

Dane Wajich: Dane-zaa Stories & Songs

# Dreamers and the Land

Learning Resources

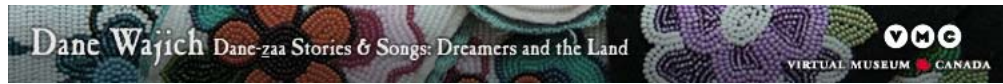
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## Table of Contents

Introduction to Learning Resources	2
..... <i>Lessons</i> .....	
<b>1. The Project</b>	
Elementary Lesson 1	5
High School Lesson 1	7
<b>2. The Dreamer's Drum</b>	
Elementary Lesson 2	9
High School Lesson 2	11
<b>3. Places</b>	
Elementary Lesson 3	13
High School Lesson 3	16
<b>4. Dreamers and the Land</b>	
Elementary Lesson 4	20
High School Lesson 4	22
<b>5. Stories and Songs</b>	
Elementary Lesson 5	24
High School Lesson 5	27

## Introduction to Learning Resources

Introduction	<p><i>Dane Wajich Dane-zaa Stories &amp; Songs: Dreamers and the Land</i> is designed to teach—through a virtual exhibit— about our Dane-zaa (Doig River) First Nation. We invite you to learn about Dane-zaa history and culture through an exciting mix of video and sound files, photographs, and text.</p> <p>This Learning Guide first provides a brief orientation to our website. Below we summarize the six main sections of this web exhibit which are accessed from the tabs at the top of every web page: The Project, A Dreamer’s Drum, Places, Dreamers, Stories &amp; Songs, and Resources. Note that you can also see an overview of the six main sections, as well as all the subsections, of the exhibit by clicking on <b>Site Map</b> at the bottom of every webpage.</p> <p>Following the introduction are Lesson suggestions for elementary (younger) and high school (older) students that have been paired with each section of the website. Each lesson includes background information, core concepts, student worksheets, discussion questions, and suggestions for enrichment activities. These lesson plans have been developed in conjunction with the BC Ministry of Education <b>Shared Learnings</b> curriculum objectives. All lessons are included in this Learning Guide, or can be downloaded individually (see the Learning Resources page of <i>Dane Wajich Dane-zaa Stories &amp; Songs: Dreamers and the Land</i>).</p> <p>The Doig River First Nation is one of five Dane-zaa communities located in far northern British Columbia and Alberta, Canada.</p>
Dane-zaa	<p>Dane-zaa speak an Athabaskan language and we are related to other Athabaskan groups in Canada and the United States, including the Navajo of the American Southwest and dozens of First Nations who live in northern Canada and neighboring Alaska. Dane-zaa have lived in our traditional homeland for thousands of years and, until 1952 when the reserve at Doig River was established, we lived a semi-nomadic lifestyle, traveling seasonally through the Peace River country of northern British Columbia and neighboring Alberta.</p> <p>Today, there are approximately 220 members of the Doig River First Nation, about half of who live on our reserve at Doig River. To find out more about Doig River visit <a href="#">About the Doig River First Nation</a> You can also watch a video clip of a recent <a href="#">Dreamer’s Dance</a> held at Doig River.</p>



The Website Project	Dane Wajich Dane-zaa Stories & Songs: Dreamers and the Land was developed by a project team that included community elders, youth, and leaders, who collaborated with anthropologists, linguists, folklorists, filmmakers, and web designers. The main components of our exhibit are described below. More detailed information, including sub-sections, is available under each section of our website which can be reached by following the links at the top of each page.
The Project	This part of the exhibit provides more information about the website project team, and our community goal of documenting and revitalizing our culture and language through the pairing of elders and youth and traditional knowledge with multi-media technology.
A Dreamer's Drum	In 2005, former Chief Garry Oker brought a special drum to one of the first project meetings. The drum, which had been kept in his family for many years, and was made by the Dreamer Gaayęą, inspired elders to talk about the importance of Dreamers to our Dane-zaa culture and, as a result, the Dreamer's drum became the touchstone for our project. However, because of the sacred nature of the Dreamer's drawings on this drum, our Doig River community has decided that it should not be portrayed on the Internet.
Places	"Places" tells about our Doig River First Nation's traditional homeland and the places where we lived in the past, as well as our connection to our land today. You can also learn more here about our traditional Dane-zaa seasonal rounds. "Places" also tells the story of how Dane-zaa traditional culture was disrupted by the building of the Alaska Highway, oil and gas industrialization, and other activities in our traditional homeland. This part of our website also explains how our Dreamers prepared our Dane-zaa people to survive on our land and maintain our culture in spite of these rapid changes.
Dreamers and the Land	<ul style="list-style-type: none"> <li>• "Dreamers and the Land," explains the role of Dreamers—the spiritual leaders who passed down stories, songs, and wisdom to our community.</li> <li>• By clicking on the Dreamers ring, you will be redirected to a Dreamers Circle that contains information (including songs and stories), about nineteen of our Dane-zaa Dreamers. Students and teachers can also download and print this list as a PDF so they can study it offline. Look for the link at the bottom of the page.</li> <li>• By clicking on the Land ring, you can learn how the connection between our spiritual traditions and our land continues to be central to our Dane-zaa culture.</li> <li>• "Dreamers and the Land" also tells about our Creation Story, our Dreamers' Dance and about our Doig River Drummers, who remember and "keep" the songs of our Dreamers and perform them at our Dreamers' Dances and community gatherings throughout the year.</li> </ul>

