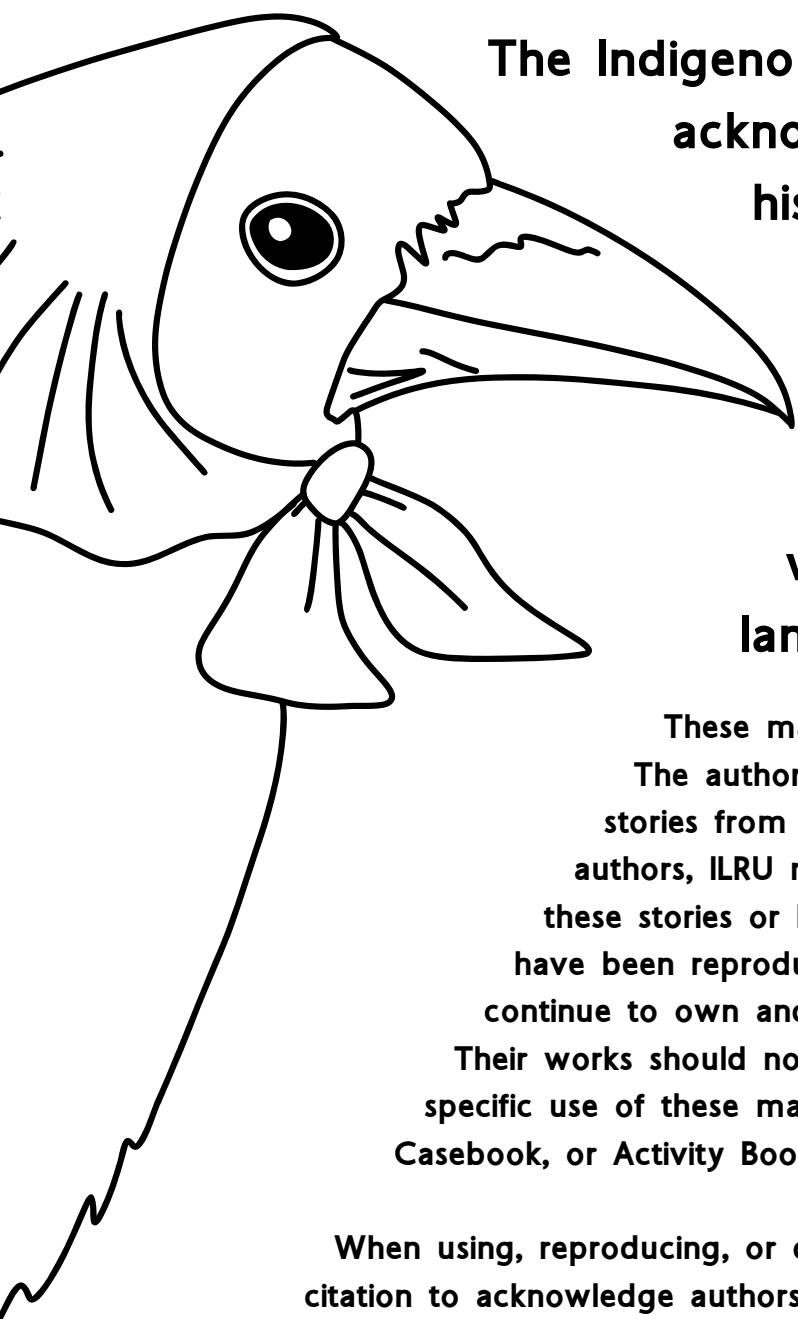


ACTIVITY BOOK

COAST SALISH LAWS RELATING TO
CHILD AND CAREGIVER NURTURANCE & SAFETY





**The Indigenous Law Research Unit
acknowledges, with respect, the
history and legal traditions of the
ləkʷəŋən peoples on whose
lands our office stands, and
those of the Songhees,
Esquimalt, & W̱SÁNEĆ peoples,
whose relationships with the
land continue today.**

**These materials were created for educational purposes.
The authors refer to Coast Salish laws and engage with
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**If you have any questions or concerns about this or anything else in these materials, please
email: toolkit@niltuo.ca or ilru@uvic.ca.**



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TABLE OF CONTENTS

ACTIVITY 1: WORD SEARCH.....	4
ACTIVITY 2: MAPPING OUR PLACE IN THE COAST SALISH WORLD.....	8
ACTIVITY 3: WHAT IS LAW?	9
ACTIVITY 4: THE SCOPE OF LAW (PART 1)	11
ACTIVITY 5: THE SCOPE OF LAW (PART 2)	12
ACTIVITY 6: LEGAL NARRATIVE ANALYSIS.....	15
ACTIVITY 7: ERASURE POETRY.....	18
ACTIVITY 8: SIÁTEN AND SESIÁTEN LETTER WRITING.....	19
ACTIVITY 9: WHAT'S GENDER GOT TO DO WITH IT?	21
COLOURING PAGES	23
NOTES	36

ACTIVITY 1: WORD SEARCH

BOKEĆEN
 COAST SALISH
 ESQUIMALT
 KLALLAM
 lækwəŋən
 SC'IA'NEW
 SENĆOŦEN
 SONGHEES
 SŦÁUTW
 T'SOU-KE
 WSÁNEĆ
 WJOŁŁP
 WSÍKEM

C	R	B	A	U	P	Ł	E	Ł	O	J	W	ə	N
N	O	S	O	N	G	H	E	E	S	Ł	S	n	E
ə	E	A	R	Ć	L	-	S	Ŧ	W	P	Á	E	T
Ŧ	Y	Ŧ	S	T	E	L	S	R	E	Ķ	N	W	T
ə	Ŧ	L	O	T	V	Ć	Z	X	N	Ŧ	E	X	L
w	W	U	D	Ć	S	C	E	Y	Ķ	E	Ć	Ķ	A
Ķ	S	-	E	H	N	A	G	N	I	O	Ŧ	E	M
ə	I	I	Ķ	U	Y	E	L	Q	'	P	S	K	I
I	T	ə	Ŧ	S	O	F	S	I	C	?	O	-	U
C	'	K	Ć	N	E	Ŧ	D	R	S	-	T	U	Q
M	A	L	L	A	L	K	Ć	X	W	H	R	O	S
W	S	Í	Ķ	E	M	C	W	T	U	Á	Ŧ	S	E
M	W	Ķ	I	O	U	'	-	E	E	X	Ķ	'	S
A	T	B	G	J	O	N	E	F	Ķ	N	S	T	E

WHAT COMMUNITY ARE YOU FROM?

IF YOU ARE NOT FROM ONE OF THE COMMUNITIES LISTED HERE, WHAT COMMUNITY IS CLOSEST TO YOU?

GLOSSARY

COAST SALISH

The Coast Salish World is big! It goes through and beyond the Salish Sea and along the lower Fraser River. There are many Coast Salish nations within the Coast Salish world intersecting with three major city areas: Victoria, Vancouver, and Seattle.

ləkʷəŋən

ləkʷəŋən refers to the lands held and lived on by the Songhees and Esquimalt peoples, historically ləkʷəŋiʔnəŋ-speaking people, for thousands of years. Meaning “the place where the herring fish are smoked,” ləkʷəŋən peoples occupied territories that cover the bounds of what is known as Greater Victoria and across the Salish Sea, from Albert Head to Cordova Bay and to the San Juan Islands.

ESQUIMALT

The Esquimalt Nation is a small nation on the water of Esquimalt Harbour. Their traditional name is Xwsepsum, also written as Kosapsum. Members of the Esquimalt Nation are part of the ləkʷəŋən peoples.

SONGHEES

The Songhees nation is adjacent to Esquimalt and View Royal. Songhees may come from a ləkʷəŋiʔnəŋ word meaning “people from scattered places.” Members of the Songhees Nation are part of the ləkʷəŋən peoples.

SC'IA'NEW (BEECHER BAY)

SC'IA'NEW (pronounced CHEA-nuh) means “the place of the big fish” in the Klallam language. SC'IA'NEW First Nation is located on Beecher Bay in East Sooke. SC'IA'NEW lands include Fraser Island, Lamb Island, Long-neck Island, Twin Island, Village Island, and Whale Island.

KLALLAM

Klallam is a language of SC'IA'NEW First Nation (BEECHER BAY) in East Sooke.

T'SOU-KE

T'sou-ke means “Stickleback” (an endangered species of fish that can be found at the estuary of the Sooke River) in SENĆOŦEN. The T'sou-ke First Nation territory covers from Beechy Head to the east, Port Renfrew to the west, north to the Koksilah River and south towards the United States, including the Northern Straits and Secretary Island.

WSÁNEĆ

WSÁNEĆ means “the emerging people” in SENĆOŦEN. The WSÁNEĆ Nation includes WJOŁEŁP (TSARTLIP), SŦÁUTW (TSAWOUT), WSÍKEM (TSEYCUM), and BOKEĆEN (PAUQUACHIN). These nations have occupied their villages around the Saanich Peninsula and the Salish Sea continuously for thousands of years.

SENĆOŦEN

SENĆOŦEN is a language spoken by several communities, including those part of the WSÁNEĆ Nation: WJOŁEŁP (TSARTLIP), SŦÁUTW (TSAWOUT), WSÍKEM (TSEYCUM), and BOKEĆEN (PAUQUACHIN).

BOKEĆEN
(PAUQUACHIN)

BOKEĆEN (Pauquachin First Nation) means “land of cliffs and bluffs” in SENĆOŦEN. BOKEĆEN is located on the west side of the Saanich Peninsula along the Saanich Inlet.

SŦÁUTW
(TSAWOUT)

SŦÁUTW (Tsayout First Nation) means “houses on top” in SENĆOŦEN. SŦÁUTW is located on the east side of the Saanich Peninsula, north of what is known as Victoria and across from ŁEL,TOS (James Island).

WJOŁEŁP
(TSARTLIP)

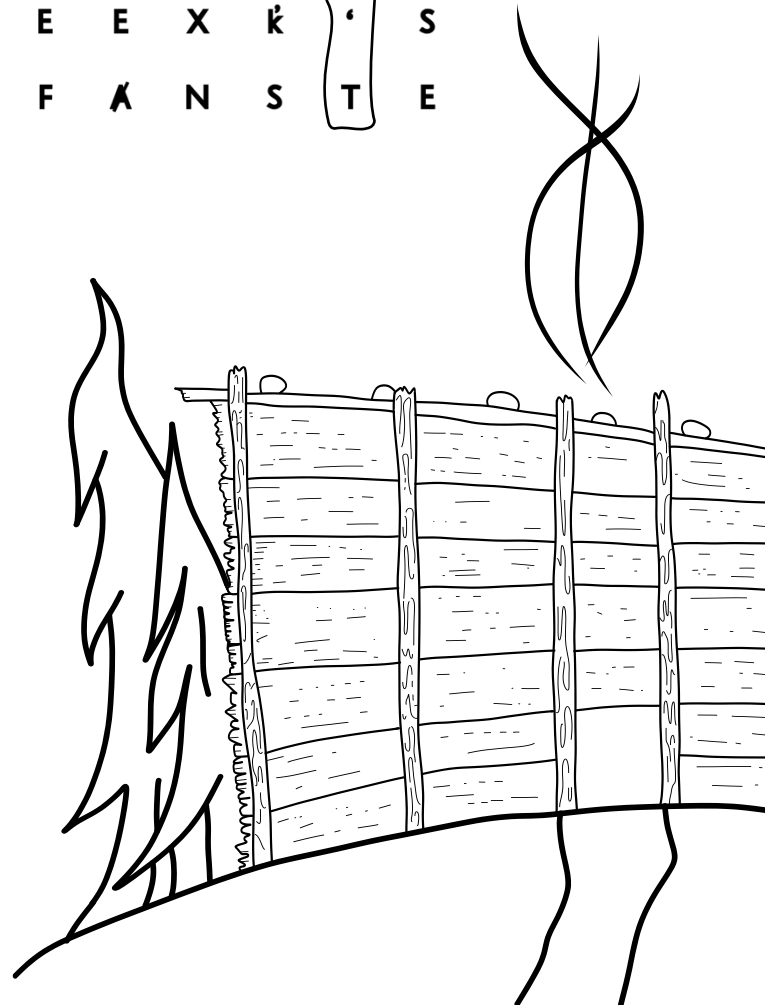
WJOŁEŁP (Tsartlip First Nation) means “place of the maple leaves” in SENĆOŦEN. WJOŁEŁP is located close to what is known now as Brentwood Bay on the western side of the Saanich Peninsula.

