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Mothers' Roots Curriculum Project

By

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Huxley College of the Environment

Western Washington University

Bellingham, Washington, U.S.A.

March 10, 2017

ADVISORY COMMITTEE

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Master's Field Project

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Signature: Sonya "Tanisha" Gobert

Date: 3/10/2017

Mothers' Roots Curriculum Project

Empowering + Healing: Indigenous mothers' + daughters



A Field Project
Presented to
The Faculty of
Western Washington University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Education

By
Sonya "Tanisha" Gobert
March 10, 2017

Field Project Committee

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- Gobert, T., Swinomish Indian Tribal - Kukutali Preserve Caretaker/Naturalist –

Executive Summary

The purpose of this project is to help collect, compile and share Indigenous ways of knowing and using Indigenous foods and medicine as a platform to give mothers the space to be supported and share the ways of our grandmothers. We empower ourselves through indigenous knowledge, food and medicine so that we can empower our daughters. A place to heal, share, and create an environment of self-expression and self-love. On January 2, 2016 Blackfeet mother Tanisha Gobert (M.Ed. graduate student) began planning and researching this project in collaboration with the Swinomish Tribe. This project acts as a recommendation for future work of Native American communities. (See Appendix 1 for logic model)

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“Children were encouraged to develop strict discipline and high regards for sharing. When a girl picked her first berries and dug her first roots, they were given away to an elder so she would share her future success. When a child carried water for the home, an elder would give compliments, pretending to taste meat in water carried by a boy or berries in that of a girl. The child was encouraged not to be lazy and to grow straight like a sapling.” -Mourning Dove (1888 - 1936), Salish

Introduction to Mothers' Roots

Since time immemorial, Indigenous mothers' have taught their children how to survive in Indigenous way of being. When we remind our daughters of the strength, and the generations of resiliency and self-love before them, is when we will see real change. The truth is, when we teach our children their identity, we are giving them the tools to restore and rebuild their roots. These children are then the seeds which will be planted with the promise to grow in the awareness of true sovereignty, nationhood, and self-empowerment steeped in Indigenous truth which will ultimately trickle down in their own parenting and within the future generations of our peoples.

The Mother's roots curriculum was written by a Blackfeet mother of five daughters and knows that it is the responsibility of the mother to teach her children the ways of her grandmothers. A young Blackfeet mother of five daughters had a dream she was out on the Two Medicine Buffalo Jumps on the Blackfeet reservation with her sister Elisha. They were looking for arrowheads scattered amongst old buffalo bones. The young mother looked down on the ground and spotted a red bead lying amongst the scattered buffalo bones. It was an old, old, old red bead that was a dried berry.

Because of this dream, I created a lesson titled "The Red Bead" and this is where the Blackfeet mother will start her journey in renewing her roots and teaching her children the ways of her grandmothers. Mothers' Roots is a curriculum framework that is intended to help Indigenous mothers' renew their roots and teach children the ways of their grandmothers.

In this curriculum guide, you will find a summary of each lesson attached to each unit. Then you will find a set of three lesson plans that correspond with the four units in the Mothers' Roots. Included is a template of the Structure of the lessons that can be tailored to the needs of your Indigenous mothers'. This curriculum was designed as a framework for Indigenous mothers' throughout the world to tailor to the needs of their mothers' and children.

Vision

Mothers' Roots curriculum is a collection of lesson plans that helps Indigenous mothers' strengthen and heal relationship with themselves and their children for present and future generations by learning their true identities through Indigenous ways of knowing.

Objectives

Mothers' and children...

- can be exposed to their heritage, culture, and traditions to help develop a positive self-image
- can incorporate traditional ways of life in everyday living to sustain knowledge for future generations
- can rejuvenate and rediscover matriarchal teaching and learning process in communities
- can share cultural resources of our Indigenous mothers' with my children.
- can promote protection of cultural resources of Indigenous mothers' for future generations
- can identify the characteristic needs, & priorities of our Indigenous mother

Needs (Assessment)

The relationship the Indigenous mothers' have with their children and the teaching are an important part of the culture. The teachings are rooted in us. Loss of the cultural knowledge that has sustained generations of people in their home territories for thousands of years needs to be passed down to younger generations.

Outcomes

- To help Indigenous mothers' during their alcohol & drug recovery, and prepare them for becoming a better mother
- Indigenous mothers' and youth will understand the ways and knowledge of the grandmothers
- Indigenous mothers' and children will know how to harvest or prepare traditional foods.
- Indigenous mothers' and children will learn important cultural information, attitudes through native language.

Audience

Indigenous great-grandmothers, grandmothers, mothers', aunties, sisters, child caretakers, children, and children's children.

Assessment Questions

- What are the characteristic needs, & priorities of our Indigenous mothers'? What is the appropriate curriculum format, given the characteristic needs & priorities?

- What external factors will likely influence the success of the Mothers' Roots curriculum?
What are the potential barriers to the curriculum success? What are potential facilitators of curriculum success?
- What are the current primary sources of stewardship and protection of cultural resources of Indigenous mothers' for future generation?

Methods: Developing Indigenous Mothers' Roots Content

- The Mothers' Roots curriculum was piloted with my 5 daughters ranging in age from 8 - 15.
- The Mothers' Roots curriculum has been piloted at two Swinomish sites in collaboration with the 13 moons curriculum development, along with my 5 daughters. Approximately 50 participants ranging in age from 5- 52 including both men, women, and children.
- Using Indigenous ways of knowing the curriculum will bridge parenting skills with ecological knowledge. Cultural knowledge represent a unique, place-based knowledge and practice, intimately tied to traditional ecological knowledge. For example the "Blackfeet peoples cultural knowledge include the iconic buffalo, as well as elk, berries, lodge pole pine that have important teaching passed down since time immorial. The iconic buffalo is weaved throughout Indigenous languages, stories, songs, to teach children about their identity. This curriculum is a resource for our Indigenous mothers' to learn about the interconnection we have with our environment in order to strengthen our relationships with our children.