- Stories and Songs
- For hundreds of years, our Dane-zaa culture has been handed down through oral traditions - both stories and songs.
  - “Stories and Songs” provides an introduction to our story and song traditions in the sections: About Dane-zaa Stories, and About Dane-zaa Songs.
  - Collections of all the video clips (stories) and songs displayed in this exhibit are presented in the sections: **Collection of Stories** and **Collection of Songs**.
  - Many of the stories are in Beaver, our Dane-zaa language. These stories have been translated into English and French, and the transcripts can be downloaded from the **Collection of Stories** page so that both teachers and students can read and study the stories offline.
- Resources
- This part of our website is divided into sections on Dane-zaa Culture and History, Language, Teachers’ Resources, and a Glossary of Terms that are used on our site. Students can learn about local archaeology, take a Dane-zaa language lesson, and learn even more about our Dane-zaa history and culture.
  - The Language Page introduces you to our Dane-zaa language and links to interactive Beaver Language Lessons where students can both hear and read our Dane-zaa language.
  - The “Introduction to Conversational Beaver” has a number of excellent features that may initially be hard to find – so we are directing you to these features here: After clicking on the link at the bottom of the **Language** page you can either:
    - a) Start the lesson by clicking the box at the bottom of the page (this will bring you to a Table of Contents with sections for vocabulary and phrases according to topics such as: greetings, conversations about the weather, classroom commands, action words etc.),

or

    - b) Listen and read about the sounds used in our language by clicking on the menu tab at the top left section of the page – and then clicking on “Pronunciation Guide.”
  - On the Teachers’ Resources page, you will find five elementary level, and five high school level lesson plans that correspond to the main sections of the website, as well as this Teachers’ Guide.

## Elementary Lesson 1: The Project

Background:	<p>Dane-zaa elders, youth, and community members collaborated with a team of specialists to document and contribute to the revitalization of our culture and language. During the summer of 2005, our elders brought the documentary team to eight places in our territory where we shared oral histories about the stories, songs, people, and experiences that connect us to the land. The stories and songs presented here also introduce you to a long line of Dane-zaa Dreamers who have provided spiritual and practical guidance for our people for hundreds of years.</p> <p>To learn more about the importance of cultural revitalization to our Dane-zaa website visit the <a href="#">Stories</a> page. Among many stories of place and history, you can watch a Dreamers' Dance and hear former Chief Garry Oker talk about the importance of our website project to our Dane-zaa people. You can also listen to Dane-zaa elder, <a href="#">May Apsassin</a>, talk about the importance of preserving traditional Dane-zaa culture for future generations.</p>
Core Concepts	<ul style="list-style-type: none"><li>• Aboriginal cultures, including Dane-zaa, pass knowledge from generation to generation and practical skills are learned by young people from older family and/or community members</li><li>• The extended family is important in Dane-zaa culture and in many other cultures around the world</li><li>• Elders have an important role in the Dane-zaa community</li><li>• Remembering community members who are now gone is essential to the Dane-zaa concept of respect, and is also important to families and cultures around the world.</li></ul>
Procedures	<ol style="list-style-type: none"><li>1. Go to the <a href="#">In Memory</a> page of our website and click on the pictures until you find a person who interests you. Once you have selected someone, read about them, look closely at their picture, and fill out the following worksheet.</li></ol>

## Worksheet

1. Who is the Dane-zaa person you have chosen? Write down both their English and Dane-zaa name (if they have one).
  
2. What special qualities or traditional skills was this person known for?
  
3. How did this person share their knowledge with others?
  
4. What did you learn from this person about our Dane-zaa culture?

### Discussion Questions

1. Do you know anyone in your family or community who has knowledge they could share with younger people? This might be someone who knows how to prepare a special food, who tells stories, or has other knowledge they can share with students.
2. What are some ways that you preserve memories of people who have died in your family or community?
3. How does our Dane-zaa website help preserve Dane-zaa culture for future generations and maintain memories of our elders and other community members who are no longer alive?

