weaving she had made, her gift to the cedar tree.

My grandmother spoke in Halq’emeylem, the language of the Upper Stó:lō people. One of my aunts began to chop the bark around the bottom of the tree. Then my other aunt, slowly lifted some of the bark and pulled. She was careful. The bark peeled straight up the tree. Then the others worked to peel off strips. My cousins and I laid the bark down. We peeled the outer bark off, leaving the soft, wet strips of inner bark. They’re like big ribbons.

The work continued until Grandmother said, *‘That is enough. If we take any more bark, the tree may die.’*

Then she turned and spoke to the yellow cedar again. *‘Yalh yuxw kw’as ho:y siyam. Shxwemlolxbexw.’*

Granny raised her hands upward, slowed her walk and stood still. The girls looked at the cedar trees now before them. Only a few old growth cedars remained against a steep high rocky place on the hillside.

• Taken from Upper Stó:lō Interaction: A Story About Cedar Bark.

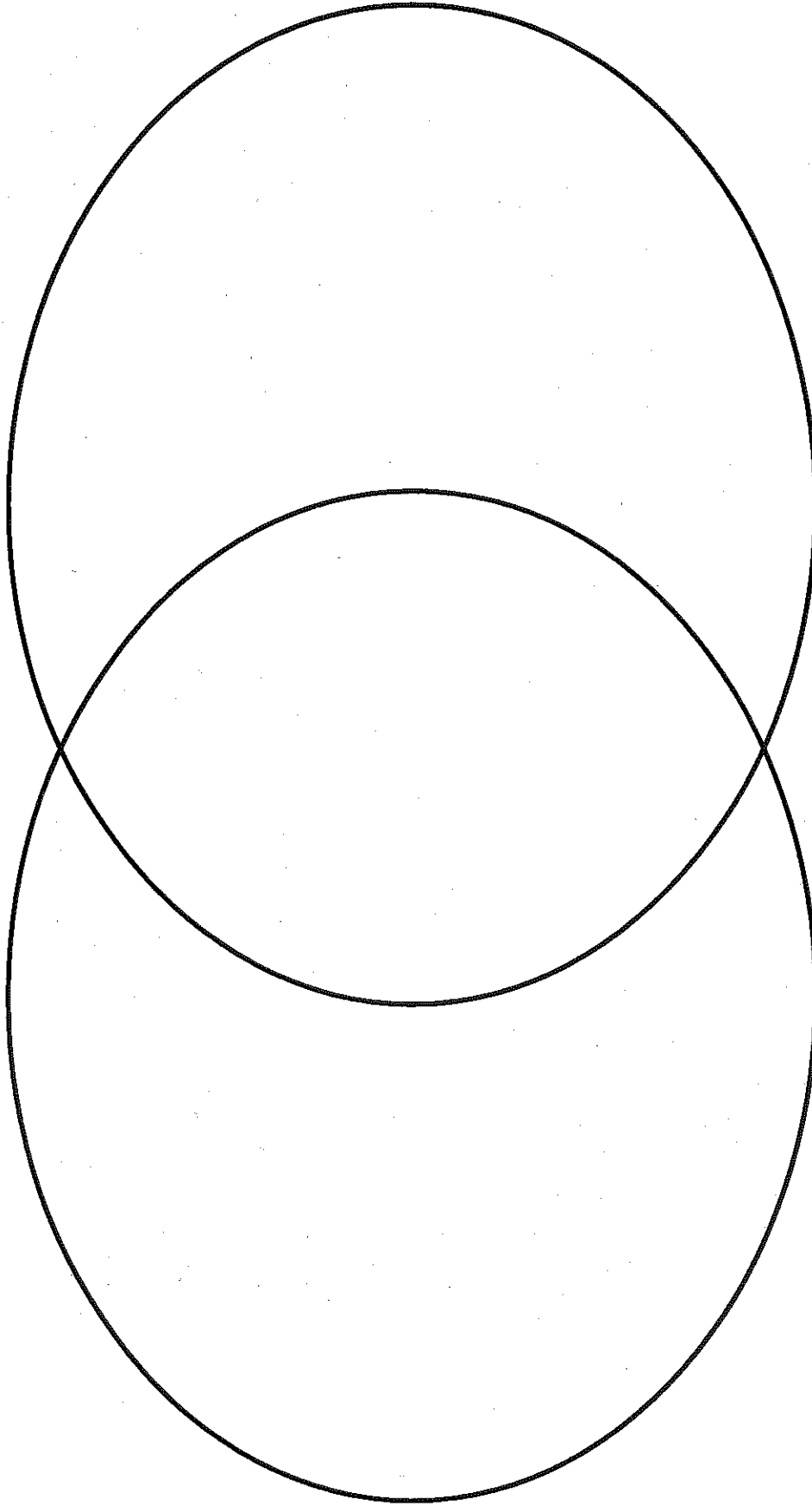






Name: \_\_\_\_\_

Date: \_\_\_\_\_



**Stó:lō Cedar Resource Management**      **Present Day Forestry Resource Management Practices**



**STUDENT ACTIVITY • Venn Diagram • Resource Management • BLM 1d1**

**UNIT 3 • Resources and Technology**



## Venn Diagram Resource Management

### • Assessment Criteria •



**ASSESSMENT CRITERIA • Resource Management • BLM 1d2**  
**UNIT 3 • Resources and Technology**

	Student Evaluation	Teacher
<ul style="list-style-type: none"> <li>Stó:lō Cedar Resource Management List 4 important practices (4)</li> </ul>		
<ul style="list-style-type: none"> <li>Present day Forestry Practices List 4 strategies (4)</li> </ul>		
<ul style="list-style-type: none"> <li>Find one commonality between the Stó:lō and present day resource management (2)</li> </ul>		

**A** (10-8.5)     
 **B** (8.4-7.3)     
 **C+** (7.2-6.9)     
 **C** (6.8-6)     
 **C-** (5.9-5)     
 **I** (less than 5)

Teacher comments:

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## Uses for Cedar

### All parts of the Cedar tree were used.

The Stó:lō took only what they needed, always being careful not to take too much. Occasionally they would take a whole tree, usually they would only take parts of the tree that they needed.

#### Roots

- baskets

#### Bark

- clothing, rope, twine, fish nets, baskets

#### Tree trunks

- shelter, canoes, house posts, tool handle

#### Branches

- sweeping and cleaning the spirit, when split (by twisting) used as heavy rope
- withe - the long slender branches that hang down from the main branches
  - these were used to make baskets

#### Examples of uses:

##### Clothing

- hats
- skirts, shirts
- capes
- shoes, leggings

##### Canoes

##### Housing

- planks, beams, houseposts, mats

##### Spiritual protection

- cedar branches were rubbed all over the people to be cleansed in spirit
- the Stó:lō called the branches cedar hands 'Xpa:ytses'

##### Beliefs

- the Stó:lō people honoured the cedar trees before using any part of the tree
- they would thank the trees and ask the trees for help
- then the Stó:lō would present the tree with a gift before taking the part they needed

##### Other

- baskets, bowls, boxes



## Poster Criteria

Your poster will be evaluated as follows:

		Teacher Evaluation
<b>Artistic</b>		
Creativity	5	
Neatness	5	
Use of colour	5	
Use of design eg. symmetry, line, pattern	5	
Total:	20	
<b>Cedar Uses</b>		
Roots	5	
Bark	10	
Trunk	10	
Branches	5	
Total:	30	

A	B	C+	C	C-	I
50-43	42 - 36	35 - 24	34 - 30	29 - 25	less than 25

Teacher Comments:

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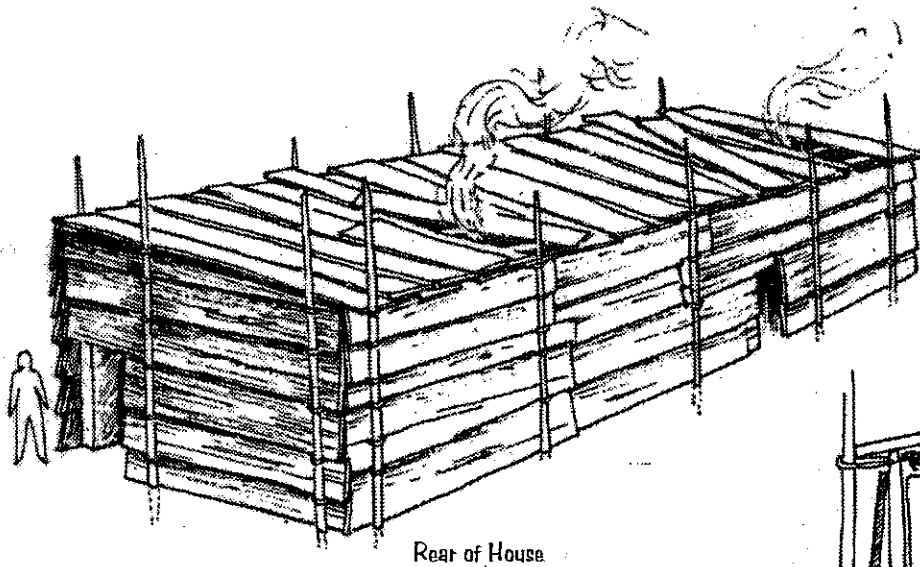
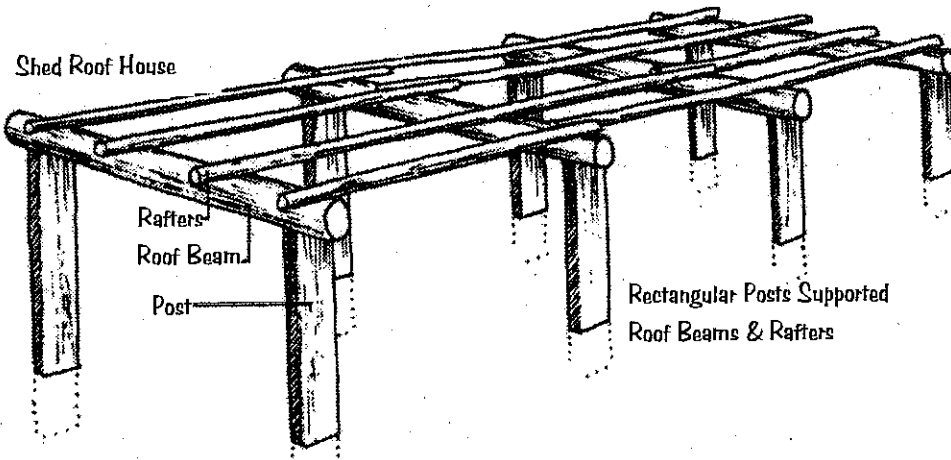
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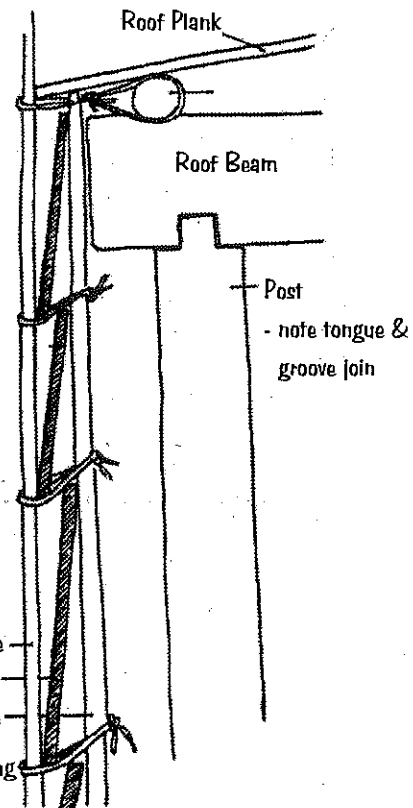
# Longhouse Pictures Exterior View