WSÍKEM
(TSEYCUM)

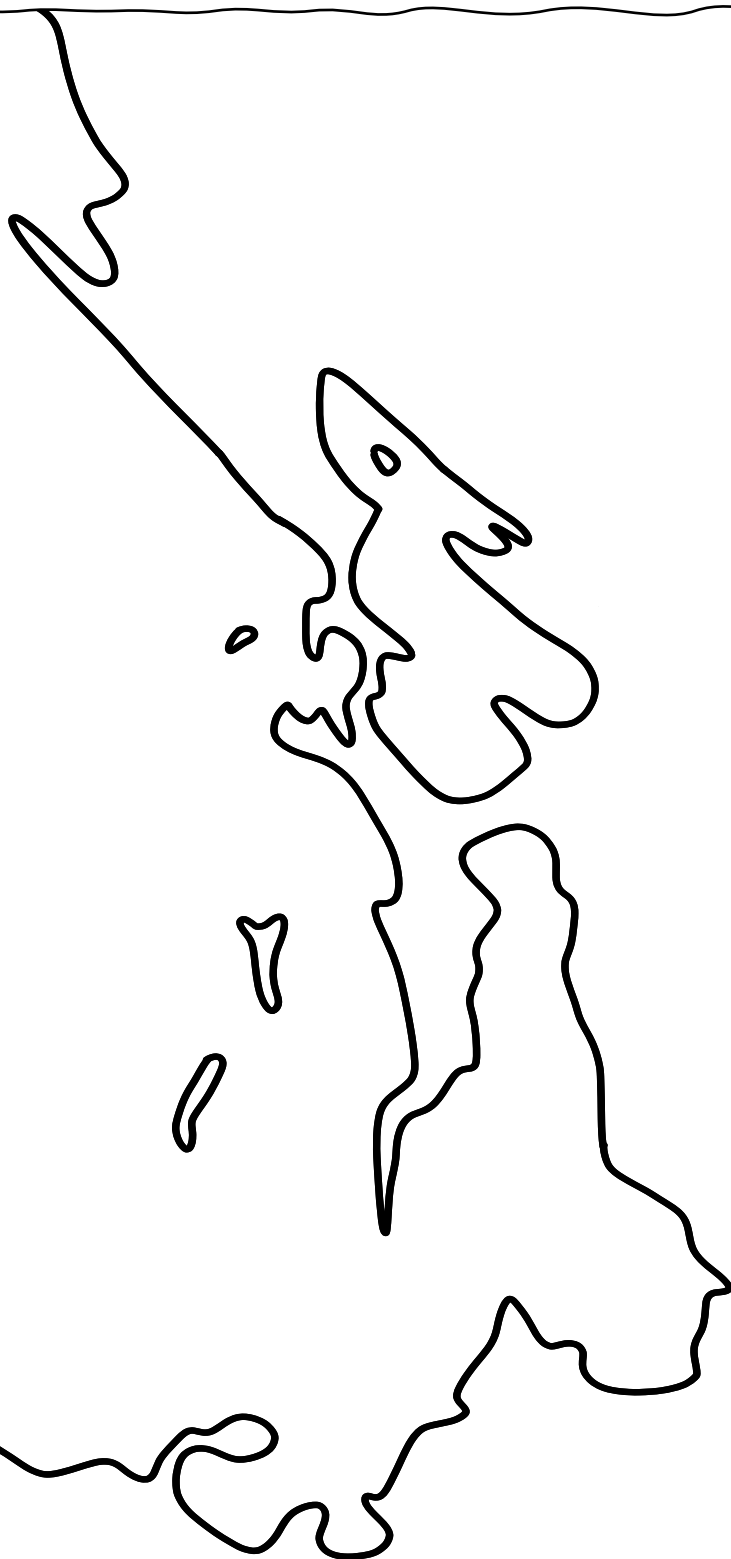
WSÍKEM (Tseycum First Nation) means “land of clay” in SENĆOŦEN. WSÍKEM is located on the northwest side of the Saanich peninsula, next to what is known as Patricia Bay.

ANSWER KEY

C	R	B	A	U	P	Ł	E	Ł	O	J	W	ə	N
N	O	S	O	N	G	H	E	E	S	Ł	S	n	E
ə	E	A	R	K	L	-	S	‡	W	P	Á	E	T
D	Y	F	S	T	E	L	S	R	E	K	N	W	T
ə	‡	L	O	T	V	Ć	Z	X	N	T	E	X	L
w	W	U	D	Ć	S	C	E	Y	A	E	Ć	A	A
k	S	-	E	H	N	A	G	N	I	O	F	E	M
ə	I	I	K	U	Y	E	L	Q	'	P	S	K	I
I	T	ə	‡	S	O	F	S	I	C	?	O	-	U
C	'	K	Ć	N	E	F	D	R	S	-	T	U	Q
M	A	L	L	A	L	K	Ć	X	W	H	R	O	S
W	S	I	K	E	M	C	W	T	U	Á	T	S	E
M	W	A	I	O	U	'	-	E	E	X	K	'	S
A	T	B	G	J	O	N	E	F	A	N	S	T	E



ACTIVITY 2: MAPPING OUR PLACE IN THE COAST SALISH WORLD



1

Practice learning local place names and territories by filling in this map.

2

Mark your home on the map. Whose territory or territories might you be on? If you don't know, how would you find out?

3

What other connections do you have to these places? Mark those connections with symbols. Some examples might be:

- Where I pick berries;
- My favourite hiking/biking trail;
- My favourite campsite;
- Where I saw a whale.

4

What stories might connect to some of those places?

NOTE

One version of this map can be found on page 13 of the Toolkit

ACTIVITY 3: WHAT IS LAW?