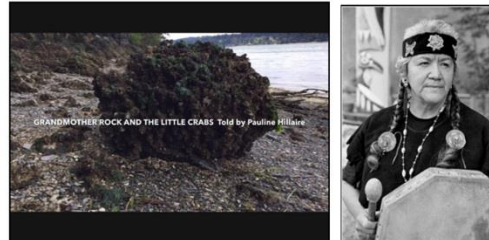
Future Recommendations

- Use the logic model as a guide to further develop curriculum (See Appendix A)
- Continue to meet with key participant
- Develop and pilot lesson plans
- Create a pre and post assessment tool
- Interview mothers' and get real time feedback through written, recording, or video (See Appendix B & C for interview protocols and consent forms)

Feedback and Curricular matter

"Grandmother Rock and the Little Crabs - Told by Pauline Hillarie, Lummi Elder"

Honoring Our Elders



The story of "Grandmother Rock and the Little Crabs" told by Pauline Hillarie illustrates a moral-lesson on how rocks protect crabs from storms and danger just like our own grandmothers give us a sense of comfort of protection when life gets tough. The story helps teach children subconscious lessons instead of telling them what to do. The story helps teach children that crabs have fragile shells and rocks protect them. It makes the children not pick up the crabs and hurt them because it shows that the crabs have a relationship with rocks just like they have with their grandmothers. Pauline incorporated drumming and singing in the Lummi language. Pauline taught the word for grandmother rock in the story. In previous experience working with traditional stories and interviews the process takes longer because of the cultural respect and asking for permission. The elders always tell you to never rush projects like this. They tell you to take your time and do it right.

I am honored to be able to share Pauline Hillarie's story with the class and with my children. I was gifted the use of the voice recording of Pauline Hillarie for educational purposes. Traditional stories are passed down from generation to generations within families. Below you will read a response to the email that I sent asking for permission to use Pauline Hillarie's voice recording in creation of material for the Bellingham Marine Center. I created the movie with feedback from my children in the process. This helped them develop respect for the crabs and the nearshore environment by being aware of the damage we as humans can do to the environment if we do not see our connection to the environment.

By far this project was the most powerful for me and my children. The development of the movie created space for inquiring, noticing, and questioning and not having just one way of looking at the world but multiple ways to look at the world.

Dear Tanisha,

Sorry for the delay in getting back to you. It was a while before I was able to talk with Pauline - by phone - at the nursing home where she was. As it turned out, I spoke with her just about a week before she died - just before Memorial Day weekend.

So the sad news is that Pauline has passed on. The good news for you is that she was very excited to hear about your plans to use her recording of the Lummi legend about Grandmother Rock and the Little Crabs. You have Pauline's permission and blessing to go ahead with your project to make the movie.

Please let us know when it's done and how we can see it.
Thanks,

Jill

Clam Painting and Education Class Comes to Youth Center By Myke Heidt

Swinomish Tribal Newsletter "qyuusq"

On June 10, Tanisha Gobert, Kukatali Caretaker and Western Grad Student interning with Swinomish Community Health Program, to come and do an art class with Youth Center Students. Tanisha took a group of kids out to Kukatali and collected clam shells to paint. While they were collecting clams they were taught the names of the clams the Swinomish people harvest past and present: Butter and Steamers (Manila) Clams, Horse, Cockle. They also learned that clams were not traditionally harvested when the frogs sang- WAK-WAK-oos. She explained that people used to dig clams made from Ironwood sticks and they were always careful to put the rocks and soil back after removing the clams so that the baby clams would be protected. Steamers were eaten fresh. Horse, Cockle, and Butter Clams were often cooked in a pit, shucked and the meat strung on cedar bark ropes and smoked. Preserved clams were collected and stored in a split cedar root clam basket.

Tanisha also explained that sometimes you might come upon an old village site and there might be layers and layers of clam shells, in which case the children need to be very careful, because these sites called Shell Middens are culturally sensitive and sacred and must be respected. Shell Middens are often an indication of a legally registered and protected archaeological site on and off the Reservation.

After the children collected the shells they wanted to paint, they took them back to the classroom and washed them with soap and water and air dried them. Handouts were provided of "Coast Salish Design Elements" and paint brushes and primary colors were used to create beautiful designs inspired by the students. Tanisha encouraged the children to give their first painted clam shell to an elder they know and ask for a story related to clams. Some children wanted to save their painted clam shell to give as a Father's Day gift. Tanisha's classroom art and education activity was supported by a WEAVE grant awarded to the Community Environmental Health Program funded by Northwest Portland Indian Health Board.



Clam, Moon, and Tides workshop for Youth Center

In late December, Tanisha Gobert, Swinomish Community Environmental Health Program intern and Kukatali Caregiver, hosted a Clam, Moon and Tides workshop for Youth Center kids based on the 13 Moons calendar. There were a total of 20 attendees, 7 adults, and 13 children. This workshop took three days of prep and cooperation from several community members who just came forward to help as they heard about it and wanted to participate. I worked with a Swinomish community members who is familiar with tides and clams. The workshop time set during dinner time so that kids could have cultural meal before going home at 6PM.

Swinomish Tribal fisherman, Nikaya Peters, shared his knowledge of moons and tides that was handed down from his elders, 'The fuller the moon the lower the tide'. A total of 1.5 buckets of butter clams with a few steamers were harvested to make clam soup. In respect of our elders and their teaching clams were given to elder, Claude Wilbur, to share future success. Nikaya is a Swinomish Tribal member and this was his first opportunity digging clams at Kiket Island. It was a very powerful moment for him to be able to assert his treaty rights.

Joe gave a blessing and the kids learned the Lushootseed word for clams – sʔaxwʔ (s-aHw-Oh) At first the kids said they were cold and wanted to go home- it was dark and rainy. And there was a bit of reluctance about the soup- 'What's in it? 'Youth were encouraged students to try clam soup through choice and role modeling for other adult participants. The "Swinomish Christmas Clams" book was read while youth ate clam soup and frybread and some adults started talking about their memories of using lanterns while clam digging when they were young.

The 13 Moons coloring book "Moon of Sacred Times" the traditional time to collect clams and the connection to the full moon in the night sky. It was a good experience for everyone and I want to thank the Youth Center staff who came and Joe Quintasket, Alana Quintasket, Tiffany Hoyoputtabi and Nikaya Peters. Everyone had a unique connection to the workshop and everyone got to participate in some way. I look forward to doing this again. Next month is "Moon of Windy Times". It would be good to workshop on how to make a split cedar root clam basket or an ironwood sticks for roasting whole clams.