STUDENT ACTIVITY • Longhouse Pictures • BLM 1f  
UNIT 3 • Resources and Technology

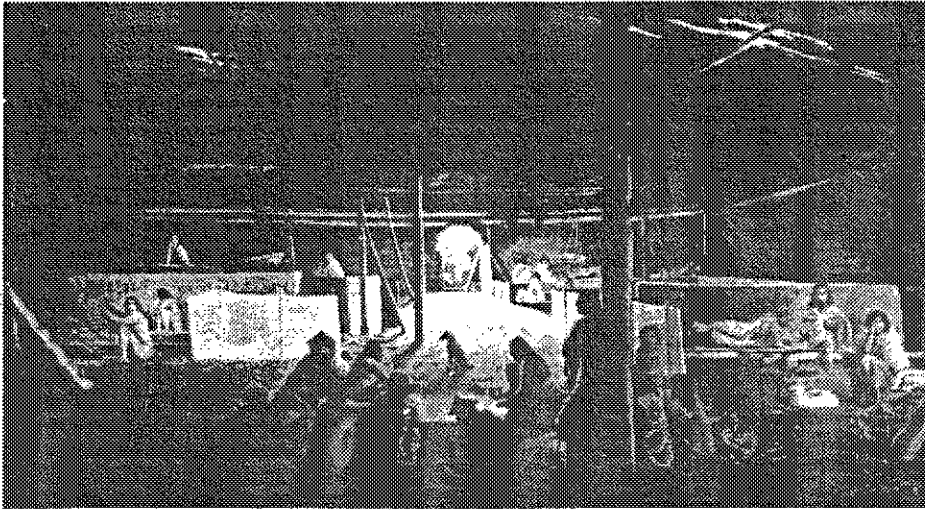


Wall Planks Were Slung Between  
Pairs of  
Poles Set Into Ground

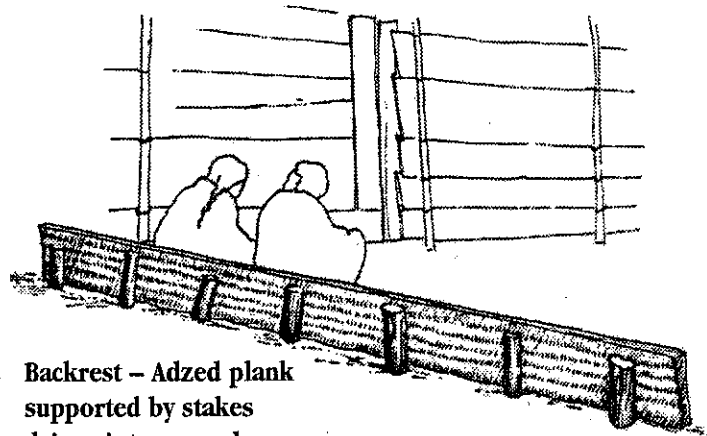


Wall Construction of Coast Salish  
Shed Roof House

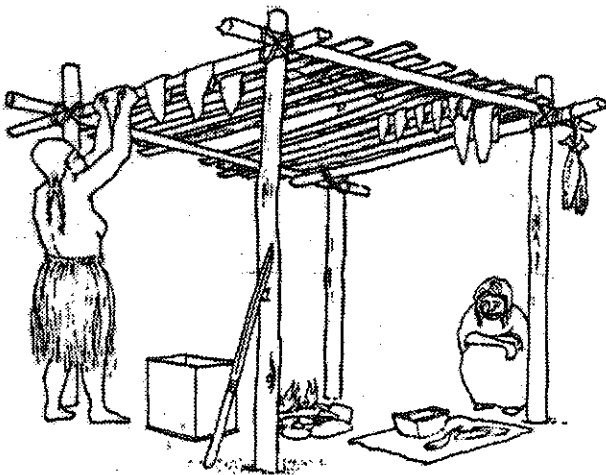
taken from H. Stewart 'Cedar'



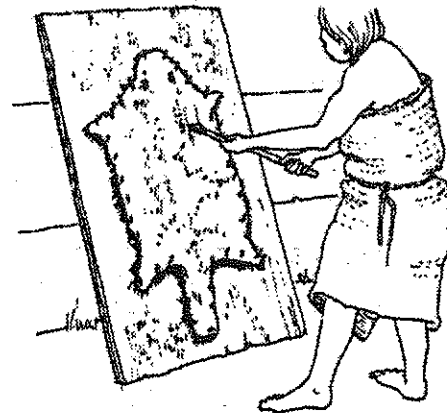
Over 100 years ago the artist Paul Kane travelled across the Canadian west capturing scenes of Aboriginal life on canvas. He thought he was witnessing the last expressions of a soon to be extinct culture. In this painting he illustrates aspects of Coast Salish family life.



Backrest – Adzed plank supported by stakes driven into ground



Fish-drying rack over family hearth – split cedar planks placed over framework.



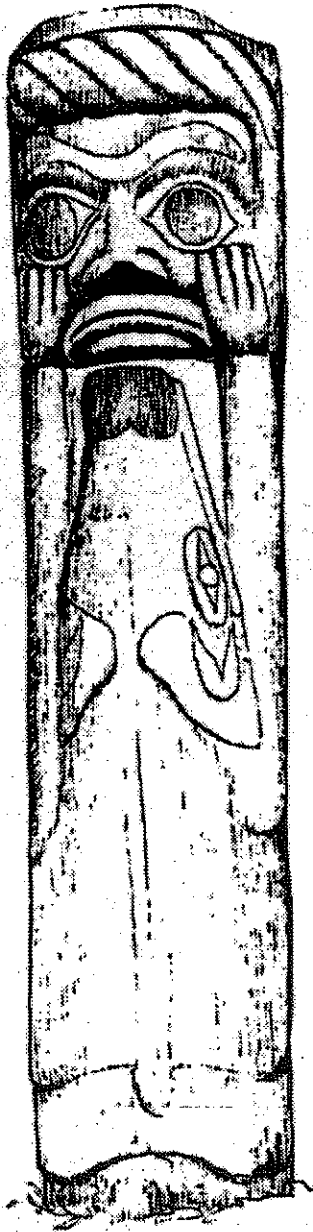
Woman stretched sea otter skin over cedar board, pegging or tying it down for scraping.

taken from H. Stewart 'Cedar'



STUDENT ACTIVITY • Longhouse Pictures - Interior View • BLM 1g

UNIT 3 • Resources and Technology



House Post representing ancestor and wolf.

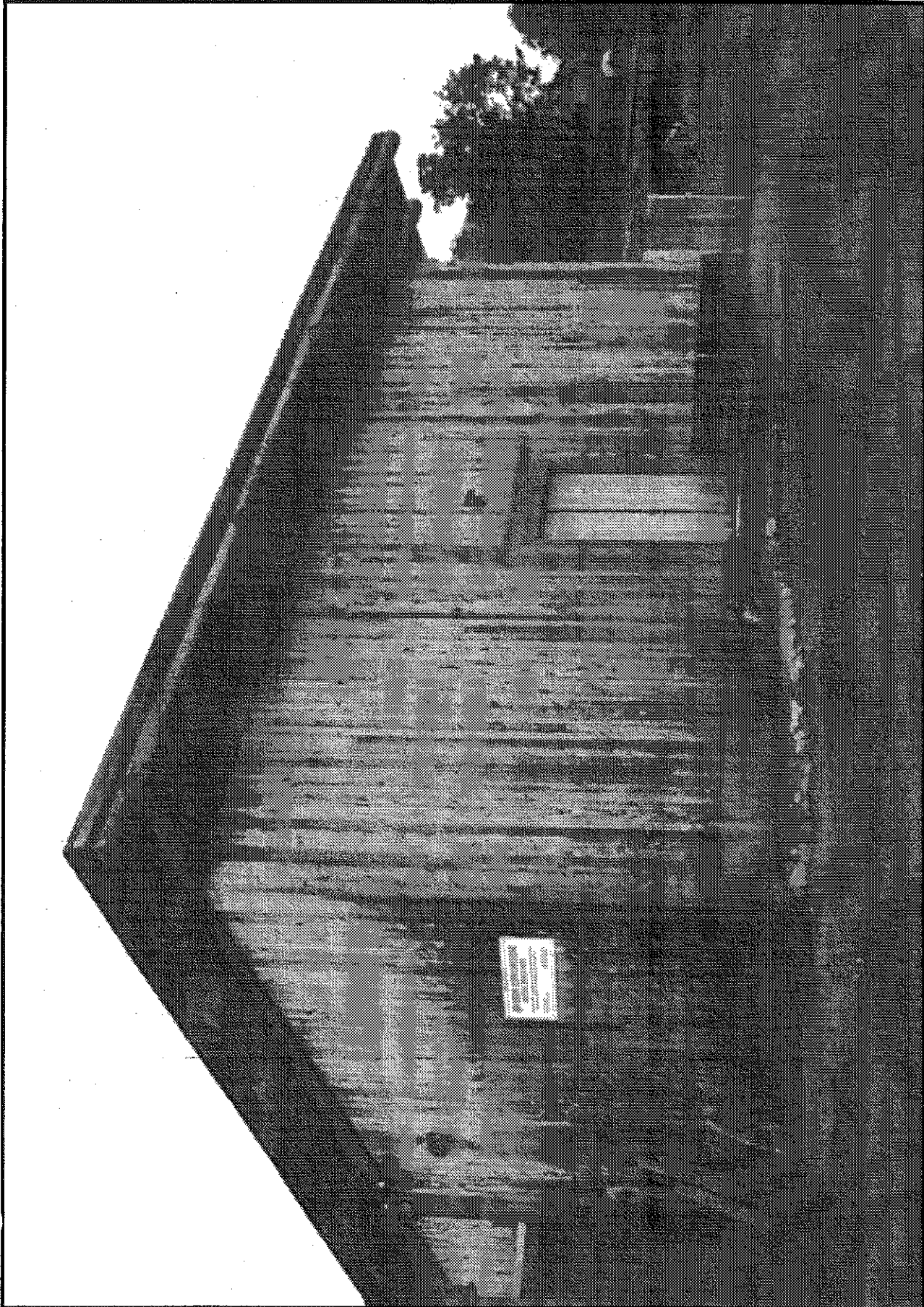


House Post, with slot to carry roof beam.  
2.8 m (9'2")