### Enrichment Activities

1. Invite an elder (senior) or other community member to visit your classroom to talk about a skill they have or knowledge of local culture or history. Write down what they say or draw a picture of what you hear or see.
2. When members of our family die, we can still hold onto memories of them. Remembering family members is an important way to preserve family stories and pass on cultural values. You can create an “In Memory” tribute of your own to a family or community member who is important to you. (Suggestion: Students can also share memories about living people who are important to them.) Write a story about this person and draw a picture or bring a photograph from home to illustrate it. Your class may choose to create a display of these stories.

## High School Lesson 1: The Project

Background:	<p>Dane-zaa elders, youth, and community members collaborated with a team of specialists to document and contribute to the revitalization of our culture and language. During the summer of 2005, our elders brought the documentary team to eight places in our territory where we shared oral histories about the stories, songs, people, and experiences that connect us to the land. The stories and songs presented here also introduce you to a long line of Dane-zaa Dreamers who have provided spiritual and practical guidance for our people for hundreds of years.</p> <p>To learn more about the importance of cultural revitalization to our Dane-zaa website visit the <b>Stories</b> page. Among many stories of place and history, you can watch a <a href="#">Dreamers' Dance</a> and hear former Chief Garry Oker talk about the importance of our website project to our Dane-zaa people. You can also listen to Dane-zaa elder, <a href="#">May Apsassin</a>, talk about the importance of preserving traditional Dane-zaa culture for future generations.</p>
Core Concepts:	<ul style="list-style-type: none"> <li>• Elders and younger community members can work together, using new technology, to document and preserve Aboriginal oral traditions.</li> <li>• New technologies, including websites, can be utilized by Aboriginal peoples to tell their own stories, in their own way.</li> <li>• Cultural appropriation, copyright, and intellectual property rights, as they relate to information technology, are emerging issues for Aboriginal peoples.</li> </ul>
Background	<p>Cultural and language documentation and revitalization is taking place in many Canadian First Nations communities today. Many communities have recorded elders, filmed dances and other special occasions, written and published dictionaries and story collections, and created websites such as our Dane-zaa website. Our Dane-zaa community members are excited about the possibilities of the Internet and other electronic technologies, which provide a wonderful way to document our traditional culture and can even spark cultural and language revitalization. However, we also have concerns about how this technology is used and how we can best share our stories with people outside our community. This concern is one that is shared by other First Nations.</p> <p>To find out more about cultural revitalization, go to the <b>Story Collection</b> page and listen to Dane-zaa elder <a href="#">Sammy Acko</a>, as he talks about how the art of Dane-zaa drum making was almost lost, then was “revived.”</p>
Procedure	<ol style="list-style-type: none"> <li>1. Go to the <b>Stories</b> page of our website and watch the video of Dane-zaa youth, <a href="#">Mark Apsassin</a>, talking about what Dane-zaa culture means to him and why documenting and revitalizing culture was important to Dane-zaa youth today.</li> <li>2. Click on <a href="#">Project Team</a> where you will find pictures of our Dane-zaa website team members. First read the Project Team home page, then choose a team member and, based on their profile, fill out the worksheet below.</li> </ol>

## Worksheet

1. Who is the team member that you have chosen?
  
2. What was their “job” on our website team?
  
3. What knowledge or skills did they share?
  
4. Why is cultural documentation and cultural revitalization important to our Dane-zaa people and the project team member you chose?

### Discussion Questions

1. Do you think that websites are a good way to document and revitalize traditional culture? Why or why not?
2. How is Dane-zaa culture different from your own? How is it the same?
3. The Dane-zaa community decided that the Dreamer Gaayęa’s drum was too sacred to portray on our website. Can you think of other types of cultural or spiritual artifacts that would not be suitable for showing on the Internet?

### Enrichment Activities

Design a website, either alone or as part of a team, that documents some aspect of your community or family’s culture. What will your website include? Who is its intended audience—your family, your friends, your community, the world?