What I learned from building and practicing Mother's Roots to Seeds

One common element of feedback that I've received on several occasions is that I draw upon my cultural, personal, and educational experiences to create real, accessible, and detailed lessons that attempt to translate and transmit Indigenous ways of knowing. It is this specific piece of feedback that I would like to focus on initially and then expand upon how I think it is expanding my teaching practices then I will discuss my future plans.

Throughout the lesson planning process I tried to create moments of noticing, questioning, and inquiring incorporated with traditional experience to set the tradition of the lesson plans.

Knowing the foundation and basics of traditional parenting, embracing, and creating change within our Indigenous communities for the betterment of future generations.

I am pleased that my passion and experience in Environmental Science and Education comes across within the curriculum development and the next step is to align my curriculum with my Blackfeet Heritage. The Swinomish Tribal Community piloted "13 moons curriculum" is a great anchor framework that has allowed me to develop lesson plans that are culturally relevant.

Incorporating stories from my cultural background into my lesson planning has helped me connect with myself, with my children, and others. I noticed that when I was unable to participate in my own worldviews, I was disengaging in other people worldviews. To be able to accept who I am and where I come from helps me to be a better educator, mother, and daughter.

I am still struggling to come to terms with thinking of myself as teacher, science teacher, an Indigenous Science teacher. Growing up I didn't have any teachers that were Native American, the closest I have come is my current Environmental Science boss Todd Mitchell. He is a really good teacher. I'm acknowledging the difficulties in my own academic identity as well as true

identity because I didn't have any teachers who were Native American and a science teacher. I've had so many great teachers that helped me not be afraid of who I am and inspired me to be a Science teacher. I want to be the teacher that shows students that their identity is not a hindrance but an asset and help them ask questions and not be afraid of the answers, and give those tools to seek the answers.

My wisdom comes from traditional teachings, my mother and father and these are things that are not taught in schools currently. There is a shift in to incorporating Native American history into the public school curriculum.

One idea that I feel could present a serious benefit would be the development of a workshop model or framework for curriculum that is developed for mothers' and children simultaneously. The disconnection between the school system and Indigenous parenting pedagogy creates more hardship for struggling families as I have personally experienced.

We have come a long way in changing the way Native American are represented in the curriculum. The 'Since Time Immortal' curriculum will bridge Tribal Sovereignty and education with cultural knowledge. Cultural knowledge represent a unique, place-based knowledge and practice, intimately tied to traditional ecological knowledge. This curriculum has open up conversations at my families table that my children have been excited to see themselves in the curriculum. They are teaching me new things as well.

Throughout my education I have learned key teaching strategies that are key to me. One key teaching strategies is bringing in cultural backgrounds for all students. By incorporating your student's cultural background you will be able to hook kids into learning and keep them wanting to learn. People want to learn new things all the time, we are fascinated with things that are different and similar to us.

I have experienced several teaching methods from the SEED's program in to my Mothers' Roots curriculum development. One teaching methods that I have used is TPR, which is a language teaching method for second language acquisition. I used the method to teach my children 4 clam species in the Lushootseed language using explicit language, activating prior knowledge, building background knowledge, using tangible items and repetition of the word. (See Appendix for short video clip)

The lesson plans that I developed and the great request to teach them again gives me confidence that where I'm sometimes nervous that my teaching style can be a little one dimensional, I am coming to terms with my own identity and creating a safe space for my children to inquire, question, and notice their own identity.

Self-Assessment

I started out really broken and ended up confident, wiser, and healed.

How did you start out broken?

I started out broken at the beginning of this chapter because I lacked confidence in myself. I had just previously lost my brother. My children dad left after 10 yrs. of marriage and I wanted to be the best mother for my children.

I decided to go back to school after 10 yrs. of working with the Swinomish Water Resources. I moved my children and I closer to the Swinomish Tribal Community because that was were family was. I applied for the Kukutali Preserve Caretaker @ Kiket Island.

I remember when we did water quality sample from the neighbor's yard. I said if I lived out here this is where I wanted to live. Oh a be told I was now living in the caretakers house overseeing 90 acres of beach front property with a lagoon in the front and an eagle sitting in a snag

overlooking the lagoon. I see the beauty in the land and envisioned what this place could be like.

I grew up on the Blackfeet reservation and we lived in the country as kids. We had a driveway that was a mile long and we would pick raspberries, swim in the beaver dam, get leaches, pick peppermint, licorice, and sled down the hill, hunt deer, chase cows, and run in the fog and everything that is fun about being outdoors.

I knew I wanted the same things for my children to experience the relationship that I build with my mother and father that really highlighted the good times.

How did you end up confident?

I started working at with the Swinomish Tribe as a caretaker of the Kukutali Preserve. I was able to secure this job because I was willing to go back to school and complete my degree.

My first task working in environmental education was collecting, gathering, and writing historical & current cultural knowledge of the Swinomish Tribal Kukutali Preserve Interpretive Master Plan & Tribal Evaluation Plan.

Third Task was working with the Swinomish First Foods Program. I helped develop, pilot, and write lesson plans for the Swinomish 13 moons curriculum. I worked with an Elder from the Swinomish Elder Larry Campbell.

I gained confidence in my work.

How did you gain confidence in your work?

I gained confidence in my writing abilities, my organization and planning, communication, and collaboration. I was not confident in my written words because I have an accent and it comes out in my writing. As a child growing up on the reservation we were taught how to be ashamed

of who we were and made afraid to know who we were as Indian children throughout school.

Our parents were only trying to protect us from the being hurt.

How was your parents trying to protect you from getting hurt?

Because when you start reading through the history of our people it can hurt. There's a lot of pain there that needs to be healed. As communities and families we are all working together to not be afraid of ourselves and where we come from. We come from beautiful people and that what this journey has taught me. Because a lot is unknown to me makes me want to continue to notice, inspire and question who I am.

How have you gotten wiser?

I learned how to listen and be patient.

How have you learned how to be wiser?

I have learned how to be wiser by listening to other people perspective and realize that there is more than one side to look at a story if it's good or bad.

I also learned that we are our worst enemy and can be too critical on ourselves and need the time to reflect on what we see and hear. To remember to keep that balance.

How did you learn patience?

On my journey I had numerous obstacle that I had to overcome but did it with grace because I held on to hope even though I thought it was just going to be a walk in the park. Just as I was about to take off there was an obstacle in my path and I had to assess how I was going to get through it, see the end and how far I had to go. My children were standing right there rotting me on and supporting me in my attempts, several attempts to gain traction. I had to keep backing up and taking another run at it, the path. I kept trying and kept getting stuck in the same spot over and over and had to take a break until the conditions were right. When I least expected I

had a break through and I almost made it to the top. I was then able to look back and reflect on my I learned patience through not trying to push myself to the limits because things will work out when the time is right. There is so much learning possible when you are able to listen and be patient.