taken from H. Stewart 'Cedar'

STUDENT ACTIVITY • Longhouse Pictures - Houseposts • BLM 1h1

UNIT 3 • Resources and Technology



**STUDENT ACTIVITY • Longhouse Picture - Stó:lō Longhouse Frontal View**

**UNIT 3 • Resources and Technology • (Xá:ytem) • BLM 1h2**

## The Shed Roof Longhouse

The shed roof house, built in southern areas of the coast throughout the Coast Salish region, was about 11.6 m (38') wide and about 24.4 m (80') long, with a roof height averaging 3 m (10'). The framework consisted of rectangular posts 61 cm to 92 cm (2' to 3') wide, and from 12.7 cm to 20.3 cm (5" to 8") thick. Placed in two rows, the posts on the seaward side stood a little taller than those on the forest side, giving the roof a slight pitch or shed. Inside, the flat-faced posts often had carved figures that stood out in high relief, and corner posts sometimes depicted three-dimensional figures. Large roof beams connected each pair of posts; rounded rafter poles were placed over these to support the roof planks, which overlapped each other. The wall planks ran horizontally, and a doorway faced the beach or opened at the side, with another at the rear.

Shed roof houses were sometimes built onto another, end to end, creating a single building of extraordinary length. This practice gave rise to the term "longhouse", a name often applied, incorrectly, to the big plank houses of northern areas. In 1808, the explorer Simon Fraser described a longhouse in a village near Langley, B.C., once a trading post on the Fraser River: "The houses are built of cedar planks ... the whole range, which is six hundred and fifty feet long by sixty broad, is under one roof; the front is eighteen feet high and the covering is slanting; all the appartements, which are separated by partitions, are square, except the chief's, which is ninety feet long. In this room the posts or pillars are nearly three feet in diameter at the base and diminish gradually to the top. In one of these posts is an oval opening answering the purpose of a door through which one man may crawl in or out. Above, on the outside, are carved a human figure as large as life, with other figures in imitation of beasts and birds." (*H. Stewart - Cedar*)

The interior of the shed roof house had a wooden platform along the walls and houses many families. Each family had its own hearth and generally occupied the entire space between two pairs of upright posts, about 4.6 m (15'), by the width of the house.







Village Group: _____	
Members Names: _____	
Supplies to gather:	Who will be responsible?
Design components: eg.: houseposts	Who will be responsible?
Sketch Design Submitted by : _____	
Project due by: _____	

Date: \_\_\_\_\_

Names: \_\_\_\_\_

\_\_\_\_\_

Village Group \_\_\_\_\_

## Shed Roof Longhouse

### Criteria

		Village Group Evaluation	Teacher Evaluation
1. Creative use of natural materials	5		
2. Removable roof	5		
3. Sturdiness of construction	10		
4. Exterior view must resemble actual shed roof longhouse	10		
5. Interior view should include details such as: hearth, backrests, partitions, etc.	10		
6. Houseposts - symbolizing your village group	10		

Total: 50

A	B	C+	C	C-	I
50-43	42 - 36	35 - 34	34 - 30	29 - 25	less than 25

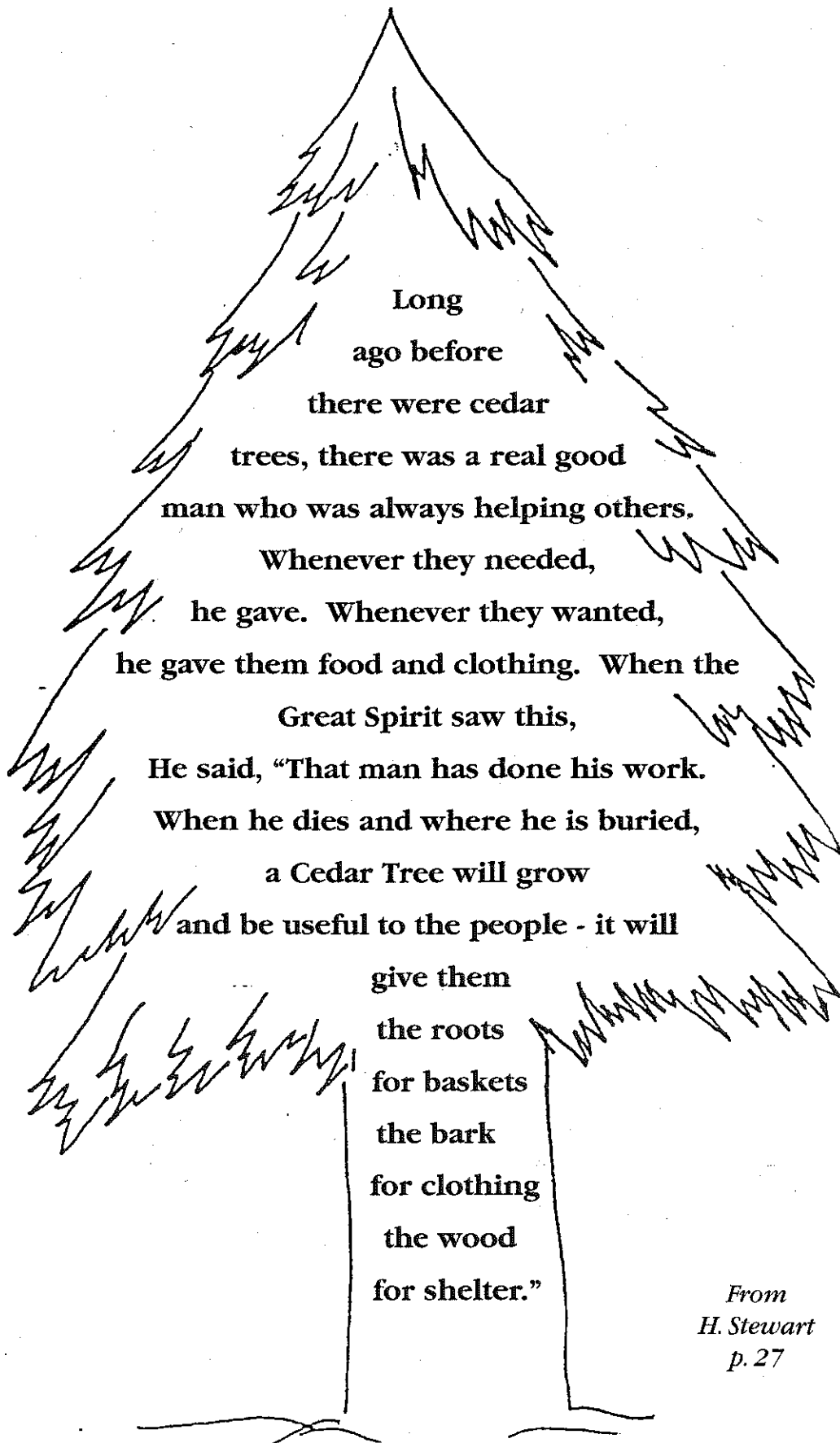
Teacher Comments \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





Long  
ago before  
there were cedar  
trees, there was a real good  
man who was always helping others.

Whenever they needed,  
he gave. Whenever they wanted,  
he gave them food and clothing. When the

Great Spirit saw this,  
He said, "That man has done his work.  
When he dies and where he is buried,  
a Cedar Tree will grow

and be useful to the people - it will

give them  
the roots  
for baskets  
the bark  
for clothing  
the wood  
for shelter."