UNITS

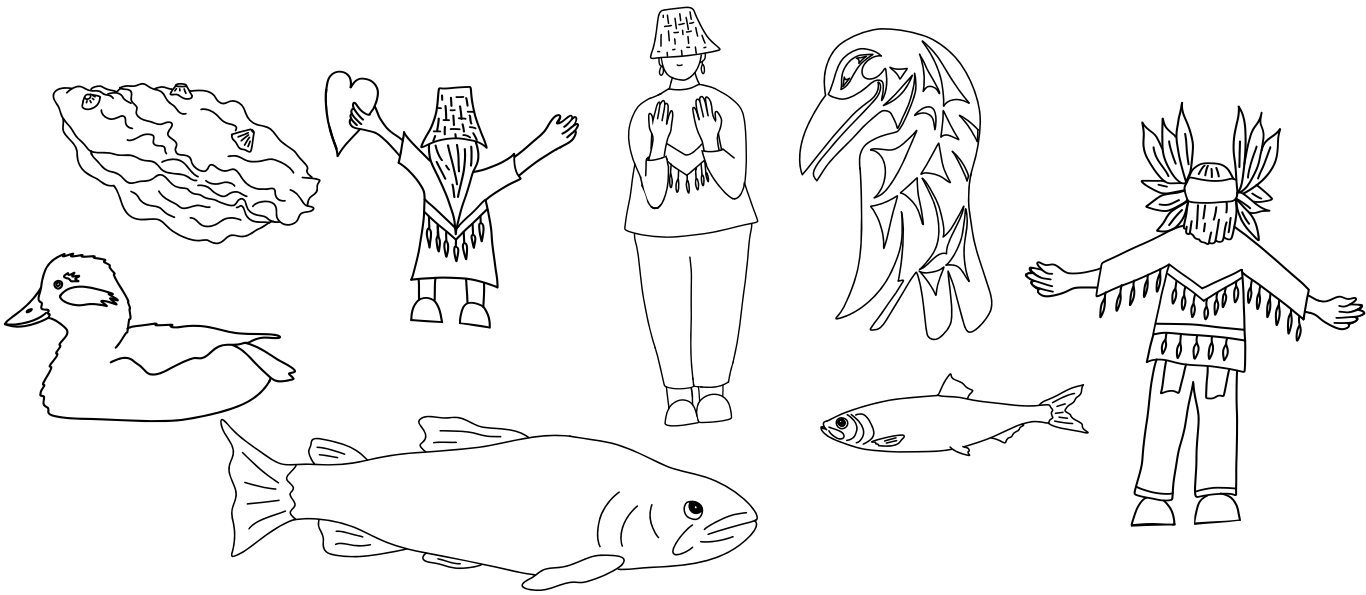
2

3

5

1. READ THE LEGEND OF CAMOSSUNG (ləkʷəŋən)

2. PICK ONE (OR ALL!) OF THE FOLLOWING RELATIVES/IMAGES/OBJECTS FROM THE STORY

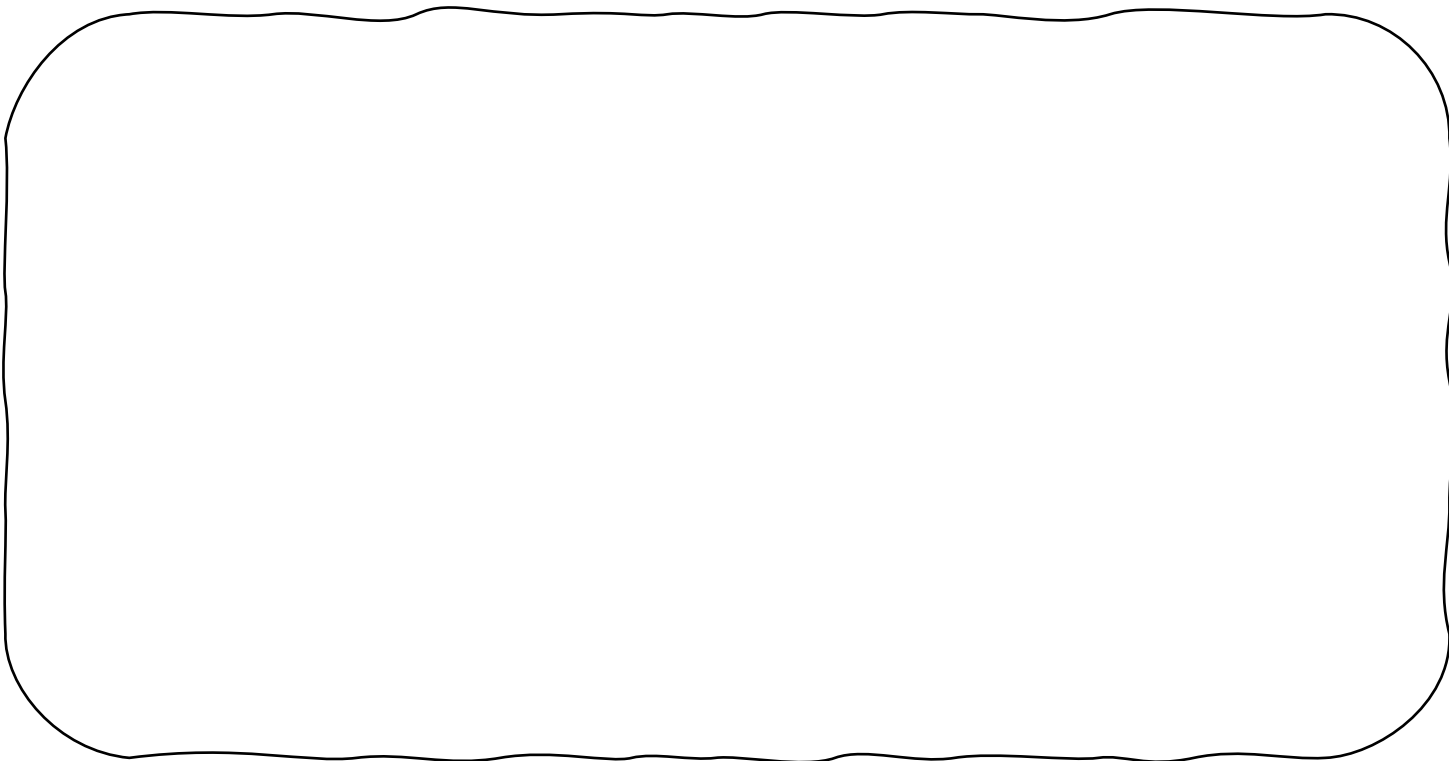


3. CONSIDER THE FOLLOWING QUESTIONS

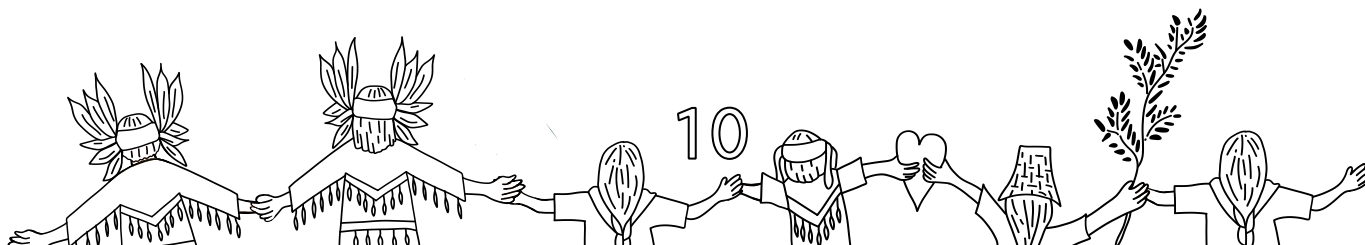
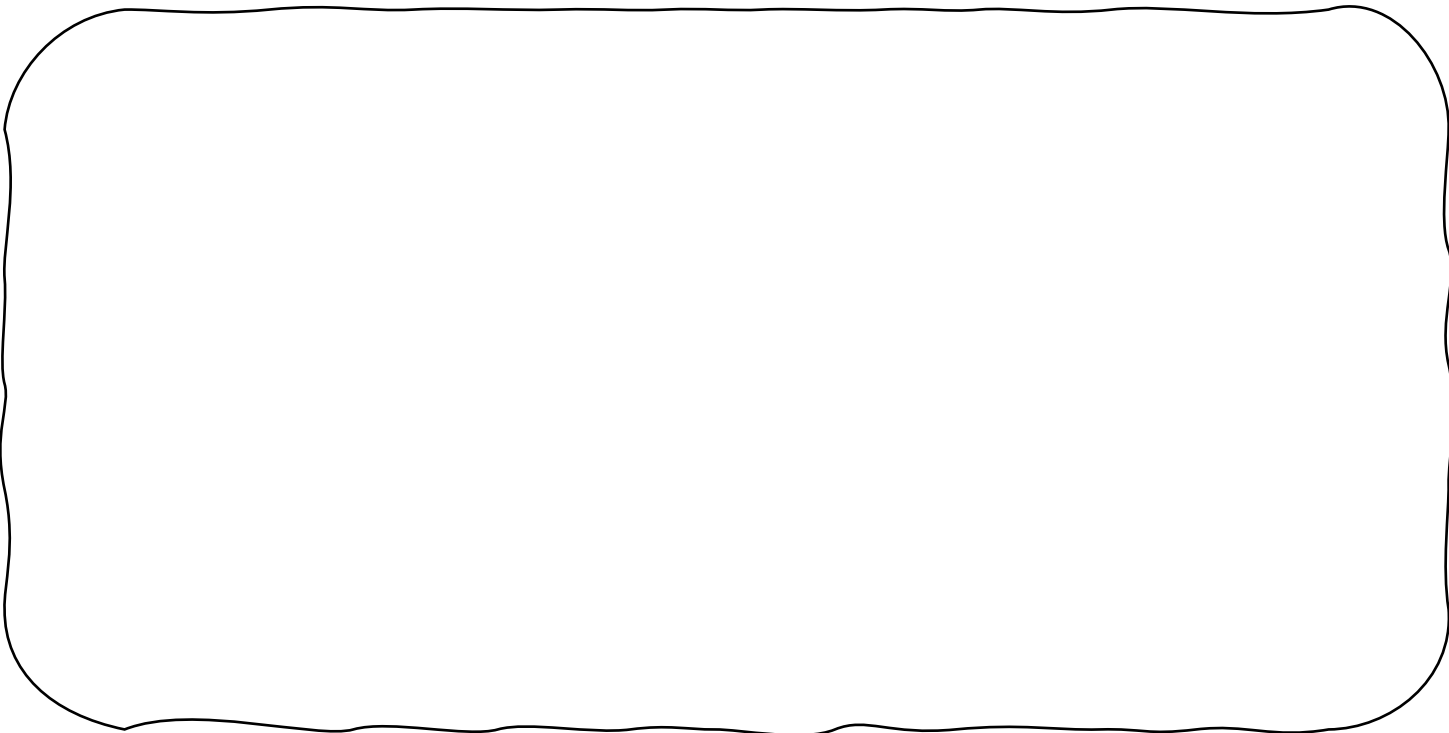
In the Legend of Camossung, what did this relative/image/object teach us about how people should take care of each other?

A large, empty, rounded rectangular box provided for students to write their answers to the question above.

What are some other things you know about your relative/image/object from your own life and/or other stories?



If you were to create a law based on this story and what else you know about this relative/image/object, what would your law be? This law should be stated in one sentence.



ACTIVITY 4: THE SCOPE OF LAW (PART 1)

UNITS

2

5

1. CONSIDER

Fill out these categories with as many examples as you can think of from any legal tradition you can think of

SPECIFIC LAWS/RULES

E.g. Don't drink and drive

**LEGAL IDEAS, CONCEPTS,
OR PRINCIPLES**

E.g. innocence or guilt

**PEOPLE INVOLVED IN
THE LEGAL ORDER**

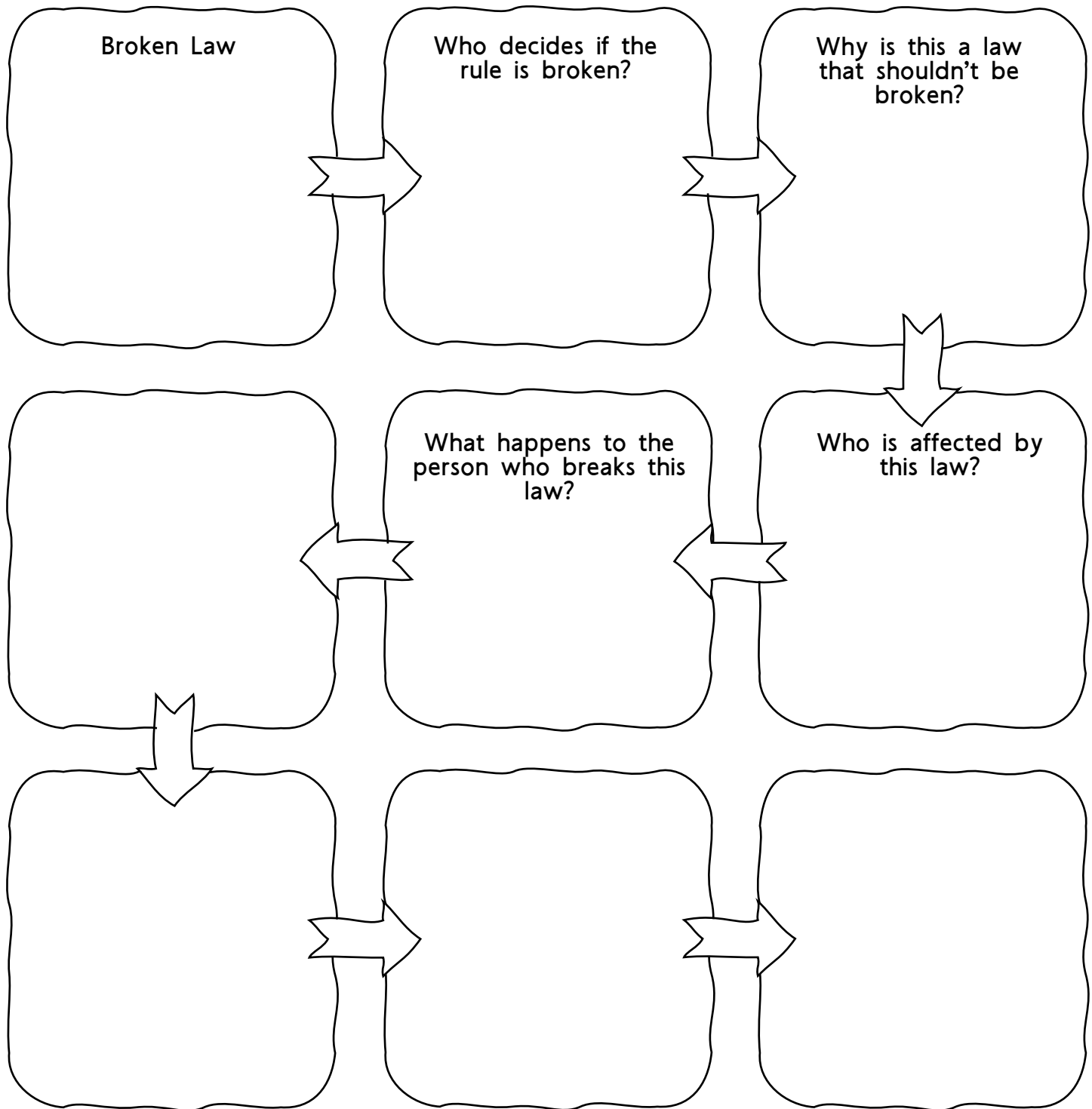
E.g. Judges

**LEGAL INSTITUTIONS
(WHERE THE LAW
HAPPENS)**

E.g. Courtrooms, Bighouses

2. MAP IT OUT

If you were to break one of the specific laws you identified in the first square, what processes would happen if that legal order wanted to address the broken law? Think through as many steps as you can and include the people, institutions and concepts that might be part of the process. Add more process bubbles/shapes if you need!