How have you become healed?

I am healed because I know who I am. That's is ok to be a strong Native American women with 5 daughters and a loving mother and father and a huge family who support me and to remember to have love.

Conclusion

This curriculum is an efforts to restore and renew Indigenous mother's traditional practices and relationships and find ways to retain and reinforce knowledge and practices still held by individuals and communities. Children's use of and interest in traditional knowledge is a key to its continuation. Therefore, it is particularly important to involve children and youth in educational efforts around cultural knowledge. Rebuilding mother and children relationships by reinstating ceremonial practices, serving traditional foods at community feast, and bringing back the language, will be the most effective means of restoring traditional knowledge, and with them, intact, productive, and healthy environments.

Developing the Mothers' Roots curriculum and evaluation has been more challenging than I expected given the amount of importance of this work in my own personal experience. Despite challenges in developing and piloting the curriculum, important lessons and teachings were observed. With an opportunity and funding available an evaluation of the curriculum, the curriculum could be a powerful tool for Indigenous mothers', caretakers, youth groups, families,

schools and government programs such as Temporary Assistance for Needy Families (TANF), and Women, Infant and Children (WIC), treatment centers, and parenting classes for Indigenous women. Using the 13 moons coloring book I was able to build a lesson plan around the traditional harvesting times for clams with the participation of several Swinomish Tribal Community members. The 13 moons harvesting moons are a great framework to create lesson plans with that are culturally relevant. I will continue to use the framework and develop lesson plans and events with the Swinomish Community Environmental Health Program throughout the summer.

By engaging in multiple experience around traditional natural resource, education, ceremonies and events. I was able to create one educational artifact and one unit on Clams and Frog reproduction. I also gathered numerous artifacts for lesson development of the Blackfeet 13 Moons curriculum. I was invited to participate in the development of Blackfeet first foods curriculum.

Mothers' Roots Curriculum Development

The curriculum guidebook is still under construction.

Structure of Lessons

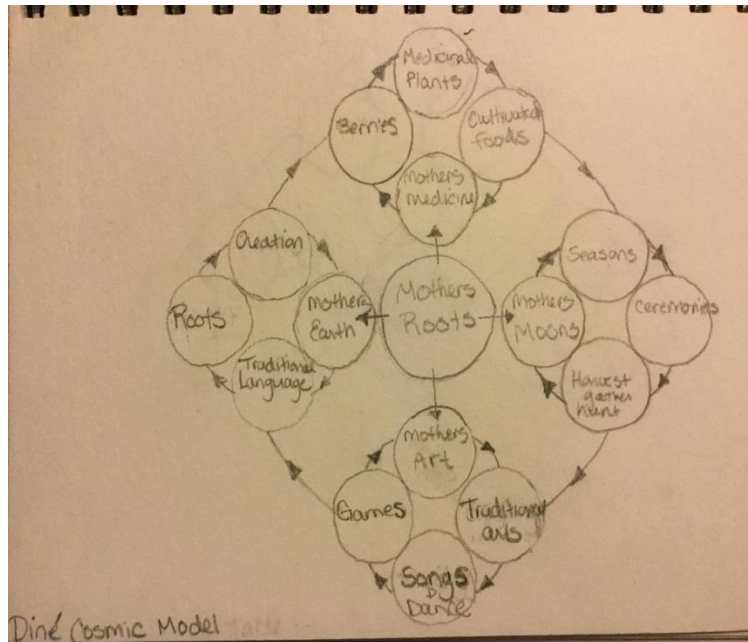


Figure 2: This diagram presents the interrelationship between units and lesson plans in this curriculum adapted from the Cosmic Serpent. This curriculum needs further development

Units

The lesson plans are divided into 4 units and each unit has 3 lesson plans.

1. **Mothers' medicine** – Indigenous mothers' can identify nutritional values of traditional wild, cultivated foods, and medicinal plants. Mothers' can harvest, prepare, and preserve food & medicine for health and wellness of herself and children.

1. Berries

1. Berry nutrition - a lesson plan that will teach about the nutrition of berries
2. Medicinal Plants
 1. Self-Heal - a lesson plan that will teach about selfheal and the different medicinal uses. (Use Going Wild! Activity 10: Learning about Devil's Club & Activity 11. Making Tea and adapt to selfheal)
3. Ceremonies
 1. Ceremony calendar - A calendar with ceremonies will be developed
2. Mothers' foods - Indigenous mothers' can incorporate traditional knowledge of seasons and ceremonies and harvesting, gathering, and preparing traditional food.
 1. Seasons
 1. 13 Moon Cookbooks - a cookbook for each moon will be developed with traditional recipes
 2. Harvest, gather, hunt
 1. Giving thanks- The right way to harvest, gather, and hunt.
 3. Roots
 1. Camas Bake - Harvest, prepare, and pit cook camas.
3. Mothers' arts & crafts - Indigenous mothers' can construct traditional arts and crafts to keep traditional cultural healthy and teach children.
 1. Traditional Art
 1. The Red Bead - a lesson plan that teaches you how to make a dreamcatcher from traditional plants

2. Clam Painting – a lesson plan that teaches students how to paint Coast Salish design elements on a clamshell

2. Song and dance

- 1.

3. Toys & Games

4. **Mother's tongue** - Indigenous mothers' can speak their Indigenous language, and tell their creation stories

1. Traditional language

1. My people's language - a lesson plan that teaches you about the history of your language

2. Creation

1. Creation story - a lesson plan that teaches you about your people's creation story and the importance of it.

Sample Schedule

Summer & Holiday

Full-Day Schedule 10:00 a.m.–6:00 p.m.