*From  
H. Stewart  
p. 27*



Name: \_\_\_\_\_

Cedar Story (BLM 1D) p. 255

1. Lesson learned:

\_\_\_\_\_  
\_\_\_\_\_

2. Xa:ls transforms someone into something:

\_\_\_\_\_  
\_\_\_\_\_

3. Connection between the Stó:lō, the land and the environment:

\_\_\_\_\_  
\_\_\_\_\_

4. Connection with behaviour and how the world works:

\_\_\_\_\_  
\_\_\_\_\_



Name: \_\_\_\_\_

Cedar Story (BLM 1D) p. 255

1. Lesson learned:

\_\_\_\_\_  
\_\_\_\_\_

2. Xa:ls transforms someone into something:

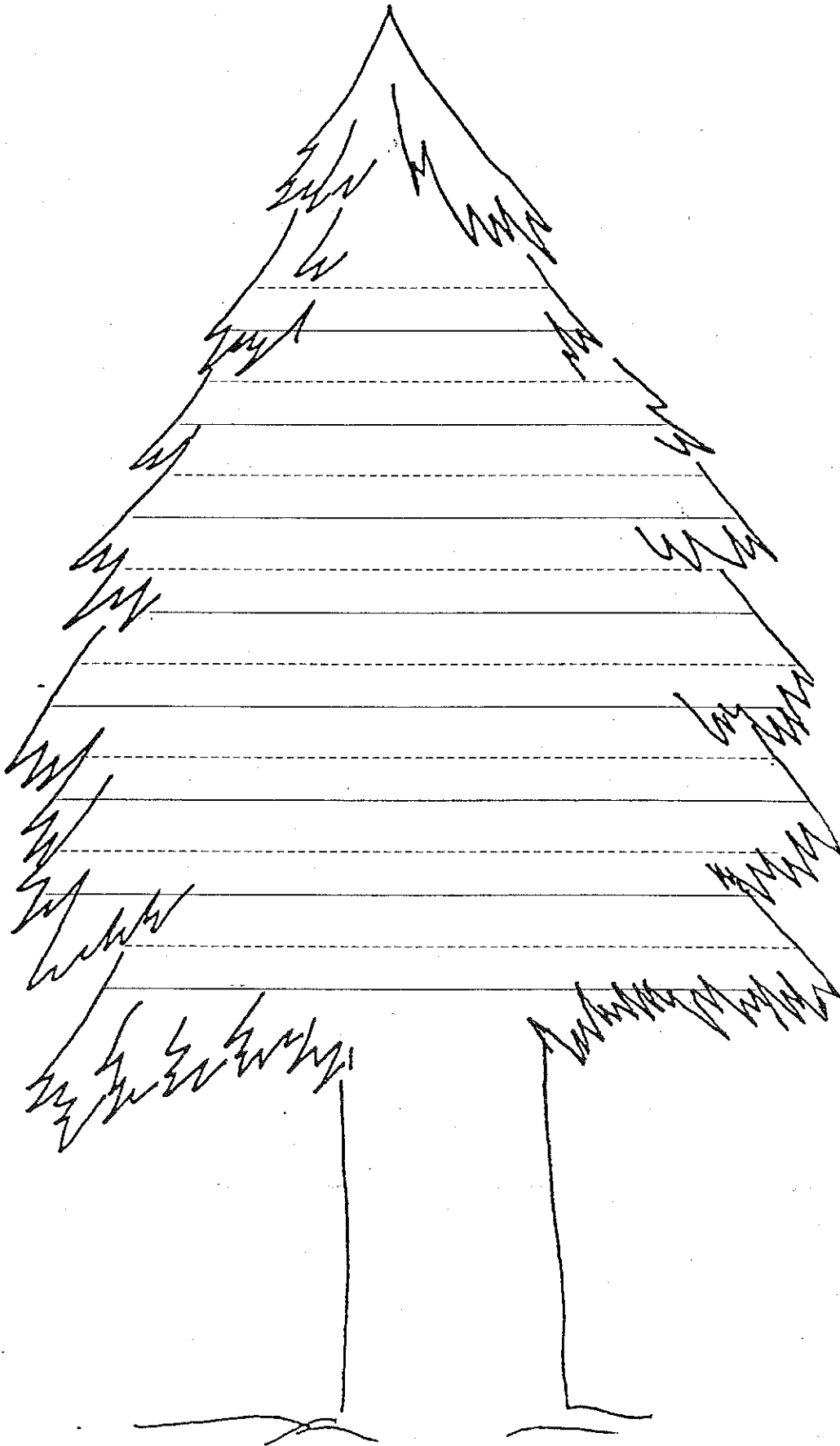
\_\_\_\_\_  
\_\_\_\_\_

3. Connection between the Stó:lō, the land and the environment:

\_\_\_\_\_  
\_\_\_\_\_

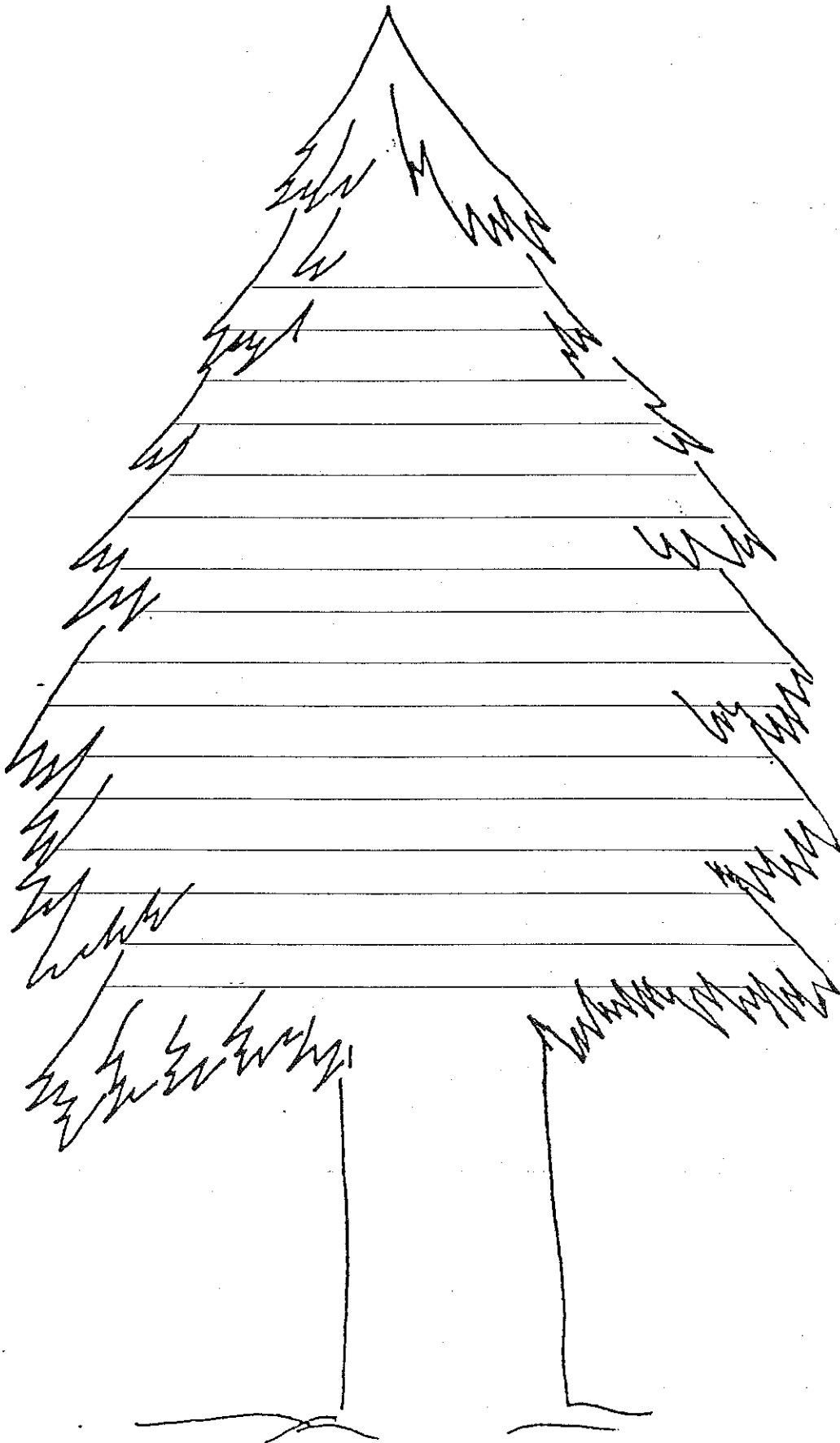
4. Connection with behaviour and how the world works:

\_\_\_\_\_  
\_\_\_\_\_



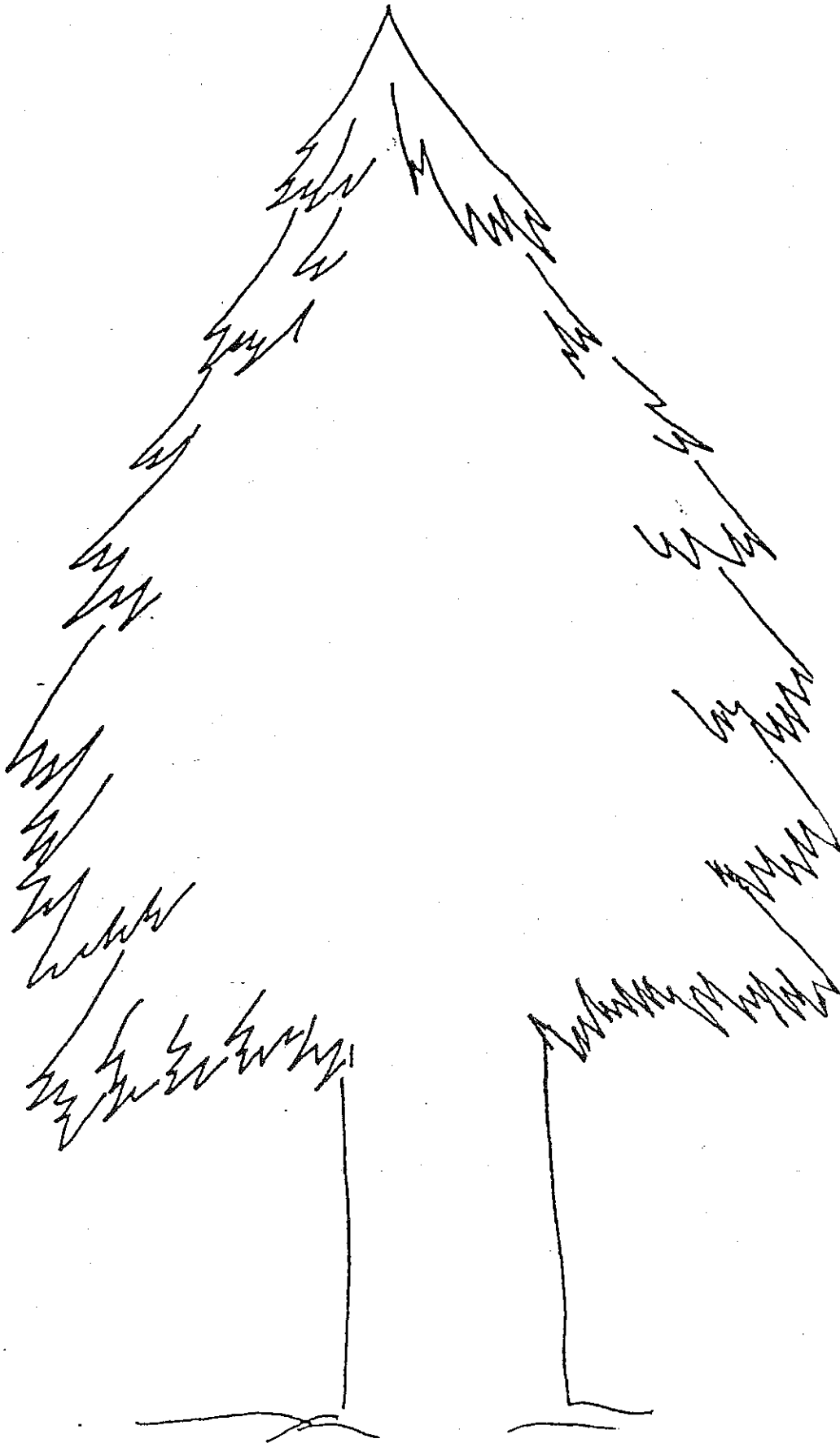
STUDENT ACTIVITY • Transformer Story Writing Activity • BLM 1n (Prim.)