ACTIVITY 5: THE SCOPE OF LAW (PART 2)

UNITS

2

5

1. READ MR. COOKSHLA AND HIS FAMILY

2. CONSIDER

Identify the laws, legal concepts, actors, institutions and processes. You might not know the exact answers, but, you can infer some details from the story.

SPECIFIC LAWS/RULES
BROKEN

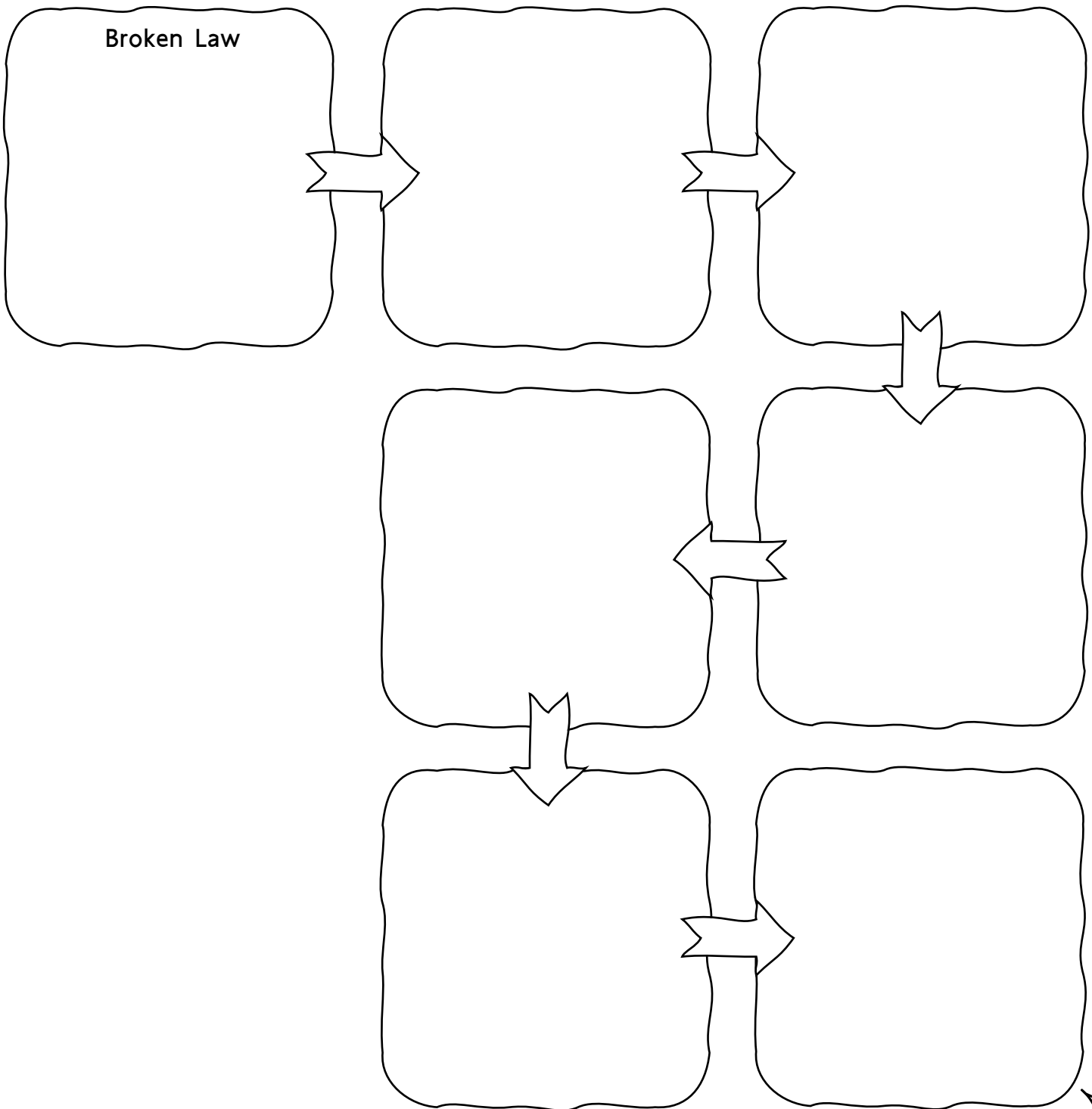
PRINCIPLES THAT
SUPPORT THE EXISTENCE
OF THE LAW THAT
WERE BROKEN

PEOPLE INVOLVED IN
THE LEGAL ORDER

LEGAL INSTITUTIONS
(WHERE THE LAW
HAPPENS)

2. MAP IT OUT

After the law was broken, what process(es) happened as a response? Feel free to add your own arrows, and boxes, or draw your own map.



ACTIVITY 6: LEGAL NARRATIVE ANALYSIS

UNITS

2

3

What are some of the stories shared in your family when you grew up? What are the characters like in those stories? Who are they? How do the stories teach lessons? How do these stories contain laws?

Unit Three of the Toolkit introduces people to a method of looking at Coast Salish stories to draw out the law within them. This method starts by choosing a question to ask the story to learn about the law. It then asks you what facts in the story matter in order to answer the question. Then you look at the story again to see how the question is answered in the story and the reasons why. Here is a breakdown of those pieces.

<p>Issues</p>	<p>Issues are the human problems raised in a story. These are questions you ask a story. There are an infinite amount of questions you can ask a single oral narrative. The key is to find a question that relates to an area of Indigenous law you are researching. It is helpful to ask questions that speak to how people respond in a situation to draw out legal reasoning.</p> <p>For example, in child and caregiver nurturance law, one might focus on questions such as “what is the proper response when a child is in danger?” Or, “what is the proper response when a caregiver needs help?” These are just two examples of the type of questions you might ask.</p>
<p>Facts</p>	<p>Facts are the relevant background information to the issue. They are the parts of the story that are necessary to understand in order to make sense of a decision made in the story. Not all facts in a story are relevant to a particular issue.</p>
<p>Resolutions /Decisions</p>	<p>Resolutions/Decisions are the answer(s) to the issue or question raised in a story. There may be more than one resolution or decision. However, the decisions should always directly answer your issues or questions.</p>
<p>Reasons</p>	<p>Reasons are the “because” of the decision. Sometimes the reasons are said clearly in a story. Sometimes the reasons are unsaid, but you can conclude or infer the reasons because of other information in the story. You must be able to explain your reason from what you have learned from the story itself, and not from other knowledge or information that cannot be linked to the story. Determining the reasoning is important for drawing out specific principles in law.</p>
<p>Brackets</p>	<p>Brackets are information, questions and thoughts that you may have about a story but are not related to your analysis. They may be places to put other knowledge that you have that might explain something in a story, or things you don’t understand at all. We find brackets are a useful place to put questions that might be answered by other stories or indicate where you might see the development of an overall legal principle.</p>

1. CHOOSE

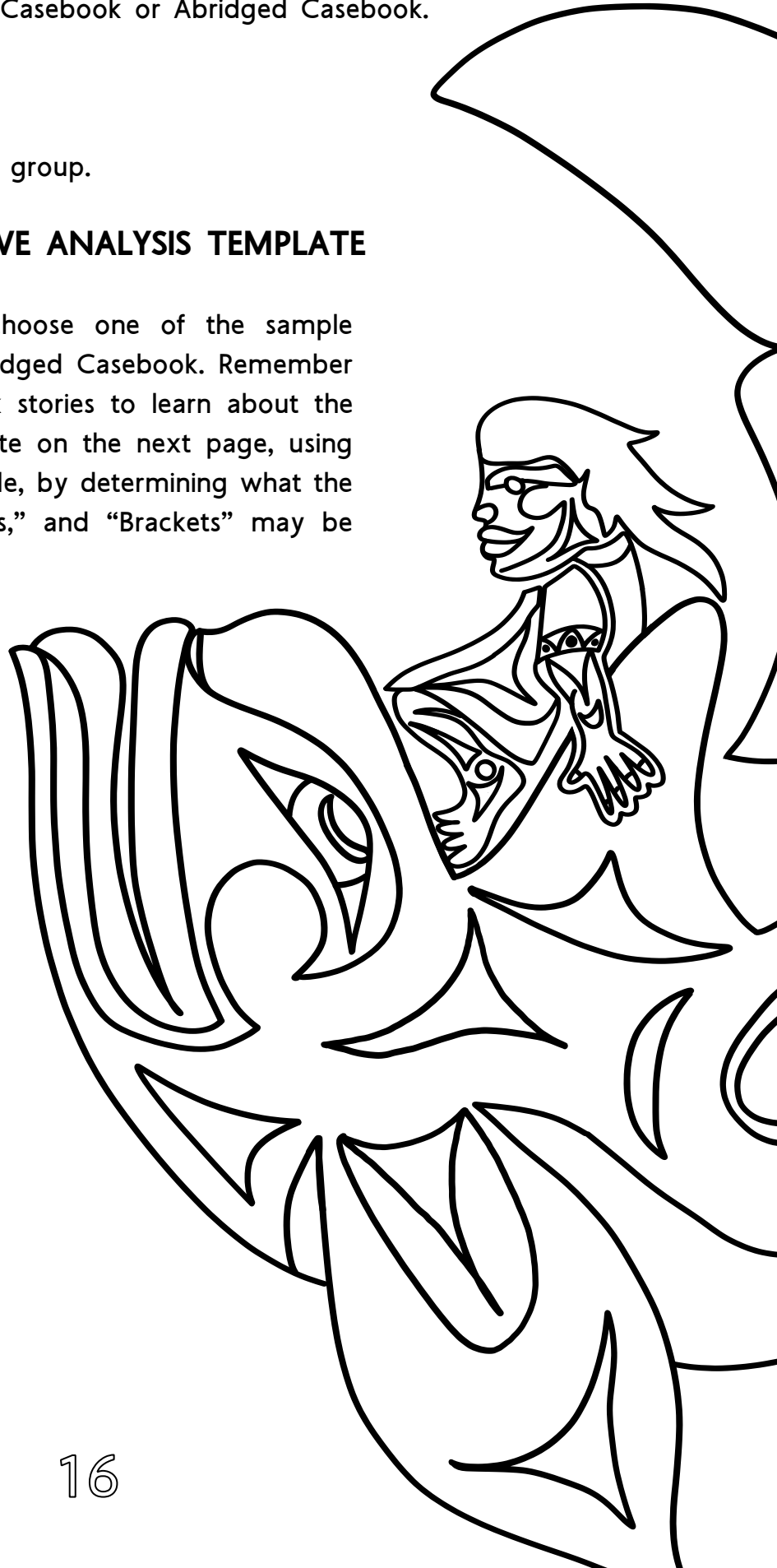
Choose a story from the accompanying Casebook or Abridged Casebook.