## Elementary Lesson 2: The Dreamer's Drum

**Background** In July, 2005, a group of Dane-zaa elders, young people, linguists, anthropologists and folklorists met at our Doig River First Nation's Cultural Centre to plan this website. Former Chief Garry Oker brought a drum to the meeting that had been in his family for many years. Elders present at the meeting recognized this drum as one that was made by the [Dreamer Gaayęą](#).

Dreamers, such as Gaayęą, were wise people, or prophets, who received songs and messages from Heaven in their dreams, and often drew maps and pictures of these visions on their drums. Gaayęą's drum is sacred to our Dane-zaa people because it has a drawing on it of one of the visions he received during his lifetime. Seeing Gaayęą's drum again inspired our Dane-zaa elders who were at the meeting to talk about the importance of Dreamers, and their messages from Heaven, to Dane-zaa culture. For this reason, we choose the Dreamer's Drum as the central symbol and guiding metaphor for our website. To find out more, watch the video clip of Dane-zaa elder [Tommy Attachie](#) talking about Gaayęą.

Due to the sacred nature of the drawings on Gaayęą's drum, our Dane-zaa community decided not to portray the drum on our website.

- Core Concepts:**
- Aboriginal cultures create art for ceremonial and functional purposes
  - In our Dane-zaa community, drums were used by Dreamers, such as Gaayęą, in the past and are used today by our Doig River Drummers who perform at Dreamers' Dances and community events throughout the year.
  - Dane-zaa Dreamers were given songs in dreams and visions. The Dreamers' songs deal with the right way to live on our traditional land, with bringing on good weather, with ensuring good hunting, and with how to live in order to follow the road to Heaven.
  - Only Dreamers can draw or paint their visions on drums.
  - Our last Dane-zaa Dreamer, Charlie Yahey, died in 1976.
  - Our Dane-zaa Songkeeper, Tommy Attachie, and our Doig River Drummers continue to perform songs that were handed down by our Dreamers and these songs give us strength to face the challenges of today.

- Procedure**
1. Go to [The Dreamer's Drum](#).  
Read the information on the Dreamer's Drum then click on the links to hear our Dane-zaa elder (and Songkeeper), Tommy Attachie, talk about the importance of Gaayęą's drum and to hear Dane-zaa youth, Mark Apsassin, talk about what the drum means to him. You can also listen to Tommy Attachie singing a Dreamer's song.
  2. Go to [Gaayęą](#).  
Click on Gaayęą and one of our Dane-zaa elders will pronounce his name. Read about his life and listen to Tommy Attachie and the Doig River Drummers singing Suunech'ii Kech'iige (The Place Where Happiness Dwells)—one of Gaayęą's songs.
  3. Once you've finished, fill out the worksheet below.

## Worksheet

1. What is special about Gaayęa's drum?
2. Why can only Dreamers draw or paint their visions on drums?
3. Why is the Dreamer's Drum so important to our Dane-zaa culture and to our website?
4. Who was Gaayęa?
5. Describe how he received one of his special songs.

### Enrichment Activity

Visit a cultural centre, museum, or art gallery where Aboriginal or indigenous art is on display. Choose a piece of art or a ceremonial object and answer the questions below:

1. What is the item?
2. Where does it come from?
3. What was it used for?
4. How old is it?
5. Do you think that this item should be on display? Why or why not?

Back in the classroom you can share what you've learned.

## High School Lesson 2: The Dreamer's Drum

**Background** In July, 2005, a group of Dane-zaa elders, young people, linguists, anthropologists and folklorists met at our Doig River First Nation's Cultural Centre to plan this website. Former Chief Garry Oker brought a drum to the meeting that had been in his family for many years. Elders present at the meeting recognized this drum as one that was made by the [Dreamer Gaayęą](#).

Dreamers, such as Gaayęą, were wise people, or prophets, who received songs and messages from Heaven in their dreams, and often drew maps and pictures of these visions on their drums. Gaayęą's drum is sacred to our Dane-zaa people because it has a drawing on it of one of the visions he received during his lifetime. Seeing Gaayęą's drum again inspired our Dane-zaa elders who were at the meeting to talk about the importance of Dreamers, and their messages from Heaven, to Dane-zaa culture. For this reason, we choose the Dreamer's Drum as the central symbol and guiding metaphor for our website. To find out more, watch the video clip of Dane-zaa elder [Tommy Attachie](#) talking about Gaayęą.