UNIT 3 • Resources and Technology



STUDENT ACTIVITY • Transformer Story Writing Activity • BLM 1o (Int.)

UNIT 3 • Resources and Technology



STUDENT ACTIVITY • Transformer Story Cover Page • BLM 1p

UNIT 3 • Resources and Technology



## Family Ties



Dear Parents,

We have been examining the importance of the cedar tree, to the traditional Stó:lō life. Our discussions have focussed on the spiritual aspects of resource management including the stripping of cedar bark in such a way as to not destroy the entire tree. This will be compared to modern resource management later on in this module.

At this time we would like you and your child to choose a woodworking tool that is commonly used today, (eg. - hammer, chisel, table saw, chain saw, axe) then design and make a tool that would serve a similar function, that could have been around centuries ago. The tool should be made of readily available and naturally occurring materials (such as horns, antlers, stone, shells, wood, bark, bones) (no glue, sandpaper etc. allowed).

When the tool is complete it should be tested to ensure it is strong and able to serve it's intended purpose.

Your child should be prepared to bring their tool to school by \_\_\_\_\_, in order to give a short demonstration of the tool at work and an explanation of the process used to make the tool and the materials used.

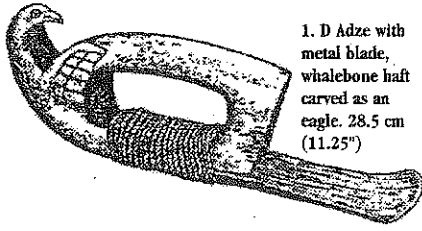
Parents, please note samples of early woodworking tools included on the back of this letter.

These may be helpful in your tool designing efforts.

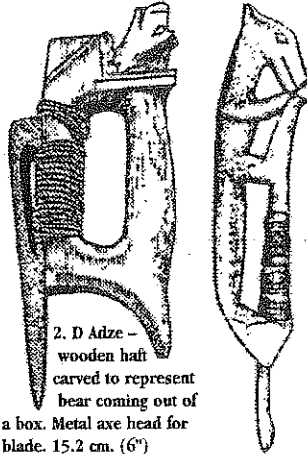
Thanks for your interest and support.

Sincerely,



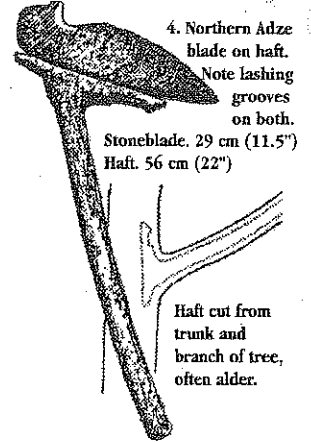


1. D Adze with metal blade, whalebone haft carved as an eagle. 28.5 cm (11.25")

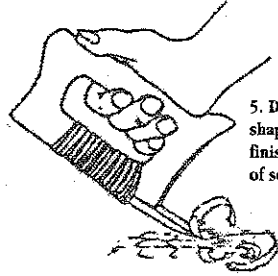


2. D Adze - wooden haft carved to represent bear coming out of a box. Metal axe head for blade. 15.2 cm. (6")

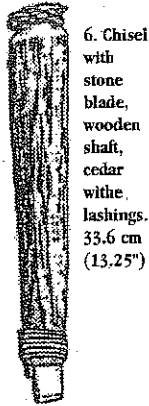
3. Straight Adze with antler haft. Unlike D Adze. Carver's crip was aligned with blade. Probably from Lower Columbia River area. 21.5 cm. (8.5")



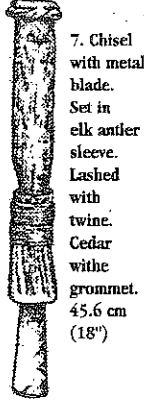
4. Northern Adze blade on haft. Note lashing grooves on both. Stoneblade. 29 cm (11.5") Haft. 56 cm (22")



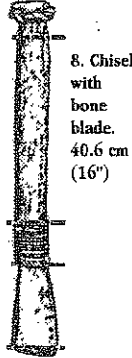
5. D Adze for cutting, shaping and fine finishing wood. A tool of southern areas.



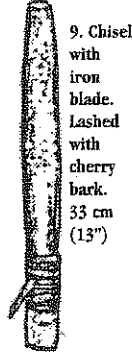
6. Chisel with stone blade, wooden shaft, cedar withe lashings. 33.6 cm (13.25")



7. Chisel with metal blade. Set in elk antler sleeve. Lashed with twine. Cedar withe grommet. 45.6 cm (18")



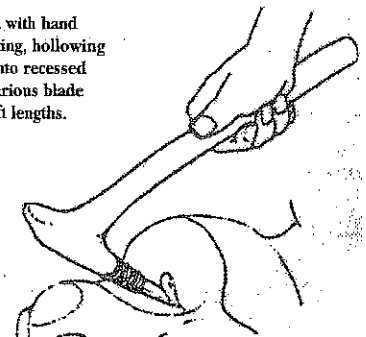
8. Chisel with bone blade. 40.6 cm (16")



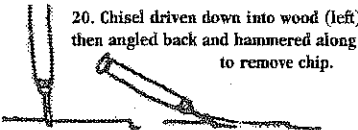
9. Chisel with iron blade. Lashed with cherry bark. 33 cm (13")



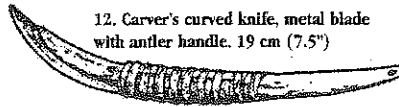
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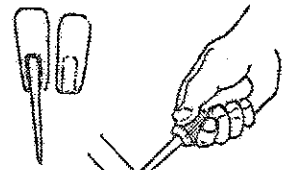
11. Elbow Adze for hewing, carving, general purpose cutting and smoothing - various blade sizes. A Northern tool.



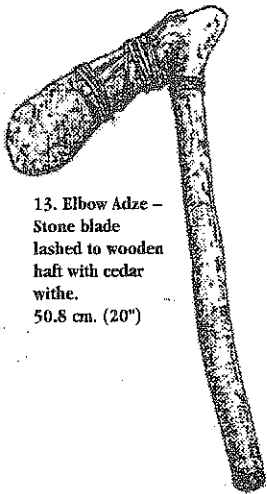
20. Chisel driven down into wood (left) then angled back and hammered along to remove chip.



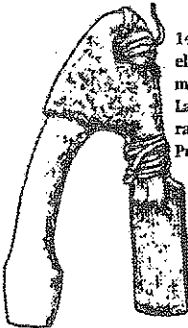
12. Carver's curved knife, metal blade with antler handle. 19 cm (7.5")



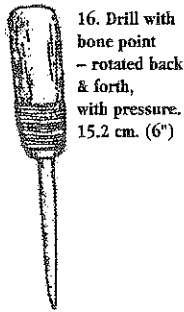
17. Bone flat at end to prevent it from turning. Set in split cedar haft, lashed with bear cut.



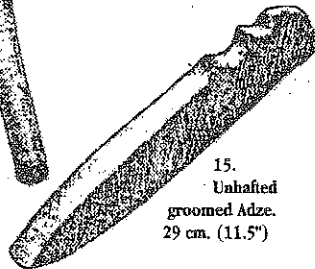
13. Elbow Adze - Stone blade lashed to wooden haft with cedar withe. 50.8 cm. (20")



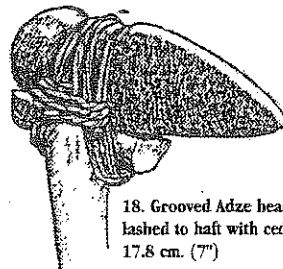
14. Short handled elbow adze with metal blade. Lashing of rawhide. From Pngt Sound.



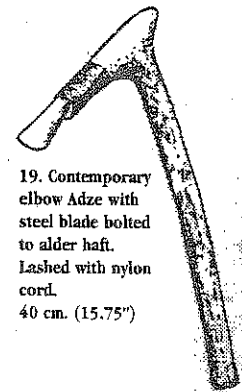
16. Drill with bone point - rotated back & forth, with pressure. 15.2 cm. (6")



15. Unhafted groomed Adze. 29 cm. (11.5")

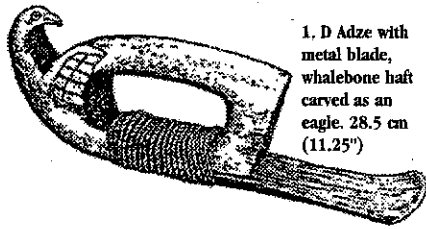


18. Grooved Adze head of stone lashed to haft with cedar withe. 17.8 cm. (7")

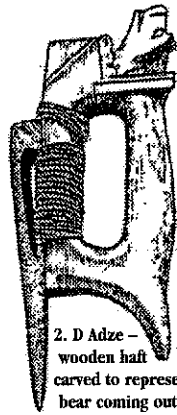


19. Contemporary elbow Adze with steel blade bolted to alder haft. Lashed with nylon cord. 40 cm. (15.75")

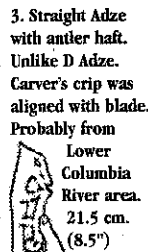
taken from H. Stewart 'Cedar'