Arrival, breakfast, preparation, and choice activities *30 minutes (before and while children arrive)*

Drive to Kukutali Preserve *30 minutes (10:30–11:00)*

Walk to picnic area *(11:00–12:00)*

Restroom break, and snack *20 minutes (12:00–12:20)*

Making prayer and offerings to traditional foods before harvest *20 minutes (12:20–12:40)*

Harvest *40 minutes (12:40–1:20)*

Share what your group harvested *15 minutes (1:20–1:55)*

Lunch *40 minutes (1:55–2:35)*

Preserve harvested material *45 minutes (2:35–3:20)*

Walk back to Kukutali Preserve entrance *45 minutes (3:20–4:10)*

Drive back to Swinomish Youth Center *30 minutes (4:10–5:40)*

Departures *20 minutes (5:40–6:00)*

Staff planning time

Sample unit



When the Frogs Sing, Clams are Not Good To Eat—Clam Painting

The Mothers Roots curriculum guide is created for empowering + healing:
Indigenous mothers + daughters

Objectives

identify clam species in the Lushootseed language
Identify clam species by collecting a variety of shells on the beach
paint clams using the Coast Salish design elements using primary colors
eat clams

Activity Process

Step 1: Introduce students to the four types of clams harvested by Coast Salish people for food: horse, cockle, steamers, & butter. Have a display of clams in various sizes. This way the students are able to identify the specimens on the beach. Explain to children about shell mideon sites and how to be respectful. Teach the Lushootseed word for each clam and use those words to identify the species throughout the unit.

Step 2: Take a field trip to the beach in your area with a variety of clam shells.

Each student is required to collect all four clam shells that were discussed prior to field trip. Wash clam shells with mild soap, water, and toothbrush and leave to air dry.

Step 3: Set up tables with primary paint colors, paint trays, paintbrushes, rinse water, pencils, stencils, and a copy of the "Coast Salish Design Elements" handout to each student. Introduce the design elements and what they mean. Show examples of different Coast Salish designed art.

Step 4: Ask each student to work on the same clam species in order to have a

discussion about this species. Talk about characteristics of the clam including the lines, ridges, umbo, hinge, size, color, and another characteristic. When they start painting use this time to assess what they have learned.

Step 5. Explain that they need to give their first painted clam to an elder and ask for a story related to clams.

Step 6. Ask each student to share their stories or write them in the journals.

Step 7: Host a clambake on the beach (Activity 2)

Key words:

Shellfish
Species
Harvest
Shell Mideon
Nearshore
Environment
Intertidal zone
Clam species



*"The Old Indians say
"When the frogs
sing, clams are not
good to eat."*



Story of Clams

"DURING THE MOON of Salmon Return, Starlight and her people, the Lummi tribe, prepared to leave the sockeye fishing grounds. They traveled by dugout rafts to the clam bed on Orcas Island. They made a temporary camp until enough clams were gathered to eat fresh and to smoke for the Moon of Winter.

"High Cloud and his men dug the clams when a large amount was needed. Starlight and the Indian women gathered the clams when a small amount was wanted for eating. They dug the clams with a strong ironwood stick.

"Chief Chow-It-hoot marked the clam beds that were to be dug each season. They dug each bed in turn, until all had been dug. They repeated this method each season. When they gathered the clams from the first bed again, they had grown to a usable size.

"The Lummi Indians gathered four varieties of clams: the cockle clam, the horse clam, the steamer clam, and the butter clam. The cockle clam was gathered to eat fresh. They also smoked them for the Moon of Winter. They gathered them in the sand bars where it was easy to dig.

"Starlight dug a large hole in the beach and placed rocks in the middle of the hole. She started a fire with dry alder wood. When the rocks were hot, she cleaned the ashes away from them. She piled the cockle clams on the hot rocks and covered them with seaweed. The steam from the hot rocks cooked the clams and opened the hard shells.

"The large horse clam sometimes weighed one pound. They worked themselves down into the sand quickly. The men had to dig fast in order to get them. The Indian women dug long pits

and built a fire the length of the pit with dry alder wood. Starlight stuck the shelled clams on pointed Ironwood sticks and put them on racks over the fire to smoke. When they were dry she packed them in cedar storage baskets for the cold moon.

"The steamer clams were gathered and eaten fresh. Starlight never stored them for the cold months. The butter clams were also eaten fresh. The butter clams were prepared in the same way as the cockle clams. Starlight often exchanged clams for hides and basket grass.

"The Old Indians say, "When the frogs sing, clams are not good to eat." "it is true, just as I am telling you," said Grandmother.

Lummi Indian how stories, Beck, E., & Micheals, Elizabeth Sykes. (1955). Lummi Indian how stories. Caldwell, Idaho: The Caxton Printers.

s?ax'u? - Clams

Clams are part of the mollusk group, similar to many shellfish including scallops, mussels and oysters. They

are called bivalves because they have two shells (or valves). These two shells are attached by the muscular hinge called the adductor muscle protecting a soft body inside.

Clams burrow under the sea floor using their foot, helping them move and hide. When threatened, most clams will pull their siphon into their shell and close tightly for protection. They can survive stresses such as



predation or poor water quality by doing this for several days. However, they will die if their valve or shell remains closed for too long.

Clams are filter feeders, filtering up to 50 gallons of water a day. They use their tube-like siphon to draw water in, extracting oxygen and filtering plankton (tiny plant-like organisms they eat). This filtering helps improve water quality

and keep algae populations under control.

They are also carbon-fixers, helping to reduce carbon dioxide levels in the water by removing the carbon and incorporating calcium carbonate into their shells as they grow. Water temperature is seen as a key factor influencing growth and reproduction causing the clam to produce different sized rings and ridges on their shells like tree rings.

Christmas Clams: History of Lone Tree Point By Theresa L. Trebon. (2012)

“They are also carbon-fixers, helping to reduce carbon dioxide levels in the water by removing the carbon and incorporating calcium carbonate into their shells as they grow. “

Swinomish & Clams

During the Moon of Whistling Robin, Dog Salmon, and Sacred Times, the Swinomish people harvested four types of clams; cockle, horse, steamers, and butters. Clam digging sticks were made from Ironwood. Steamers were eaten fresh. Horse, cockle, and butter clams were cooked in a pit, by shucking and stringing the meat on cedar bark ropes, and smoking. Clams were collected and stored in a split cedar root clam baskets.





sʔax̌wʉ?

— **Clams**

Stx^wub

— **Butter clams**

šxaʔaʔ

— **Native little neck
or steamer**

šx̌əp̌ab

— **Cockle Clam**

haʔəc

— **Horse Clams**

hiʔhaʔəc —

Softshell Clams

“My Grandmother and
Grandfather used to
cook ducks, salmon,
clams, and oysters.”