Due to the sacred nature of the drawings on Gaayęą's drum, our Dane-zaa community decided not to portray the drum on our website.

- Core Concepts**
- Aboriginal cultures create art for ceremonial and functional purposes.
  - Cultural appropriation, intellectual property rights, and repatriation are important issues facing Aboriginal people and communities today.
  - In the past, our Dane-zaa Dreamers were given songs in dreams and visions. The Dreamers' songs connect Dane-zaa people today to our cultural beliefs and traditional homeland.
  - Only Dreamers can draw or paint on drums.
  - Our last Dane-zaa Dreamer, Charlie Yahey, died in 1976.
  - Our Dane-zaa Songkeeper, Tommy Attachie, and our Doig River Drummers continue to perform songs that have been handed down by our Dreamers and song keepers and these songs give us strength to face the challenges of today.
  - *Cultural appropriation* is the adoption of aspects or symbols of one culture by a different cultural group.
  - *Cultural repatriation* refers to the return of cultural, ceremonial, or artistic objects to their place of origin.

- Procedure**
1. Go to [The Dreamer's Drum](#).  
Read the information on the Dreamer's Drum then click on the links to hear our Dane-zaa elder (and Songkeeper), Tommy Attachie, talk about the importance of Gaayęą's drum and to hear Dane-zaa youth, Mark Apsassin, talk about what the drum means to him. You can also listen to Tommy Attachie singing a Dreamer's song.
  2. Go [Gaayęą](#).  
Click on Gaayęą and one of our Dane-zaa elders will pronounce his name. Read about his life and listen to Tommy Attachie and the Doig River Drummers singing Suunech'ii Kech'iige (The Place Where Happiness Dwells)—one of Gaayęą's songs.

## Worksheet

Today, Aboriginal communities and families are working to have ceremonial objects returned to their communities. This return is referred to as repatriation.

1. Write an essay or research paper on the topic of cultural appropriation and repatriation. You can also do research on the Internet. Here are some questions to get you started:
  - Should Aboriginal art used for religious or ceremonial purposes be on public display in museums and art galleries?
  - What about cultural centres that are based in Aboriginal communities?

### Elementary Lesson 3: Places

**Background** Many places in our traditional homeland are intimately connected to particular Dane-zaa Dreamers, their lives, and their songs. At many of these places our Dane-zaa people gathered in the past to socialize and to attend Dreamers’ Dances. Our Dane-zaa people also traveled throughout our traditional homeland, hunting, trapping, and harvesting berries and plants in tune with the passing seasons.

Go to [Alédzé Tsáá](#) and listen to Dane-zaa elder Tommy Attachie tell about how our Dane-zaa people moved through our traditional homeland. The chart below tells you about what Dane-zaa did during each season of the year. Click on the links to find out more about these seasonal activities.

Season	Activities	Links
Spring	Spring Elder’s Camp Spring beaver hunt	<a href="#">Sam Acko</a>
Summer	Dreamers’ dances picking berries	<a href="#">Madeline Davis</a>
	Tanning hides Gathering medicinal plants	<a href="#">Margaret Attachie</a>
Fall	Moose hunting, drying moose meat Duck and goose hunting Small game hunting Preparing for winter Trapping	<a href="#">Hadaa kaa Naadzet: The Dane-zaa Moose Hunt</a>
Winter	Trapping Hunting Snaring moose (in the past)	<a href="#">Madáts’atl’oje (Snare Hill)</a>

In the winter, particularly if the weather became extremely cold, hunters might have difficulty hunting and, at times, our Dane-zaa people faced starvation. Go to [Madáts’atl’oje \(Snare Hill\)](#) and click on “Hard Times,” to hear Dane-zaa singer, Charlie Dominic, sing a Dreamer’s song that was sung in the winter to give people the strength to survive.

These places also have great historical and political significance for us. Leaders of the Fort St. John Beaver Band, ancestors to our Doig River and Blueberry Bands, signed Treaty No. 8 at Fort St. John, close to Gat Tah Kwâ (Montney), in 1900. To learn more about this history go to Gat Tah Kwâ (Montney), read the text there and see our [Timeline of Treaty No. 8 and our Reserve Land Rights](#). You can also visit [Treaty 8 Tribal Organization](#) to find out more about the history of Treaty No. 8.

After World War II, Dane-zaa lost some of our traditional lands and we were forced to move from Gat Tah Kwâ (Montney), our original reserve, to our present reserve at Hanaş Zaahgii (Doig River). Meanwhile, oil and gas activities brought disturbing changes to our homeland. [Tommy Attachie](#) talks about these changes in an interview at Madâts'atl'oje (Snare Hill).