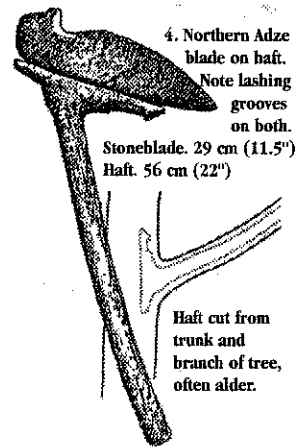
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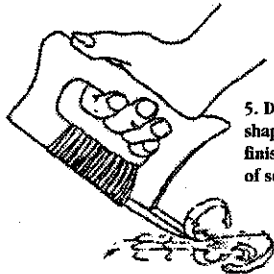
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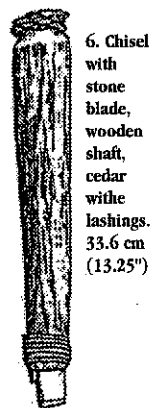
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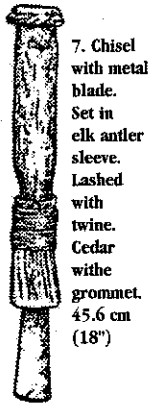
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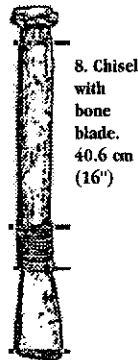
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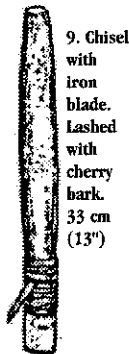
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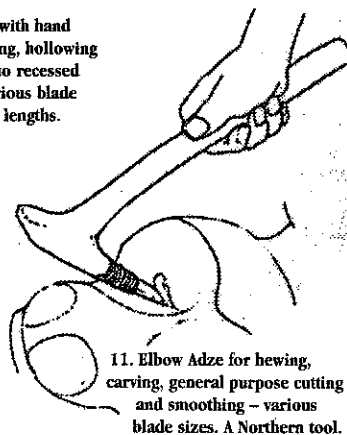
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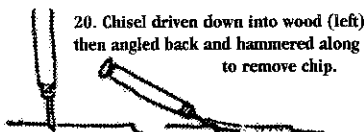
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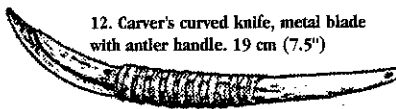
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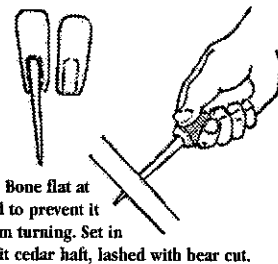
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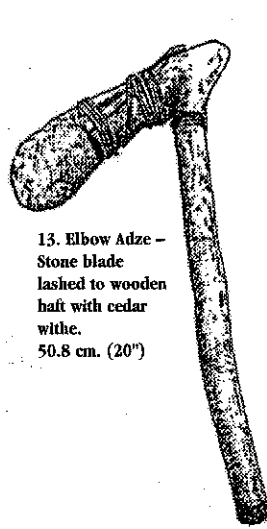
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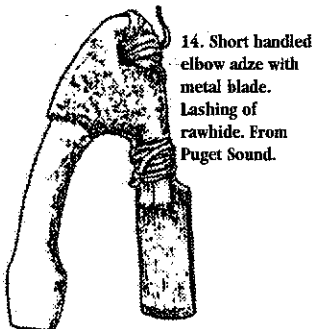
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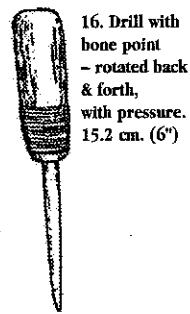
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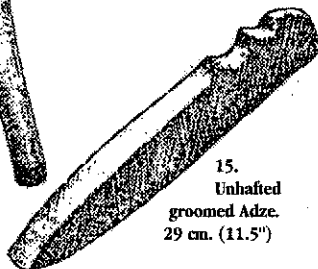
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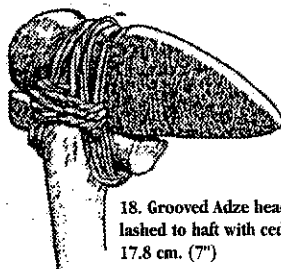
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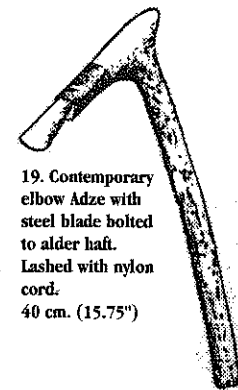
16. Drill with bone point - rotated back & forth, with pressure. 15.2 cm. (6")



15. Unhafted groomed Adze. 29 cm. (11.5")



18. Grooved Adze head of stone lashed to haft with cedar withe. 17.8 cm. (7")



19. Contemporary elbow Adze with steel blade bolted to alder haft. Lashed with nylon cord. 40 cm. (15.75")

STUDENT ACTIVITY • Reference • Traditional Stó:lō Tools • BLM 1r2

UNIT 3 • Resources and Technology

taken from H. Stewart 'Cedar'

## Longhouse Bridging Activity

1. Do First Nations people live in longhouses today?

---

---

2. Do they still use longhouses?

---

---

3. How are apartments or condominiums like a longhouse?

---

---

4. How is a school like a First Nations longhouse?

---

---

5. For what purposes do students gather in large groups within a school?

---

---

6. What was it like to be part of a village group while building your longhouse?

---

---

7. How did it feel to help your village group?

---

---

8. How did it feel when the group longhouse project was finished?

---

---

9. Can most people live totally alone, or do they work and live as part of groups?  
Explain in detail.

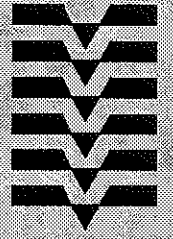
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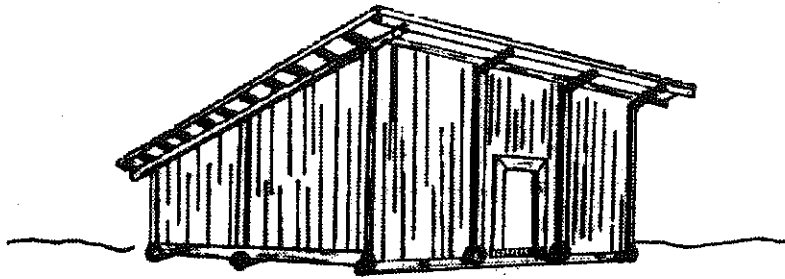
# *Appendix A* *Xá:ytem*

*Longhouse*  
*Interpretive Centre*  
*Field Trip Book*  
*- Primary -*



APPENDIX A: Xá:ytem L. I. C. • Field Trip Book (Primary)

UNIT 3 • Resources & Technology

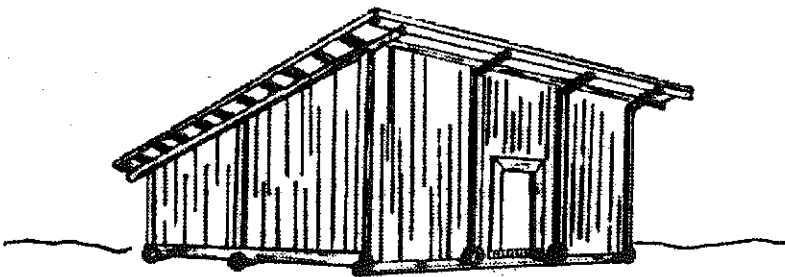


**XĀ:YTEM**

**Longhouse Interpretive Centre  
Fieldtrip Book  
(Primary)**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

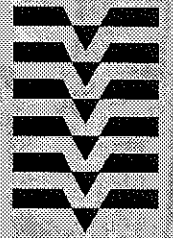


**XĀ:YTEM**

**Longhouse Interpretive Centre  
Fieldtrip Book  
(Primary)**

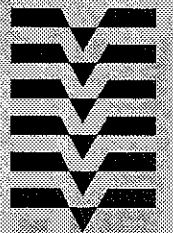
Name: \_\_\_\_\_

Date: \_\_\_\_\_



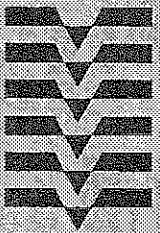
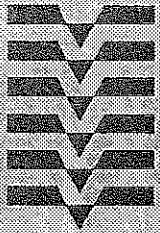
**UNIT 3 • Module 1**

**Resources and Technology**



**UNIT 3 • Module 1**

**Resources and Technology**



## *FLYING GOOSE DESIGN*

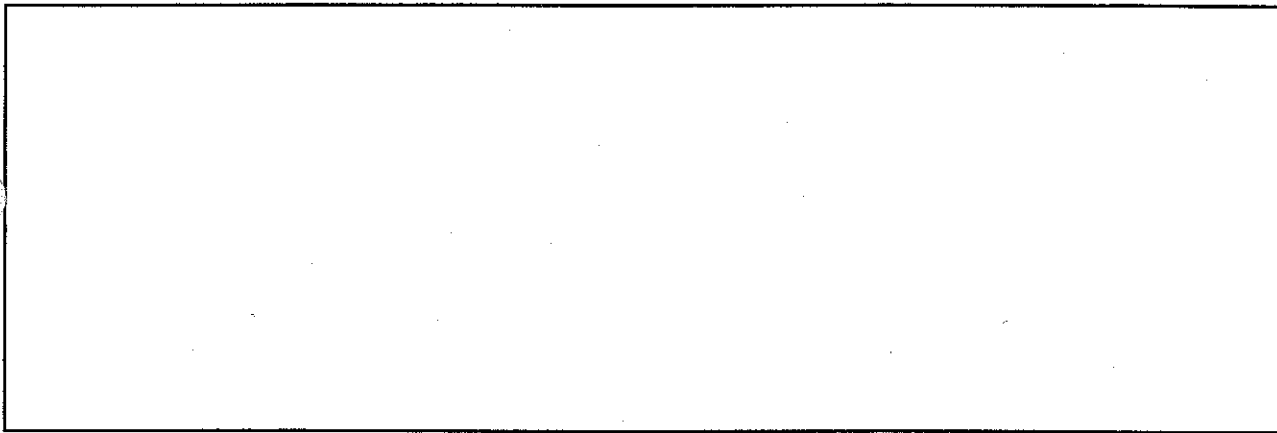
Signifying the resurrection of the old ways just as the Canada geese return to their nesting grounds in Sardis in the seasonal cycle.