Joseph McCoy, Sunday,

Swinomish Elder, Our

Ways, Testimonies of the

Swinomish Way of Life

Clams found at Swinomish

Butter clams - stx^wub pronounced (suhw-OOB) in Lushootseed and commonly called hard shells. The butter clams shell are oval and etched with many concentric lines centered at the hinge.

This species has been known to live for more than 20 years, growing to 6" to 8" in length and can burrow down into the sand over a foot deep!



clam reaching lengths of 2" to 4", and living as long as 14 years.

Manilla clams are also referred to as steamers due to their similar size and shape to native littlenecks. They have no native name, as Manilla were accidentally



introduced from Japanese oyster seed in the 1930's. Manillas are oblong with both radiating and concentric ridges on the external surface.

foot can be used in remarkable thrusting motion, pole vault style, to escape from its enemies.

Horse Clams

haʔəc

pronounced (HA-uc) in Lushootseed. Horse or gapper clams are very large with an elliptical shape, more wide and rounded on one end. Horse clams may reach sizes of 8' to 10' in length. These clams are noted for

sporadically spurting jets of water almost three feet into the air.



Native littlenecks

šxaʔaʔ pronounced (SHA - a) or rock clam or small butter clam in the past. Their current common name is steamer for the widespread practice of preparing these clams by steaming. The native littleneck has oval shells with both radiating and concentric raised lines. This is a fast growing

Cockle *šx̌əp̌ab*

pronounced (shu-PAB). Cockles have shells that are roughly oval with a



heart shaped cross section and prominent radiating ribs. Cockles may reach sizes of 4" to 5" in length. Its long

Softshell Clams

hiʔhaʔəc

pronounced (HEE-ha-c) have very soft shells up to 2" -4" in length and are slightly elongated with many concentric rings. The "eastern" softshell clam was introduced in the late 1800's from the

"When the tide is out, the table is set."

Larry Campbell, wanaseum,, Swinomish Elder, Our Ways , Testimonies of the

Atlantic. This clam burrows by shooting water out to assist the use of its foot.



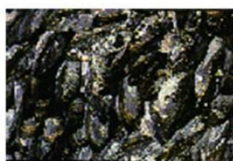
Bent—nose Clams—*tilus* pronounced (Ti-lus). Bent –nose clams are small, 1" to 3", and easily identified by noting one end of the valves are bent or hooked to one side. This bend increases with size and age of the clam and is always to the right.



The purple varnish clam was introduced from the ballast water of ships from Asia in

the 1900's and is rapidly spreading throughout the west coast. The thin round shells have a distinctive rich purple interior with a brown covering that peels off. They are found in the upper beach in high densities and reach sizes up to 3".

Blue or Bay Mussels—*tulq^w* pronounced (tolkw). They are characterized by their smooth shell and dark blue color and usually 2" - 4" long. They are related to



clams but unlike clams, mussels live attached to hard structures like piers or rocks with their tough stringy beards or

byssal threads. Mussels usually form large dense colonies and can filter large amounts of water, which is important for cleaning the water.

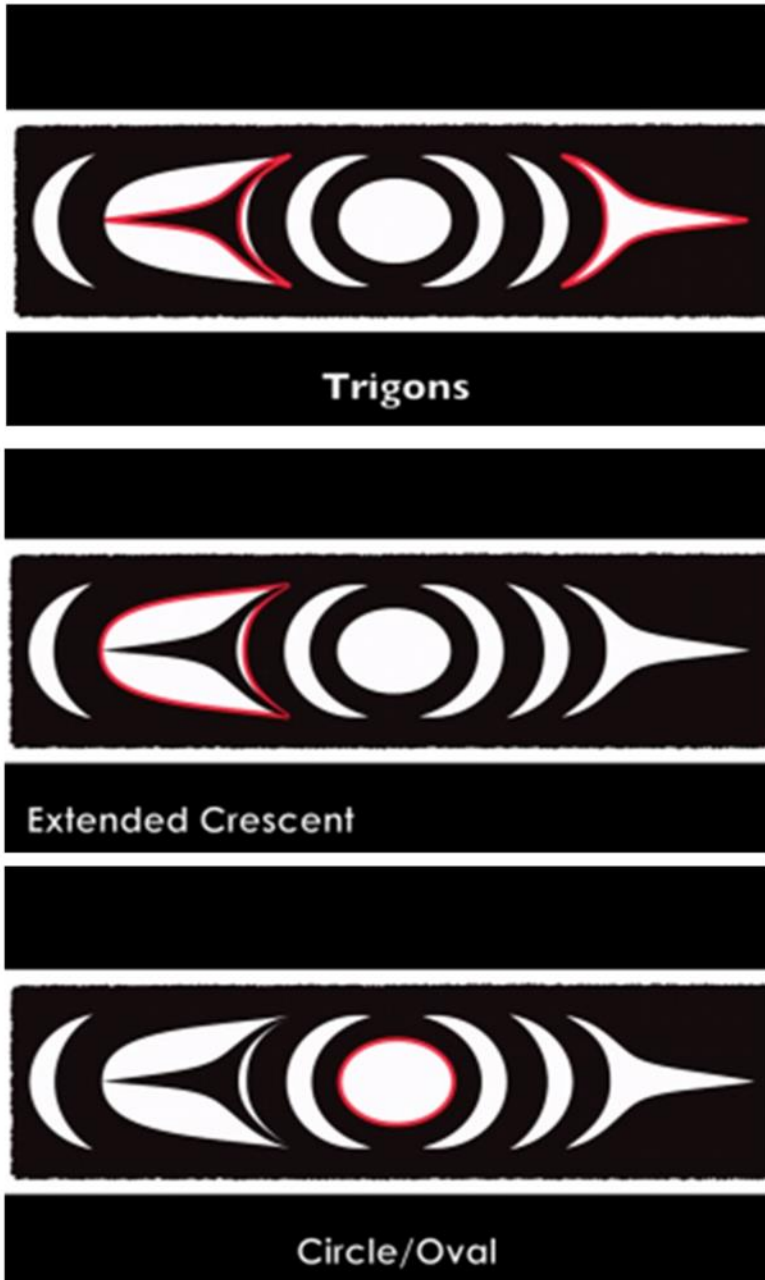
Christmas Clams: History of

Bent-nose Clam

tulq^w –

Blue or Bay Mussels







Clam soup and frybread recipe



"Recognizing the connection of the environmental conditions to the traditional ways of eating."