2. READ

Read the story out loud to yourself or a group.

3. FILL OUT THE LEGAL NARRATIVE ANALYSIS TEMPLATE

Choose your own question/issue, or choose one of the sample questions/issues in the Casebook or Abridged Casebook. Remember there are endless questions you can ask stories to learn about the law. Try to fill out the following template on the next page, using the chart on the previous page as a guide, by determining what the “Facts,” “Resolutions/Decisions,” “Reasons,” and “Brackets” may be for this story.





LEGAL NARRATIVE ANALYSIS TEMPLATE

Story	
Source	
Issues What is the main human problem that the story focuses on?	
Facts What facts matter?	
Resolutions /Decisions What is decided? How is the issue resolved?	
Reasons What is the reason behind the decision or resolution? Is there an explanation in the story? Said? Unsaid?	
Brackets What do you need to bracket in this case? What outstanding questions do you have?	

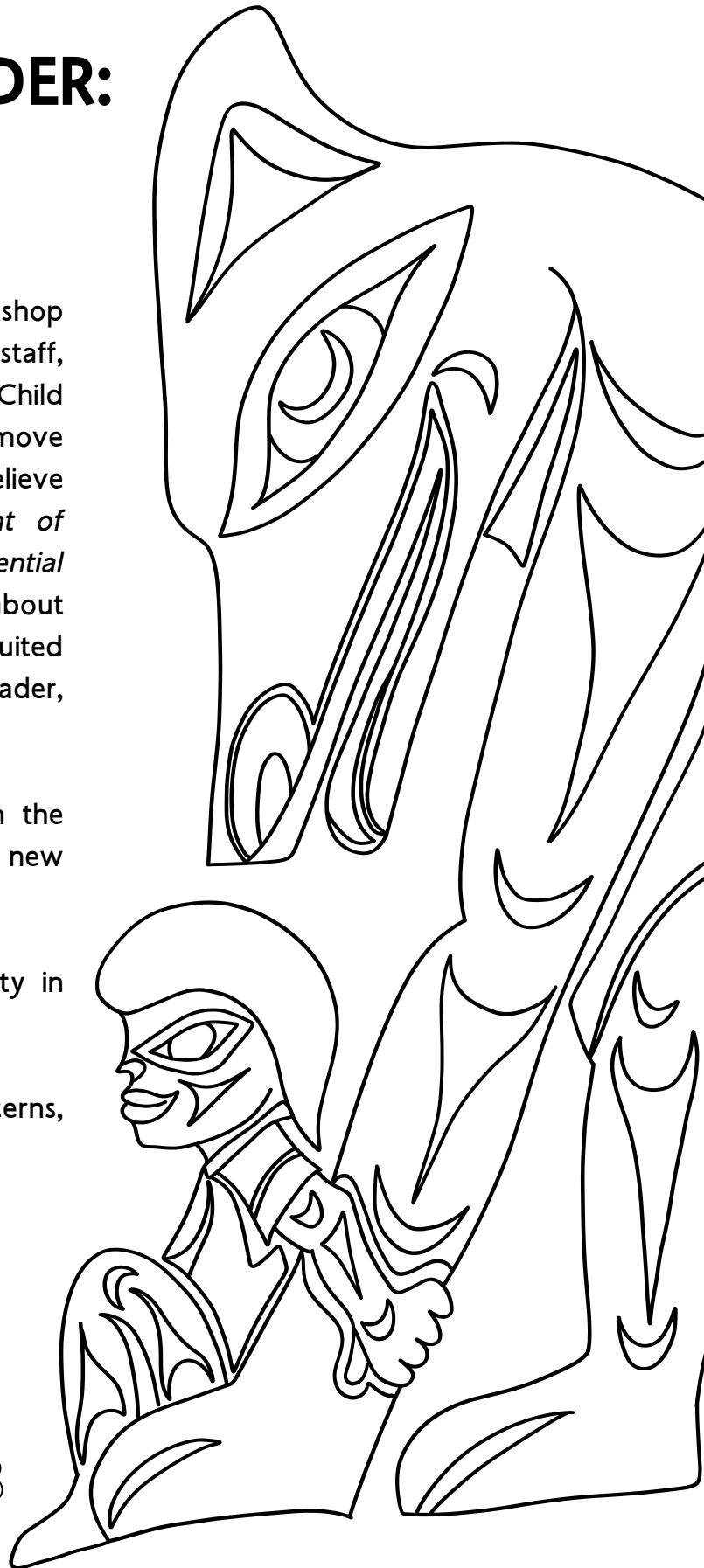
NOTICE TO THE READER: REMOVAL OF ACTIVITY 7: ERASURE POETRY FROM ACTIVITY BOOK 2

After piloting Activity 7: Erasure Poetry in a workshop with NĪ TU,Ō Child and Family Services Society staff, the Indigenous Law Research Unit and NĪ TU,Ō Child and Family Services Society have decided to remove this activity from Activity Book 2. While we believe that the viewing and reading of the *Statement of Apology to Former Students of Indian Residential Schools* is an essential aspect of learning about colonization in Canada, it is also a subject better suited to a more in-depth analysis as part of a broader, comprehensive curriculum.

Activity 7: Erasure Poetry has been deleted from the online materials, and will be replaced with a new activity in future print materials.

We strongly recommend against using this activity in your training and/or classroom.

Should you have any other questions or concerns, please contact ilru@uvic.ca or toolkit@niltuo.ca



ACTIVITY 8: SIÁTEN AND SESIÁTEN LETTER WRITING

UNITS

5

6

1. CONSIDER

When we hear a story, we are hearing it from the specific perspectives of the people in the stories or the person telling the story. However, we know from our own experiences that there are many sides to a story. What happens when we think about a story from the perspective of other people in the story?

2. READ

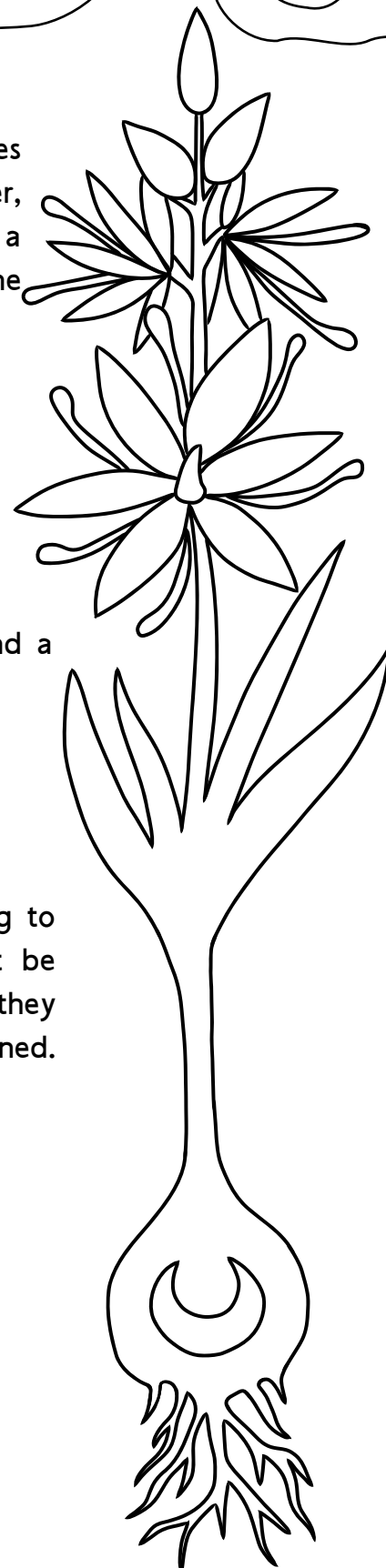
Read the story SIÁTEN and SESIÁTEN.

3. REFLECT

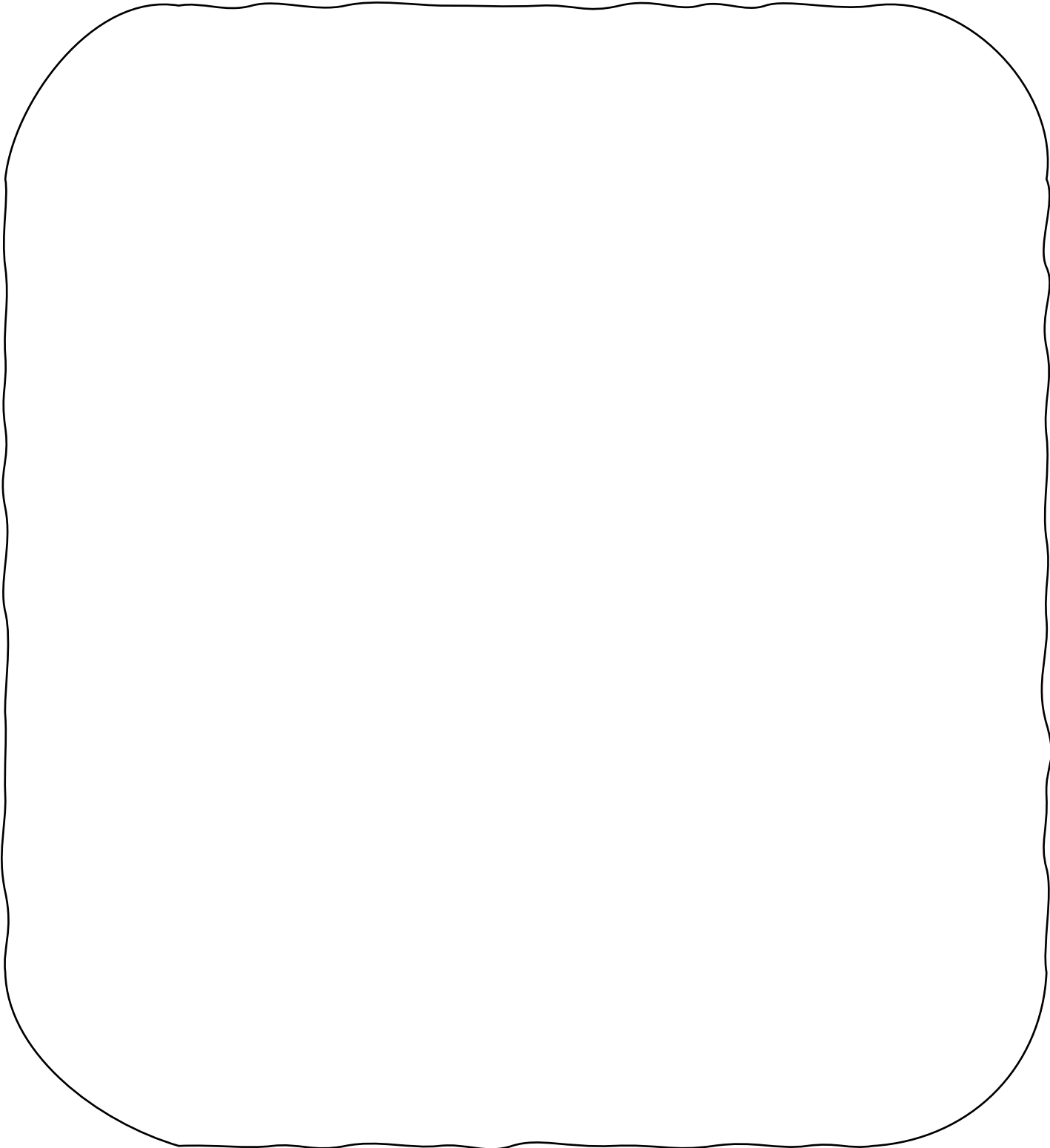
In the story SIÁTEN and SESIÁTEN, the main actors are a Mother and a Son/Boy. For this exercise, think about how an Aunty, Uncle or Grandparent might convey the story to someone.