*“Salish weaving”  
by Paula Gustafson*

## *FLYING GOOSE DESIGN*

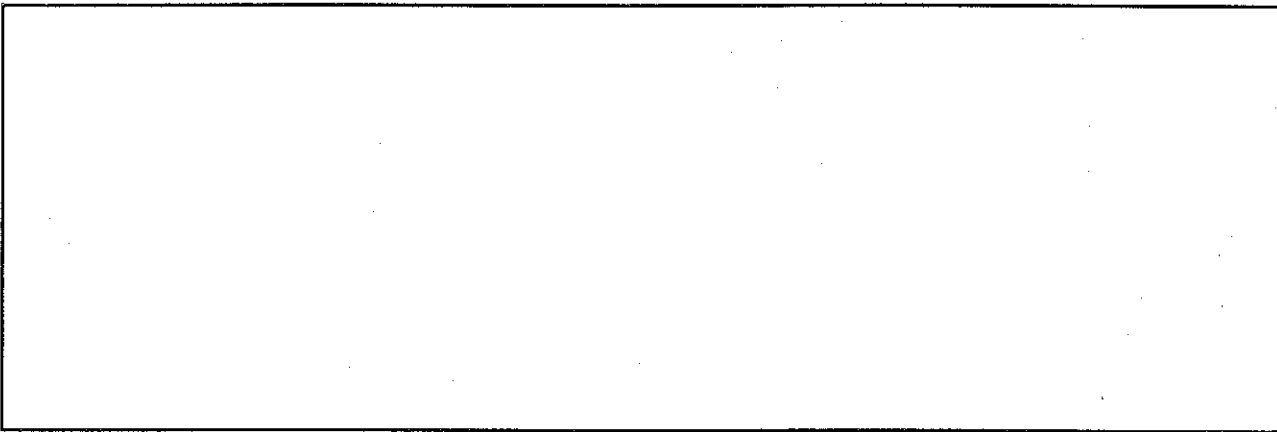
Signifying the resurrection of the old ways just as the Canada geese return to their nesting grounds in Sardis in the seasonal cycle.

*“Salish weaving”  
by Paula Gustafson*



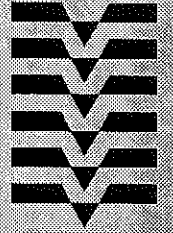
Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

1. Draw & label all the things you saw as you sat in the longhouse.



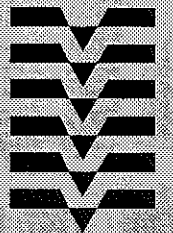
Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

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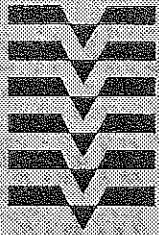
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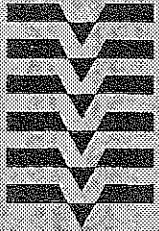
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2. Retell what you remember of the story of Hatzic Rock. Draw you and your classmates listening to the rock.



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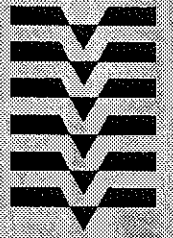
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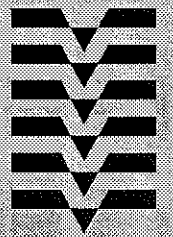


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Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

3. Draw and label some of the artifacts that you saw.

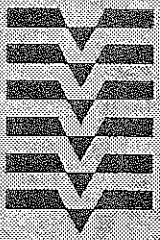


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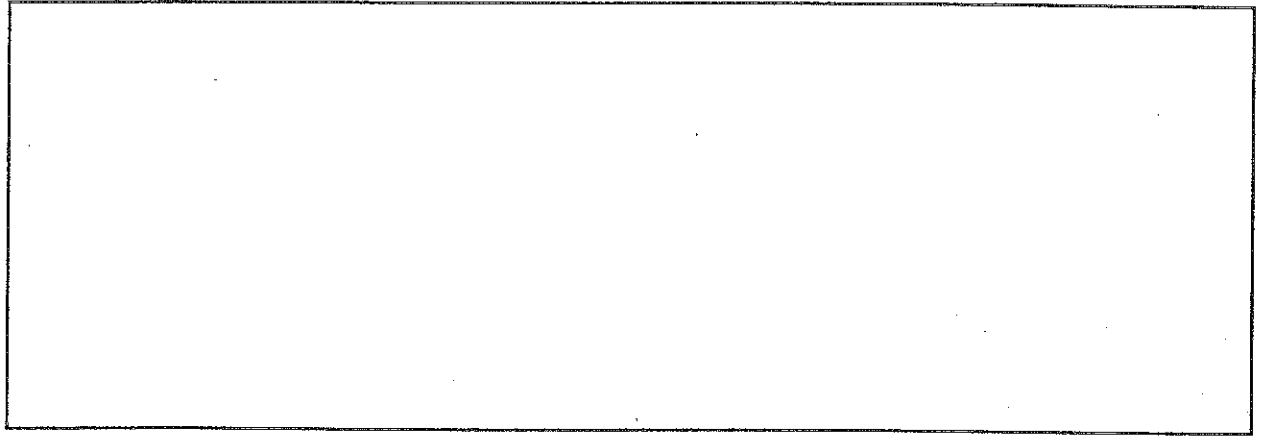
Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

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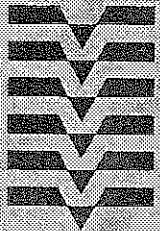
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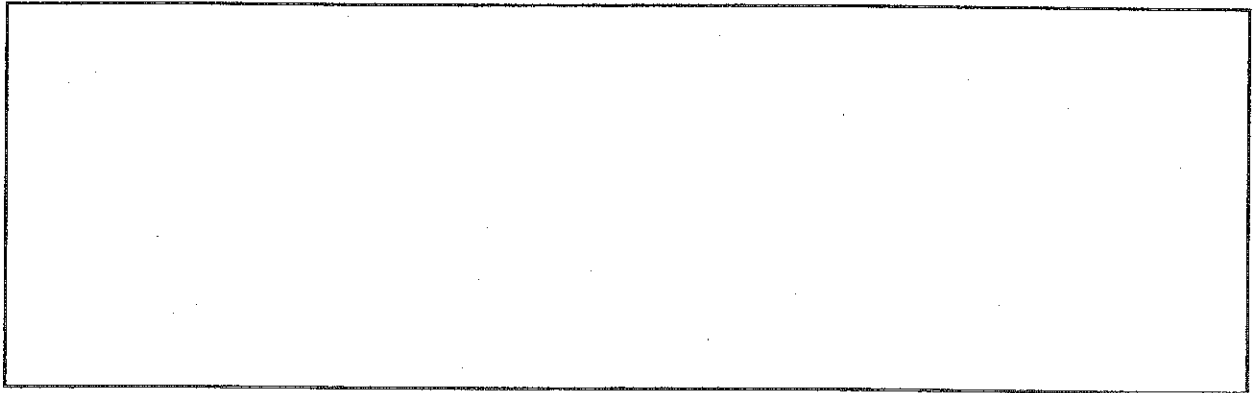
Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

4. Draw yourself using a spindle whorl and a Salish loom.



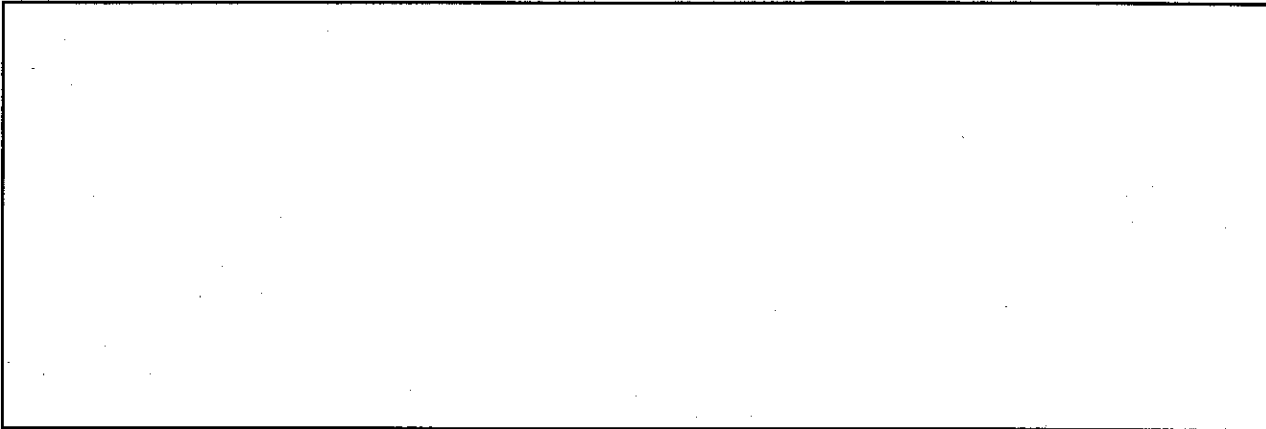
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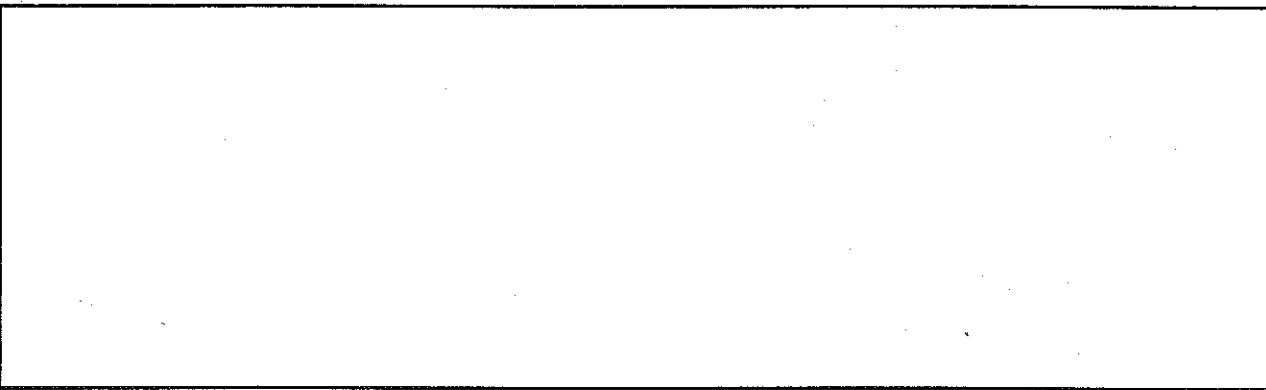
Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

4. Draw yourself using a spindle whorl and a Salish loom.



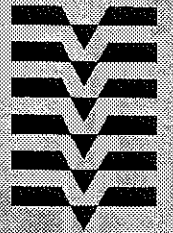
Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

5. Draw yourself at the cedar twining table.



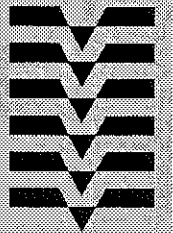
Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

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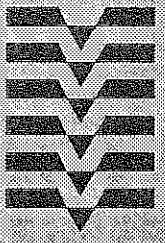
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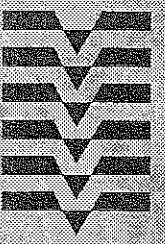
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6. Draw and label yourself doing each of the following: 1. adzing the cedar canoe 2. pounding the cedar 3. shredding the bark.