Recently, after many years of struggle by our community leaders, we finally received compensation for these losses. To find out more, go to [Gat Tah Kwâ \(Montney\)](#) and listen to Chief Gerry Attachie talk about how we succeeded at receiving compensation for our lost traditional lands.

Finally, go to [Lands](#) and find out more about how we continue to use our traditional homeland today.

Core Concepts Traditional Aboriginal activities and lifestyles changed with the seasons.

- Dane-zaa follow a traditional lifestyle, utilizing resources found in our traditional homeland at different seasons.
- Our Dane-zaa Dreamers, their songs, and their lives are intimately connected to our Dane-zaa traditional homeland, and specific places are associated with specific Dreamers and stories.

Procedure Go to [Places](#) and click on the links on the map that direct you to places within our Dane-zaa homeland.

For each place, you can:

- Listen to someone pronounce the name of the place by clicking on the megaphone symbol beside the place's name.
- Follow links to hear stories and songs.

Then, fill in the worksheet below.

## Worksheet

1. What traditional Dane-zaa place did you choose? Write its name in both English and Dane-zaa (if there is a Dane-zaa name). What does this name mean?
2. What time of year did our Dane-zaa people live at or visit this place?
3. What were the main things that Dane-zaa people did at this place?
4. Which of our Dane-zaa Dreamers were associated with this place?
5. What did you learn about this place through listening to stories and songs?
6. What did you learn about how our Dane-zaa people think about the land?

### Enrichment Activity

Everyone has particular activities that they do during each season of the year. For example, you may garden and go to the beach in the summer and ski or go sledding in the winter. Review the seasonal chart above, that shows what Dane-zaa do at certain times of the year. You and your class will be creating a similar chart that shows the types of activities you (and your classmates) enjoy during each season. Do you things similar to our Dane-zaa people, or different things?

### High School Lesson 3: Places

**Background** Many places in our traditional homeland are intimately connected to particular Dane-zaa Dreamers, their lives, and their songs. At many of these places our Dane-zaa people gathered in the past to socialize and to attend Dreamers’ Dances. Our Dane-zaa people also traveled throughout our traditional homeland, hunting, trapping, and harvesting berries and plants in tune with the passing seasons.

Go to [Alédzé Tsáá](#) and listen to Dane-zaa elder Tommy Attachie tell about how our Dane-zaa people moved through our traditional homeland. The chart below tells you about what Dane-zaa did during each season of the year. Click on the links to find out more about these seasonal activities.

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After World War II, Dane-zaa lost some of our traditional lands and we were forced to move from Gat Tah Kwâ (Montney), our original reserve, to our present reserve at Hanas Zaahgii (Doig River). Meanwhile, oil and gas activities brought disturbing changes to our homeland. [Tommy Attachie](#) talks about these changes in an interview at Madáts’atl’oje (Snare Hill).



Recently, after many years of struggle by our community leaders, we finally received compensation for these losses. To find out more, go to [Gat Tah Kwâ \(Montney\)](#) and listen to Chief Gerry Attachie talk about how we succeeded at receiving compensation for our lost traditional lands.

Finally, go to [Lands](#) and find out more about how we continue to use our traditional homeland today.

Core Concepts

- Existing treaties within British Columbia and the current treaty process in British Columbia are part of complex Aboriginal land issues.
- Our Dane-zaa Dreamers, their songs, and their lives are intimately connected to our Dane-zaa traditional homeland.

After World War II, Dane-zaa lost some of our original traditional lands through the encroachment of agriculture and through oil and gas industrialization. Despite this fact, our Dane-zaa people continue to be strongly attached to, and use, much of our traditional homeland. Where access was blocked because of agricultural and oil and gas activities, such as at Gat Tah Kwâ (Montney), our Dane-zaa leaders and elders worked to receive compensation.

Today, Dane-zaa continue to use and value our traditional lands. We have a deep spiritual attachment to the land, to the places where we have lived and gathered for Dreamers' Dances and to where our Dreamers lived in the past, and to the places where we live and make our living today.

Procedure

1. Visit [Places](#) and click on the link to Gat Tah Kwâ (Montney) to find out more about the importance of this place to our Dane-zaa people and our fight to gain compensation for the loss of our traditional lands at Gat Tah Kwâ. Listen to the stories and songs related to Gat Tah Kwâ, click on the link to the Montney Court Case, and read the timeline related to treaties and land claims on our Dane-zaa traditional homeland.
2. Visit the [Treaty 8 Tribal Association website](#) and read over "Our Mission."