Joseph McCoy, Sunday, Swinomish Elder, Our Ways, Testimonies of the Swinomish Way of Life



CLAM SOUP (serves 6)

2 dozen fresh clams, in the shell, cleaned

3 dozen fresh mussels, in a shell, cleaned

Six 1 - 2 pounds fresh crab

6 ears of corn, in the husk

6 medium potatoes, unpeeled

1 chopped onion

2 quarts water

Place the clams in the bottom of a very large, deep kettle. Add 3 of the crabs, 3 of the ears of

boil. Lower heat and simmer for 1 hour, or until the potatoes are tender. Serve hot.



corn, onion, then the 3 remaining ears of corn and the 3 remaining crabs. Place the mussels and clams in and around the other foods. Pour in the water. Cover the kettle and bring to a

Frybread recipe

6 cups flour

1 packet yeast

$\frac{3}{4}$ cup sugar

1 cup powdered milk

Clam recipes (continued)

BAKED CLAMS (OR OYSTERS) ON THE HALF SHELL

- Freshly opened clams or oysters on half shell
- Cornmeal
- Oil
- Ground pepper
- Chopped parsley
- Chopped sea lettuce

Place the clams (or oysters) in their half shells in a baking dish. Sprinkle with a mixture of the remaining ingredients. Bake in a preheated 325 degrees oven for 20 minutes, or until golden. Serve hot.

CLAMBAKE (serves 6)

- 2 dozen fresh oysters, in the shell, cleaned
- Six 1 to 1.5 pounds fresh crab
- 6 ears corn, in the husk
- 6 medium potatoes, unpeeled
- 3 dozen fresh mussels, in the shell, cleaned

- 2 dozen fresh clams, in the shell, cleaned

- 2 quarts water

- 2 whole scallions

Place the oysters in the bottom of the very large, deep kettle. Add 3 of the crabs, 3 of the ears of corn, the 6 potatoes, then the remaining ears of corn and the remaining crab. Place the mussels and clams in and around the foods. Pour in the water, and place the scallions on top. Cover the kettle and bring to a boil. Lower heat and simmer for 1 hour, or until the potatoes are tender. Serve hot.

CLAM CHOWDER (serves 6 to 8)

- 1 large onion, chopped
- 2 large cloves garlic, crushed
- 1/4 pound butter
- 2 dozen clams, steamed, shucked, and diced
- 2 large unpeeled potatoes, diced
- 2 cups clam broth

- 2 cups light cream or milk, or 2 cups stewed tomatoes

- 2 cups diced celery

Garnish: ground pepper and chopped chives to taste

Sauté the onions and garlic in the butter in a deep kettle until golden. Add the remaining ingredients and simmer slowly until the potatoes are tender—about 30 minutes. Serve hot., garnished with pepper and chives. Oyster or mussels may be substituted for the clams.

BOILED MUSSELS

(serves 4)

- 4 dozen mussels, in the shell, scrubbed well
- 2 cups boiling water
- 2 cups mussel broth
- 1 clove garlic, chopped
- 1 cup fine cornmeal
- 1/4 cup chopped fresh parsley or sea lettuce
- 1/2 cup oil

Steam the mussels in the water for 10

minutes, until tender. Place the mussels on the half shell in a flat pan, pour the broth over them, and sprinkle with the garlic and cornmeal. Top with the parsley or sea lettuce. Sprinkle oil over all. Broil until lightly browned.

STEAMED MUSSELS OR MUSSEL SOUP

- 2 quarts mussels, in the shell, scrubbed well
- 1 quart boiling water
- 1/2 pound butter
- 1 cup chopped parsley
- 1/2 cup chopped leaks (including tops)
- 1 cup cider vinegar

Place all ingredients in a heavy pot and cover with boiling water. Cover and steam until the mussels are fully opened—about 10 minutes. (overcooking will make the mussels tough and less flavorful.)

Serve hot in bowls with its own buttered broth, seasoned with ground pepper and chopped fresh parsley.

Kavasch, E. (1977). Native Harvest: American Indian Wild Foods and Recipes. Dover Publication.

Mothers' arts and craft

Activity 1. Beading with Traditional Plants: The Red Bead

Students will learn about beading by studying their cultures and seeing different examples of beaded objects done by artists in the community. They will gather, harvest and prepare traditional plants and create a dream catcher guided by artist within their community.

Art Materials

Mothers' and children...

- can harvest berries and fruits for beads
- can construct needles from different hardwoods
- can construct string from plant materials such as cattail female flowers

Activity Process:

Day 1: Introduce the Moon for the month and the harvest and preparing processes that will be happening over the next week.

Day 2:

Berry-picking day

1. In Mother's Moons & Mother's Medicine with lesson plans designed around harvesting berries and fruits and giving thanks.

Day 3:

Needle making day

1. Invite and elder to teach you how to properly harvest hardwood and make needles.

Day 4:

String making day

1. Invite an elder to teach you how to properly harvest Cattail. A lesson plan under Mother's Medicine will be developed for harvesting cattail mats.

Day 5: Evaluation

Dream-catcher making day

1. Invite an artist to help students make a dreamcatcher with their traditional plants and explain the responsibility of giving their first pieces of traditional art to their mothers'.

Assessment

- Mothers' will demonstrate their mastery of the material through teaching what they learned to their children through stories, letters, journals, portfolios, audiotape, interviews, skits, songs, oral presentations, designs, drawings, painting, photographs, scrapbooks, storyboards, traditional arts and crafts, field trips, community outreach, play, scavenger hunt, and play.
- Children will demonstrate their mastery of the materials they produce at the end of each lesson through stories, letters, journals, portfolios, audiotape, interviews, skits, songs, oral presentations, designs, drawings, painting, photographs, scrapbooks, storyboards, traditional arts and crafts, field trips, community outreach, play, scavenger hunt, and play