4. WRITE OR DRAW

Put yourself in their position and write a letter to a friend explaining to them the story. Include some things you think that person might be thinking or feeling and their own opinion on might feel and what they might say if they were writing a letter to a friend about what happened.



Dearest Friend,



Your friend,



(Uncle/Aunty/Grandma/Cousin/etc)

ACTIVITY 9: WHAT'S GENDER GOT TO DO WITH IT?

The story of SIÁTEN and SESIÁTEN involves a mother and a son. When we read these facts, we are inclined to assign the gender of “woman” to the mother and “boy” to the son—and this is reinforced with the use of the pronouns she/her and he/him.

Coast Salish societies has different kinds of gender ascriptions and roles than we might be familiar with. The SENĆOŦEN language also has different words to describe gender and sex than English. For this reason, it is sometimes difficult to completely understand how gender affects how an old story is told or heard.

An interesting way to challenge our own reading of a story using a gendered lens is to change the genders of the main actors in the story.

2. READ

Read (or re-read) SIÁTEN and SESIÁTEN and consider the following changes:

What if SIÁTEN and SESIÁTEN were Father & Son

What are a father's obligations to his son in this story? Do they differ from that of a mother? How? Do you think a father would grieve his son the same way a mother would? How? Do you think the community would have the same response to a father as they did to the mother? Why?



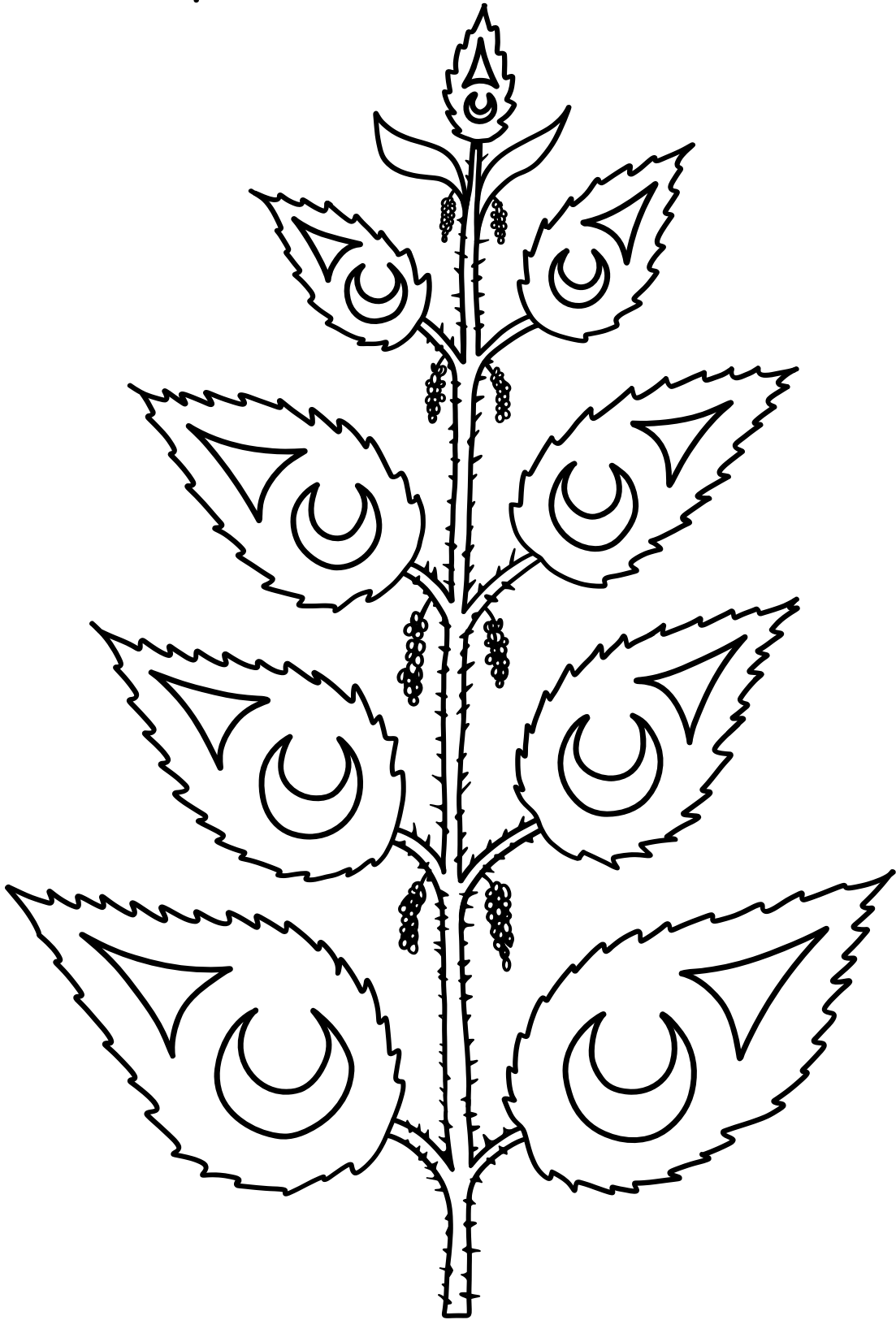
What if SIÁTEN and SESIÁTEN were Mother & Daughter?

What are a mother's obligations to her daughter in this story? Do they differ from that towards a son? How? Do you think a mother would grieve her daughter the same way she grieved a son? How? Do you think the community would have the same response to a daughter being lost as they did to a son? Why?

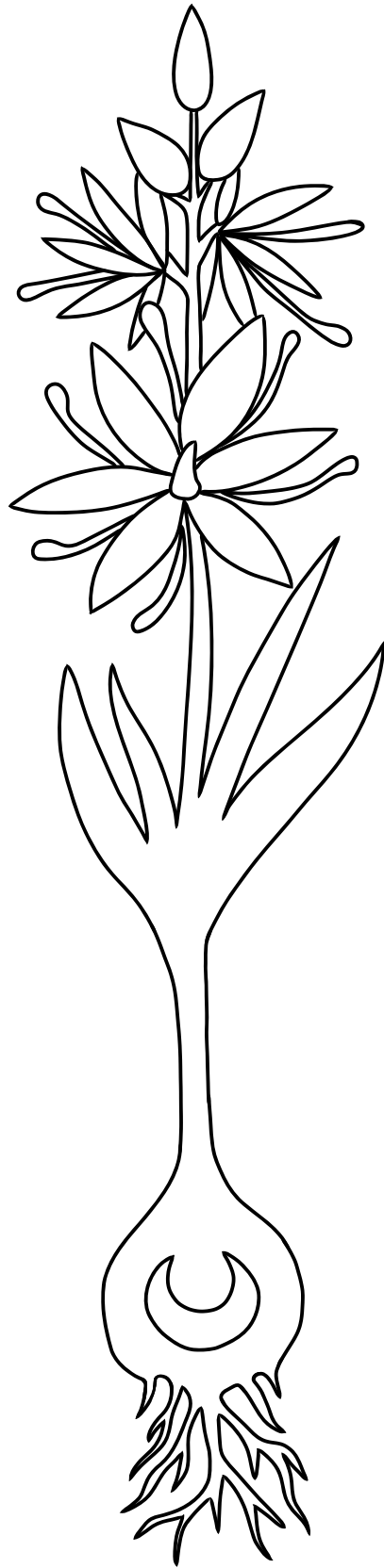
What if SIÁTEN and SESIÁTEN were trans, two spirit, or non-binary parent &/or child?

What are a parent's obligations to a child? Do those obligations change depending on gender? How? Are there societal expectations about how different genders experience grief? Why?

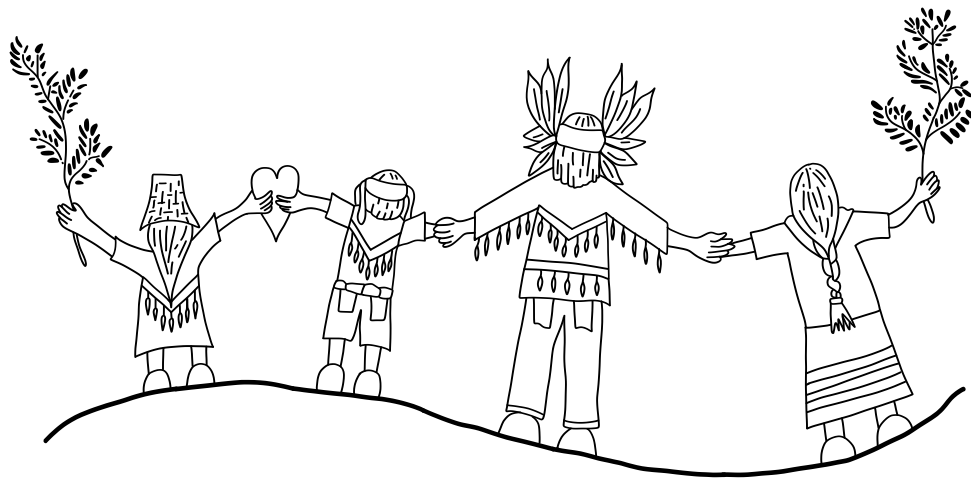
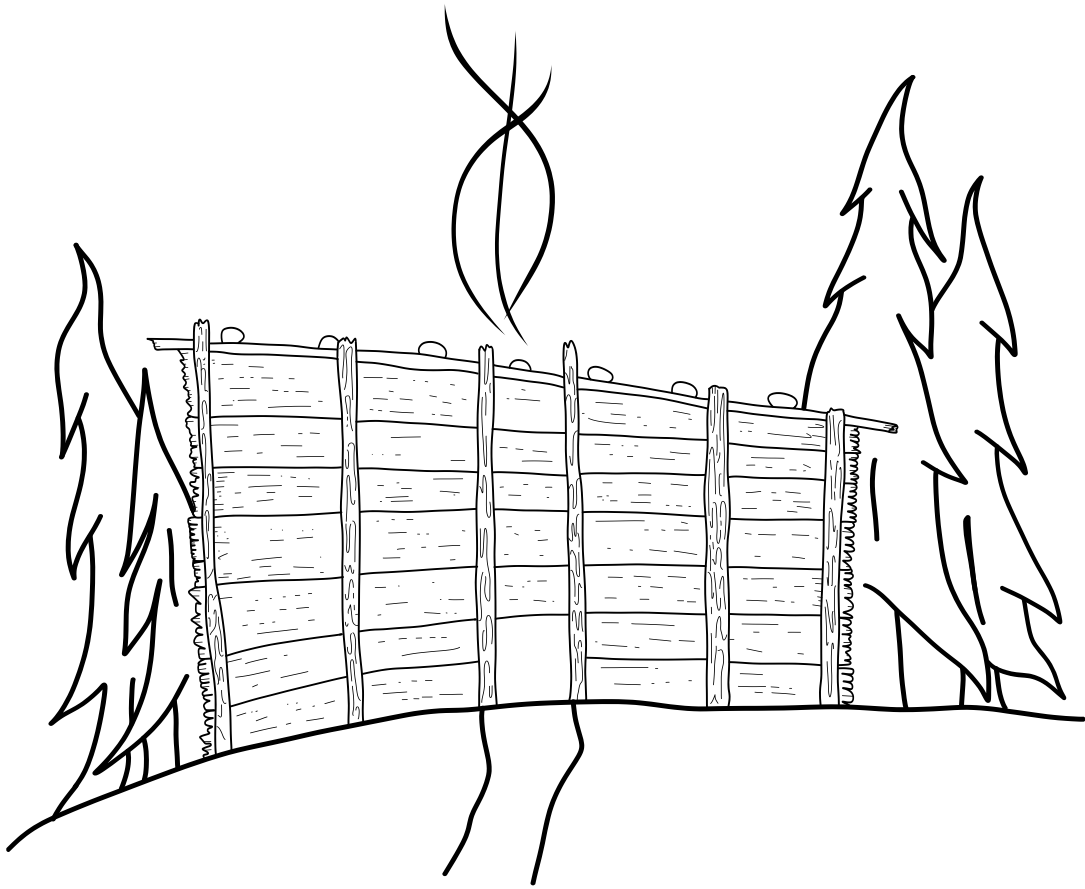
COLOURING PAGES