Discussion Questions

1. What do you think our Dane-zaa elder Tommy Attachie meant when he said, "These stories hold the land?"
2. How do Dane-zaa people think about the land?
3. Should Dane-zaa, and other Aboriginal groups, be compensated for the loss of traditional lands?
4. What are some of the ways in which Dane-zaa are attached to our traditional reserve at Gat Tah Kwâ (Montney)?
5. How does the Treaty 8 Tribal Association Mission Statement reflect an Aboriginal perspective that is different than that of Euro-Canadian society?
6. Do you think that First Nations people in British Columbia have been treated fairly by the Federal and Provincial governments through historical treaties and the BC land claims process? Why or why not?
7. How can the land be shared in a respectful way?

## Worksheet A

### Land Claims Issues

1. When did Dane-zaa sign the first treaty with the Canadian government? Why?
2. Where was our first Dane-zaa reserve located and why did our Dane-zaa people choose that place to settle?
3. Why did our Dane-zaa people have to move from their traditional reserve and gathering place at Gat Tah Kwâ (Montney)?
4. When did our Dane-zaa leaders surrender the reserve land at Gat Tah Kwâ (Montney)?
5. What happened to our traditional lands at Gat Tah Kwâ (Montney)?
6. Where did Dane-zaa live after we lost our lands at Gat Tah Kwâ (Montney)?
7. How did Dane-zaa life change with the effects of Colonialism and our forced settlement on reserves?
8. Describe the process that Chief Gerry Attachie, and other Dane-zaa leaders, followed to successfully receive compensation for the loss of our traditional lands at Gat Tah Kwâ (Montney)?
9. How did we use the financial settlement we received?
10. Do you think money can compensate for the loss of traditional Aboriginal lands? Why or why not?

## Worksheet B

1. Go to [Places](#) and choose one of our Dane-zaa places by either clicking on the map or the names at the top of the page? Write the name of place you have chosen in both English and Dane-zaa (if there is a Dane-zaa name).
  
2. What time of year did/do Dane-zaa people live at or visit this place?
  
3. What were the main things that Dane-zaa people did/do at this place?
  
4. Which of our Dane-zaa Dreamers were associated with this place? What did they do here?
  
5. View the slide show for the place you have chosen and listen to stories and songs from this place. How has this place changed since the arrival of agriculture and oil and gas industrialization in our Dane-zaa homeland? How have these changes affected Dane-zaa access to this particular place?

### Enrichment Activities

1. Work in teams to complete more research into land claims in British Columbia. Some suggested sites are listed below, but there are many others. Once your team has done enough research, create a PowerPoint presentation on what you've learned.
  - [The Canadian Encyclopedia](#)
  - [Aboriginal Land Claims \(Student Resources\)](#)
  - [Treaty 8 Tribal Organization](#)
  
2. Is there a place that has special significance to your family or community. How has it changed over the years? Interview family or community members to find out more. Do different people remember different things about these places? You could also visit a place with an elder (senior) to find out more about how it has changed over the years. Document what you discover.

## Elementary Lesson 4: Dreamers and the Land

**Background** Our Dane-zaa Dreamers were wise people, or prophets, who received songs from Heaven in their dreams, and often drew maps and pictures on their drums of these visions. In their dreams, our Dreamers saw the ways in which our people should behave towards one another and towards the game animals that we depend on. To find out more visit [Dreamer](#).

[The Dreamers' Dance](#) is an Earth renewal dance, traditionally held near the winter or summer solstice. During Dreamers' Dances, our [Doig River Drummers](#) sing Dreamers' songs handed down for generations and people dance clockwise around a circle, similar to the way in which the sun moves around the Earth. Today, we continue to remember the songs of our Dreamers and sing them as we defend our Aboriginal and Treaty rights.

- Core Concepts**
- Aboriginal people have diverse cultural traditions and spiritual beliefs.
  - Aboriginal dance is performed in many communities and has specific roles and purposes in traditional and contemporary Aboriginal Culture.
  - Music also has specific roles and purposes in Aboriginal culture.
  - Dreamers are Dane-zaa spiritual leaders who received songs from Heaven in their dreams, helped our people to live in the past, and helped to prepare us for the changes of the future.
  - Dane-zaa hold Dreamers' Dances throughout the year and songs handed down from our Dreamers are performed by our Doig River Drummers and our Songkeeper Tommy Attachie.