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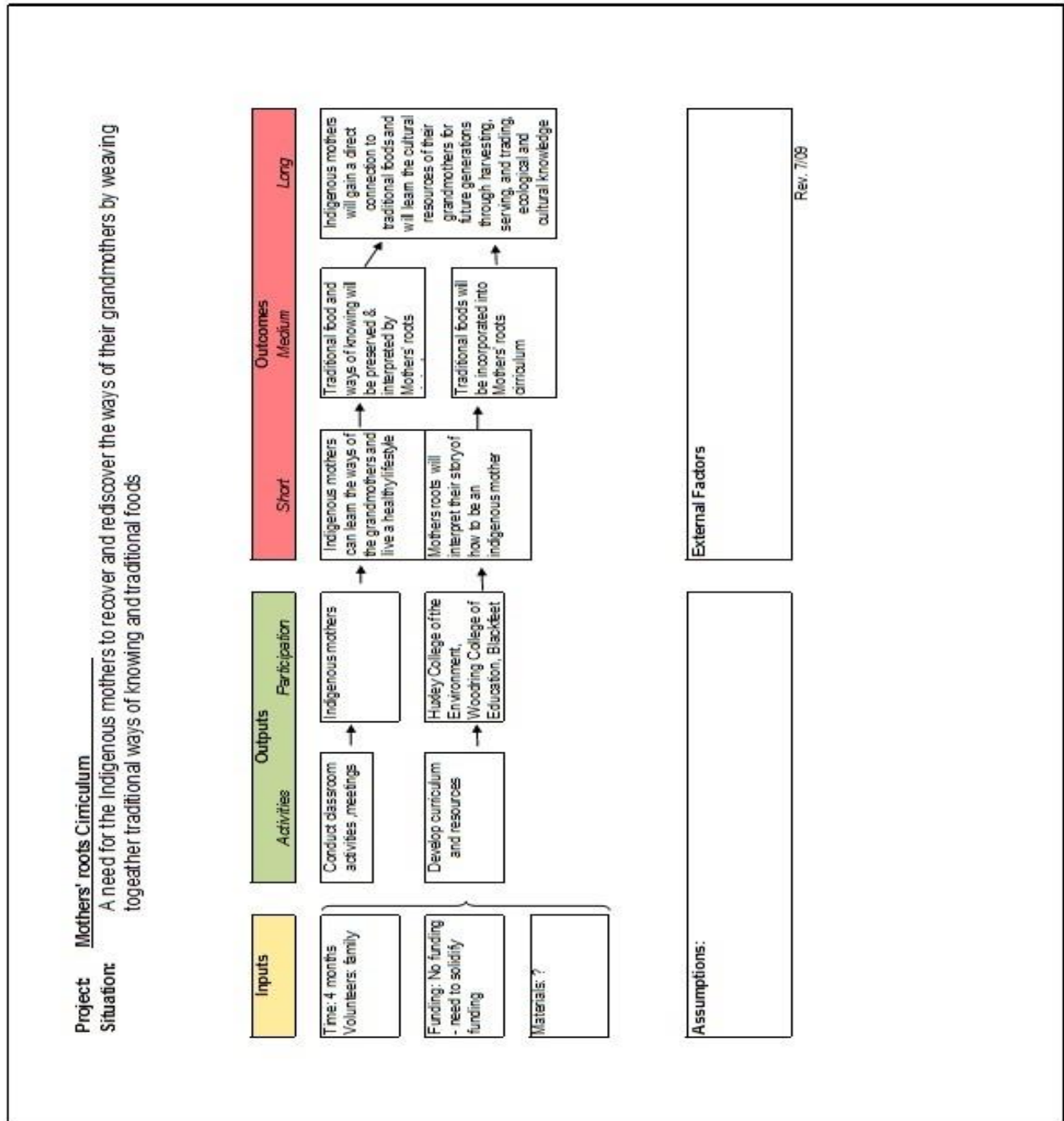
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Appendix A: Logic Model for Mothers' roots curriculum development



Appendix B: Coffee Talk

Objectives Addressed:

- Identify topics that mothers' would like to recover and rediscover for future generation

Things you should bring with you to the interview:

- Fully charged video camera, and/or cell phone, iPod, iPad, and charger
- Clipboard
- A copy of the interview questions
- Five pens or pencils
- Folders for consent and release form
- Letter of permission to conduct study from programs
- Gifts for Participants

Steps:

1. Determine which mother you would like to interview and have them fill out the top portion of the Consent and Release Form and read them the script at the bottom of the form. Let them know it's for educational purposes.
2. Set up video camera and make sure the quality is good. If possible recruit someone to assist in videotaping the interview.
3. During the interview fill in the top portion of the interview questionnaire (date, location, interviewer name, and time)
4. Ask the interview questions exactly how they are written. Try to clarify the participant responses (ask the participant to slow down and/or repeat themselves as necessary) and *show respect* (making eye contact, making agreeing noises, etc.).
5. After asking the interview questions,, *thank the participant*, then offer them the gifts that you brought.
6. Submit final video with consent and release form

Appendix C: Participation Guide

Informed Consent and Release Form

Mothers' roots participation informed consent and release form

Today's Date _____

Name: _____

Address: _____

Phone: _____

Email: _____

The purpose of this project is to recover and rediscover traditional ways of knowing for Indigenous mothers' and future generations

The scope of the project is to gather information regarding Indigenous mothers' historyThe Mother's roots project will conduct interview of Indigenous mothers' to record memories and stories about....The data gathered will be useful in developing curriculum to educate mothers' about the natural and cultural history of their mothers'.

I/we agree to be recorded for this project and freely grant the Mother's' roots project full legal title and all literary property rights, including copyright, to the interview and any products created from this interview. I/we also hereby grant permission for the use of the material obtained in these interviews to be used in any curriculum, publications, or similar informative material displayed in the Mother's roots curriculum.

The Mother's roots agrees to care for the materials that result from this interview with reasonable care and to honor all provisions set forth by the signer of the Consent and release form.

Restrictions: _____

Appendix D: Indigenous Mothers' Interview Questions

Being a mother means many things to the people of Indigenous Community. These teaching has been part of our historical mothers' for millennia; it is an important part of where we came from and memories that shape who we are today.

Okay, first I'm going to ask a few questions about your thoughts and opinions and stories about what you would like to recover or rediscover about your traditional ways of knowing, because this knowledge is the foundation of who we are and why we are here. We believe that it will benefit us all if we are able to tell our stories of our grandmothers' and preserve them for future generations.

1. Where is your mother from?
2. What is your indian name?
3. What activities did you do when you were growing with your mother? Do you still do these activities today? If not, which ones do you no longer participate in and why?
4. What does cultural resources mean to you?
5. How do you think the cultural resources of your community is today compares to when you were a child or your mother was a child?
6. Please describe the importance of cultural resources to motherhood?
7. What would you like to see happen from these interviews?