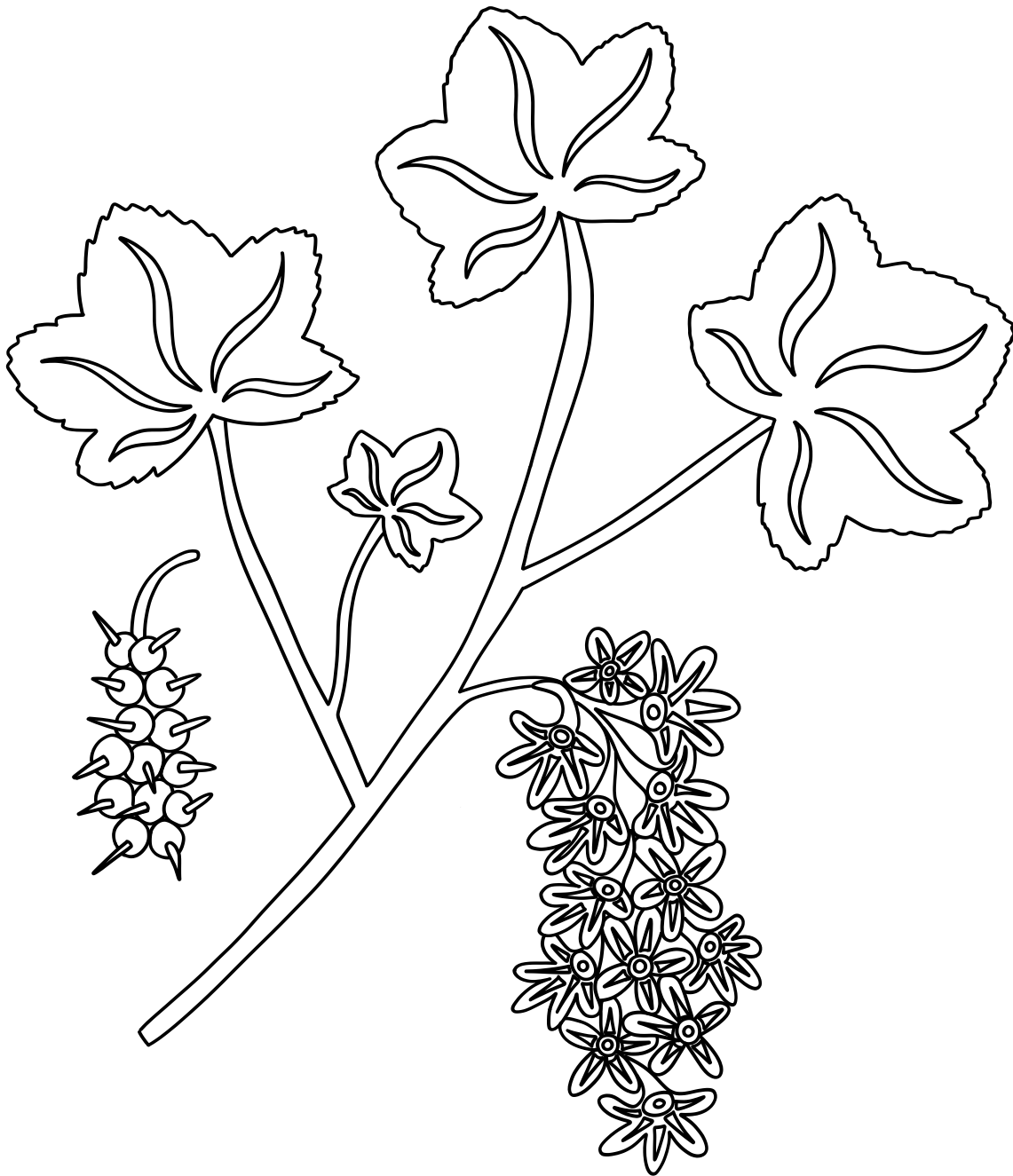


Stinging nettle
By: Sarah Jim

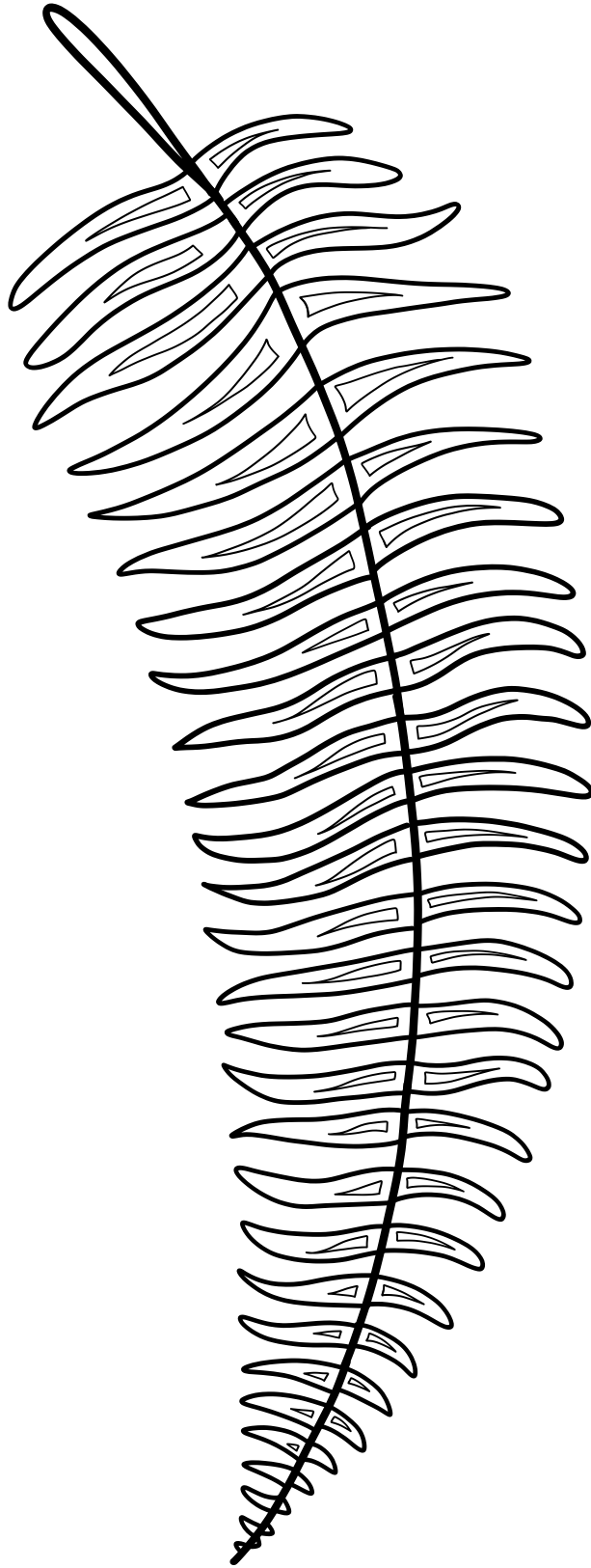


Camas
By: Sarah Jim

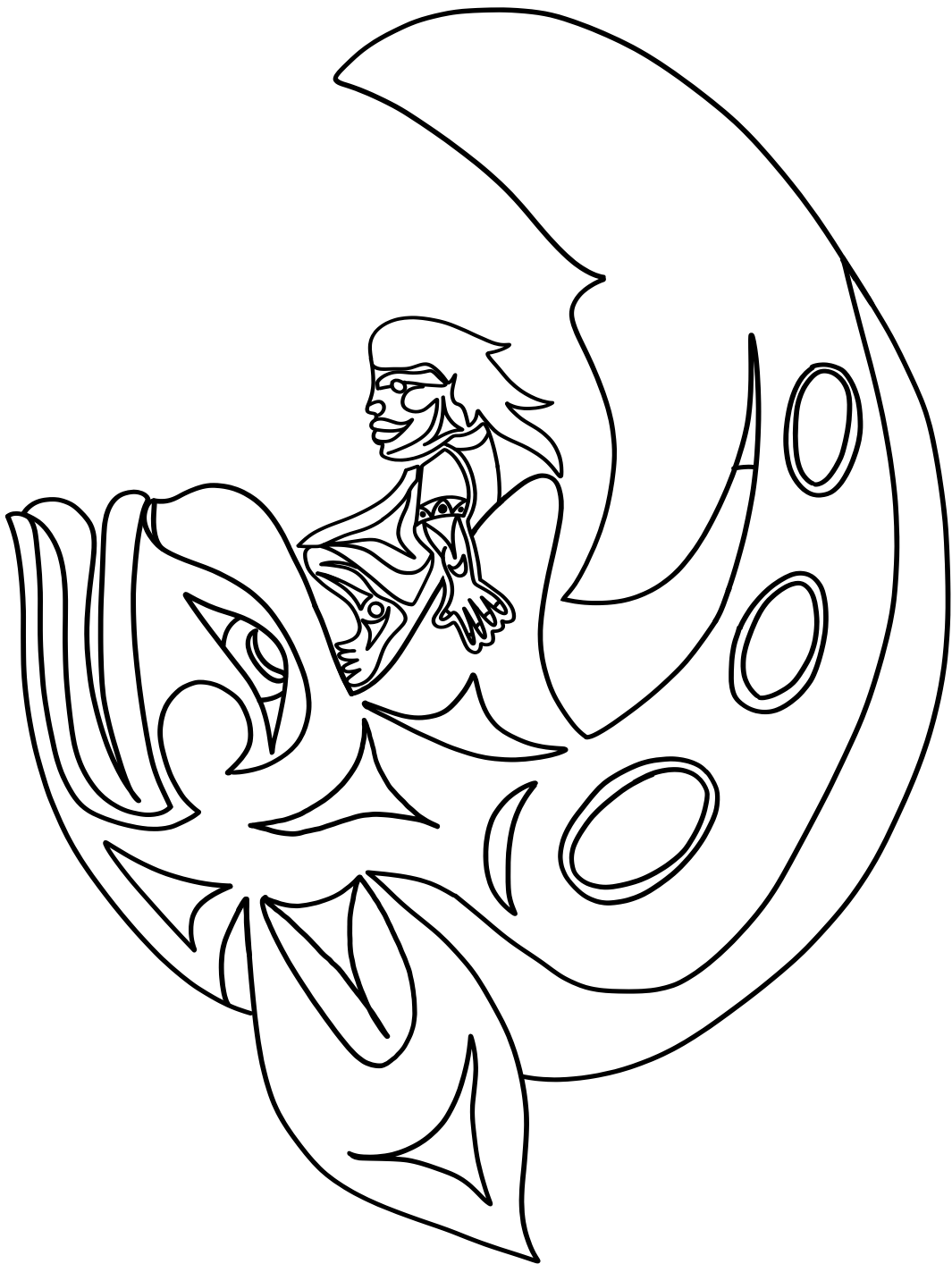




Redflower Currant
By: Sarah Jim



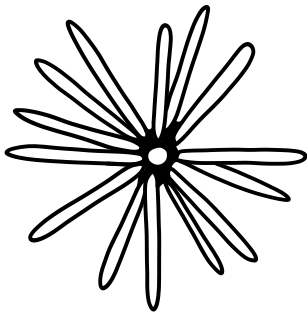
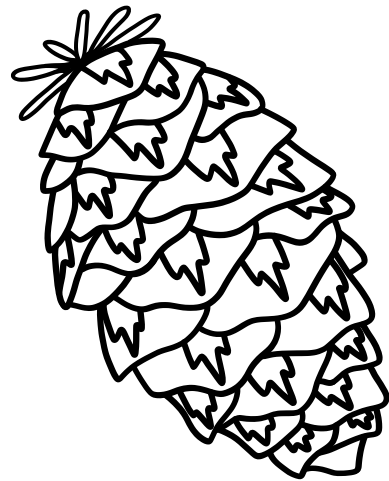
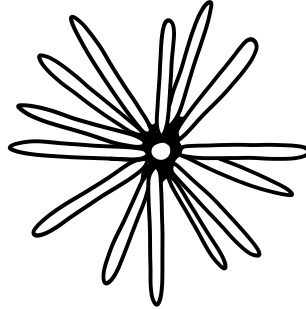
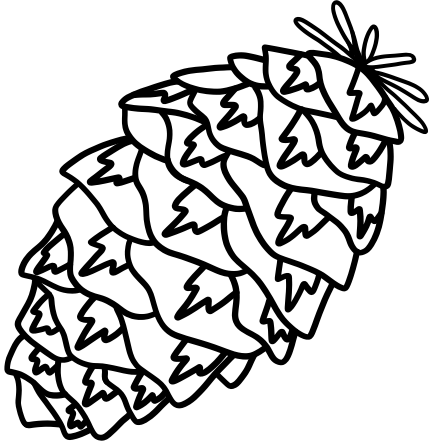
Fern