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1.	2.	3.
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<b>1.</b>	<b>2.</b>	<b>3.</b>
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**7. Draw and list 3 things you found out today about Stó:lō (People of the River).**

<b>1.</b>	<b>2.</b>	<b>3.</b>
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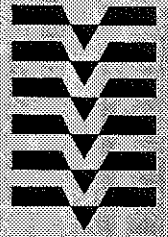


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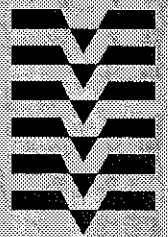
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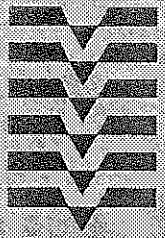
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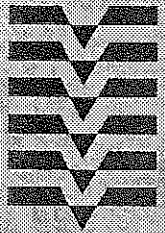
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Blank rectangular box for student response.

Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

8. What do you still wonder about the Stó:lō People and their way of life?



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Blank rectangular box for student response.

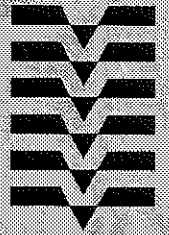
Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line.

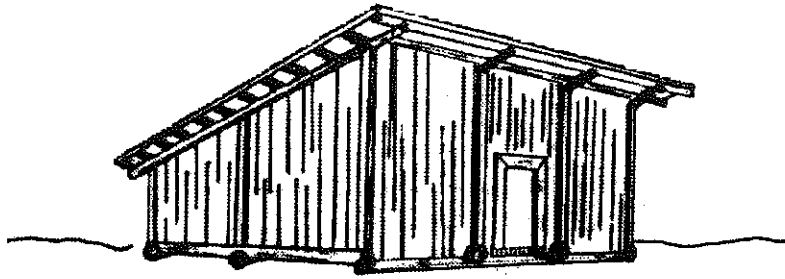
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# *Appendix B*

# *Xá:ytem*

*Longhouse*  
*Interpretive Centre*  
*Field Trip Book*  
*– Intermediate –*



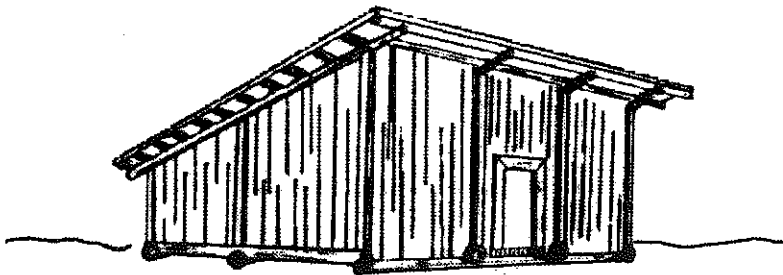


## XĀ:YTEM

### Longhouse Interpretive Centre Fieldtrip Book (Intermediate)

Name: \_\_\_\_\_

Date: \_\_\_\_\_

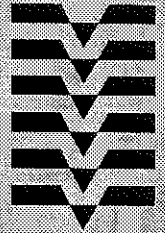


## XĀ:YTEM

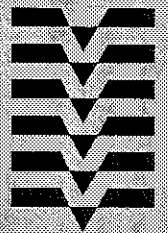
### Longhouse Interpretive Centre Fieldtrip Book (Intermediate)

Name: \_\_\_\_\_

Date: \_\_\_\_\_



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## ***FLYING GOOSE DESIGN***

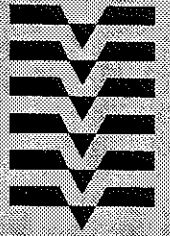
**Signifying the resurrection of the old ways just as the Canada geese return to their nesting grounds in Sardis in the seasonal cycle.**

***“Salish weaving”  
by Paula Gustafson***

## ***FLYING GOOSE DESIGN***

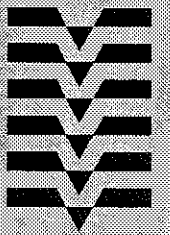
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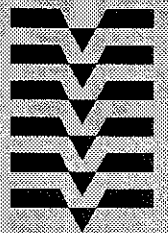
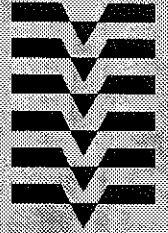
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2. Retell what you remember of the story of Hatzic Rock. Draw you and your classmates listening to the rock.

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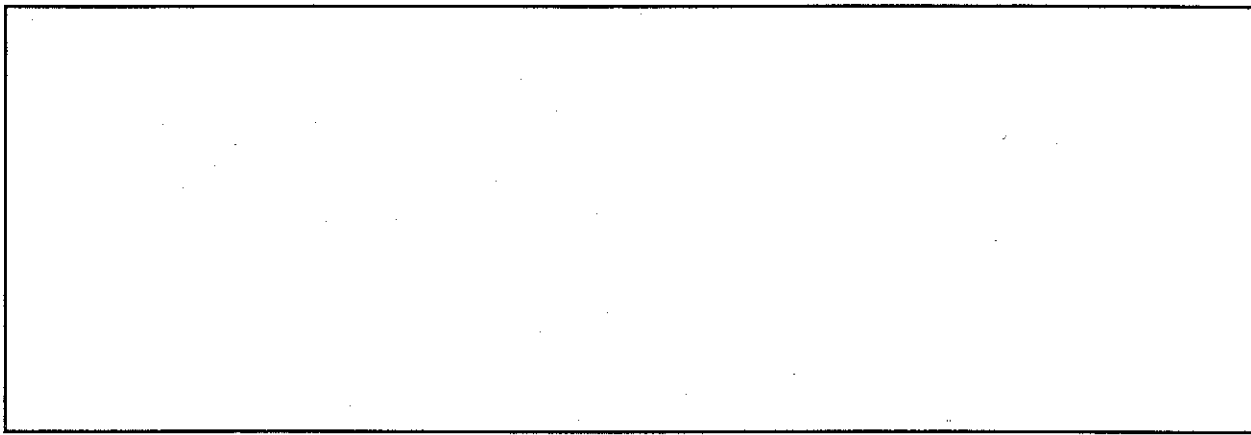
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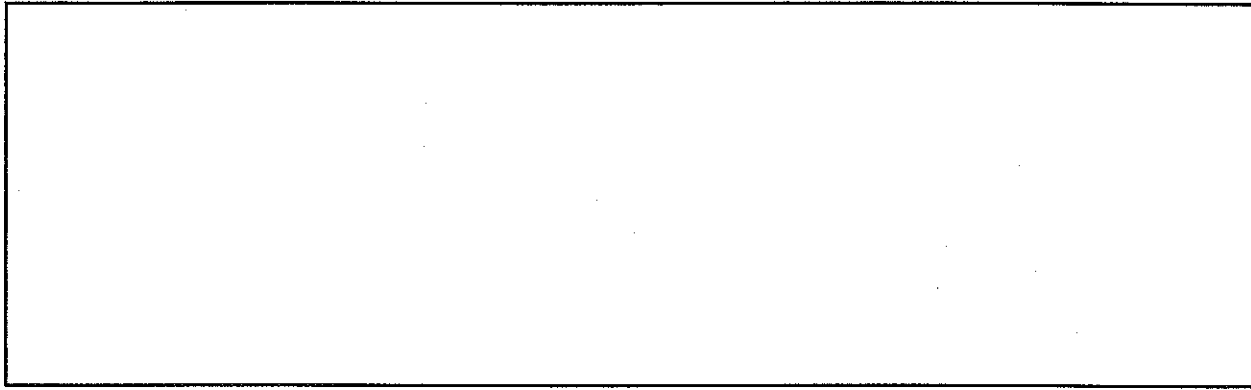
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4. Draw yourself using a spindle whorl and a Salish loom.



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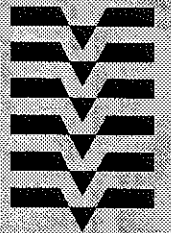
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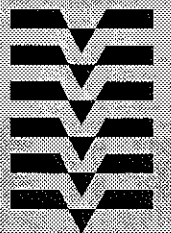
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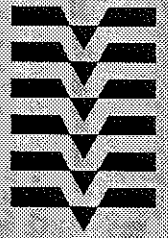
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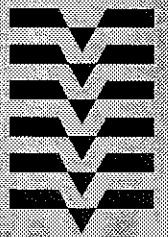




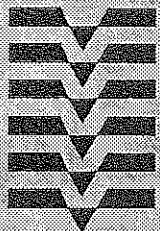
1.	2.	3.
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1.	2.	3.
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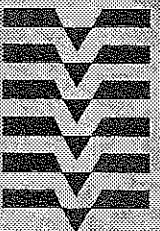
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1.	2.	3.
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Blank rectangular box for student response.

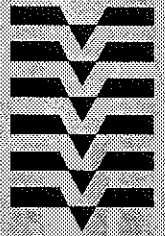
Horizontal lines for student response.

8. What do you still wonder about the Stó:lō People and their way of life?

Blank rectangular box for student response.

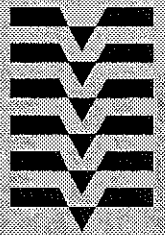
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