By: Sarah Jim



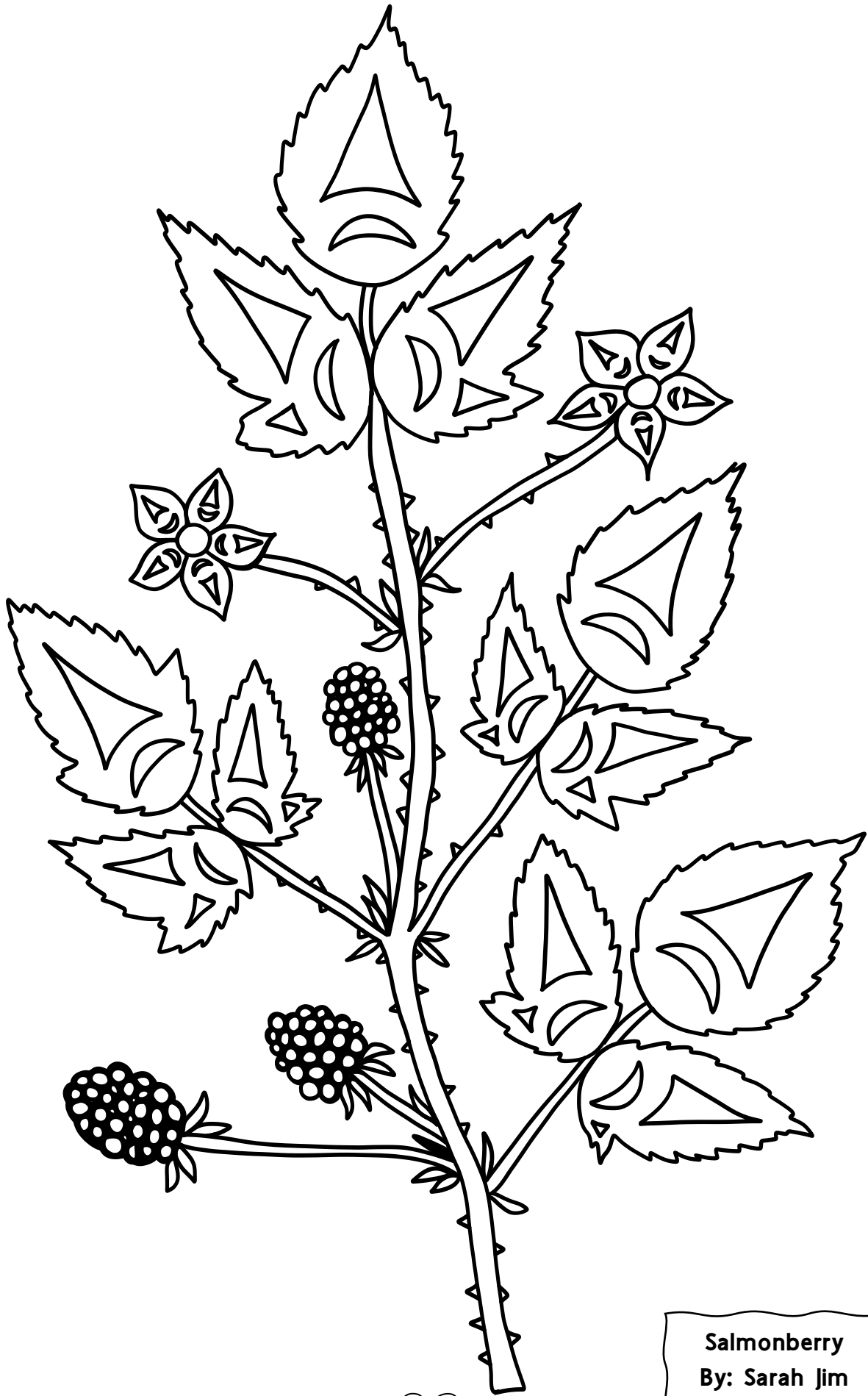
By: Doug LaFortune



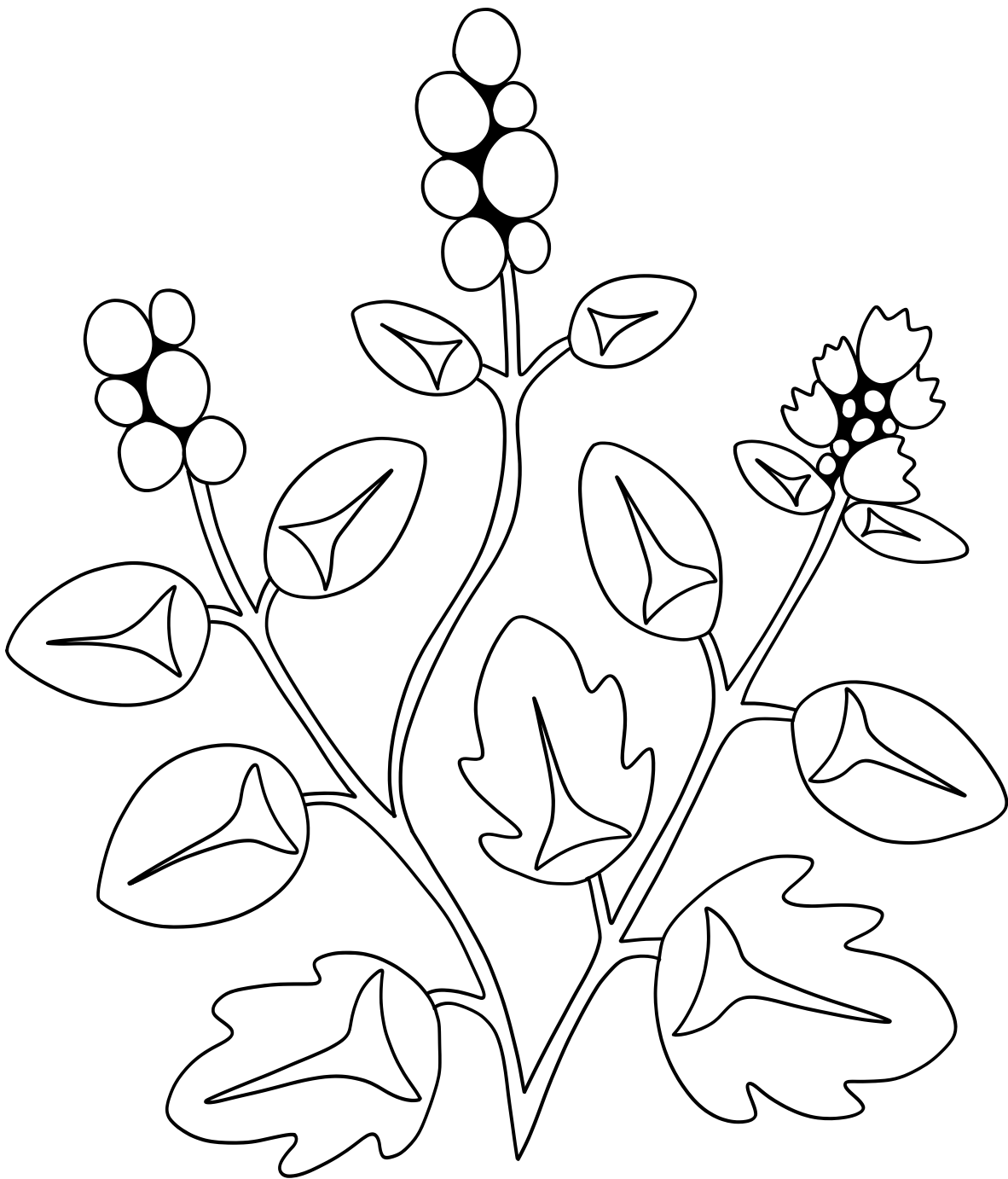
By: Bradley Yuxwelupton Dick



By: Sarah Jim



Salmonberry
By: Sarah Jim



Snowberry
By: Sarah Jim





NOTES

A large, empty, rounded rectangular box with a wavy border, intended for writing notes. The box is centered on the page and occupies most of the page's area.