**Procedure** Visit **Dreamers** and click on The Dreamers Circle to find out more about our Dane-zaa Dreamers. Choose a Dreamer and follow the links to listen to songs they received in dreams and learn about their life.

Then go to [Dreamers' Dance](#) and [Doig River Drummers](#), to find out more about our Dane-zaa traditional music and dance. Once you have had a chance to learn more about this important part of our Dane-zaa culture, fill out the worksheet below.

## Worksheet

1. Which of our Dane-zaa Dreamers did you choose to find out more about?  
What is their name? When and where did they live? What is one special thing you learned about them?
2. Why are Dreamers' Dances held?
3. Describe a Dreamers' Dance.
4. How do our Doig River Drummers carry on the Dreamers' Dance today?
5. Have you ever been to a Dreamers' Dance, powwow, or other Aboriginal dance? If so, what do you remember about it? You could draw a picture or write a story about what you remember.
6. If you haven't attended an Aboriginal dance, perhaps, you have attended a dance from another culture or a group within your community. If so, what do you remember about this dance? What was its meaning for the culture or group that held it?

### Enrichment Activity

Attend a Dreamers' Dance, powwow, or other traditional dance performance (this could be a Chinese-Canadian, Indo-Canadian or other cultural performance). Pay careful attention.

- What did you see, hear, do?
- If invited to do so, join in with the dancers.
- Once you return to your class, write a story or draw a picture of what you saw.
- If you take cameras with you, make sure that it is okay to take pictures of the performance.
- Remember, not everyone is comfortable with people taking pictures at traditional dances or ceremonies.

## High School Lesson 4: Dreamers and the Land

**Background** Our Dane-zaa Dreamers were wise people, or prophets, who received songs from Heaven in their dreams, and often drew maps and pictures on their drums of these visions. In their dreams, our Dreamers saw the ways in which our people should behave towards one another and towards the game animals that we depend on. To find out more visit [Dreamer](#).

[The Dreamers' Dance](#) is an Earth renewal dance, traditionally held near the winter or summer solstice. During Dreamers' Dances, our [Doig River Drummers](#) sing Dreamers' songs handed down for generations and people dance clockwise around a circle, similar to the way in which the sun moves around the Earth. Today, we continue to remember the songs of our Dreamers and sing them as we defend our Aboriginal and Treaty rights.

**Core Concepts**

- Music, songs, and other oral teachings have specific roles and purposes in traditional Aboriginal societies.
- The lives and experiences of Aboriginal musicians and traditional spiritual leaders are positive examples for others.
- Dance has specific roles and purposes in traditional and contemporary Aboriginal culture.
- Dreamers are Dane-zaa spiritual leaders who receive songs from Heaven in their dreams, have helped our people to live in the past, and have helped to prepare us for the changes of the future.
- Dane-zaa hold Dreamers' Dances throughout the year, and songs handed down from earlier Dreamers are performed by our Doig River Drummers and our Songkeeper Tommy Attachie. The Dreamers' Dance brings our Dane-zaa community together and provides strength to our community as we continue to defend our Aboriginal and Treaty rights.

**Procedure**

- Go to [Dreamers](#) and follow the links on the page to find out more about our nineteen Dane-zaa Dreamers.
- Next, go to [Stories of Dreamers and the Land](#) and listen to Dane-zaa elder Tommy Attachie talk about Dreamers' Dances that were held in the past and the role of Dreamers in Dane-zaa society.
- Then listen to Dane-zaa elder [Madeline Davis](#) talking about Dreamers' Dances held at the dance grounds at Montney called Suuné'ch'ii Ké'ch'iige (Where Happiness Dwells) when she was young.
- Finally, listen to former [Chief Garry Oker](#) talking about the importance of the drum and Dreamers' Dances to contemporary Dane-zaa culture.
- Once you have had a chance to listen to our Dane-zaa elders and community leaders, you can discuss what you've learned and fill out the worksheet below.

**Discussion Questions**

1. What roles have Dreamers played in our traditional Dane-zaa culture?
2. Dreamers' Dances so important to Dane-zaa? Why were they important in the past and why do they continue to be important today?
3. Are there any special ceremonial events or dances held in your community that help to bring the community together, the way Dreamers' Dances bring our Dane-zaa community together?

## Worksheet

1. Describe the role of Dreamers in our traditional Dane-zaa culture.
2. How have Dreamers lead our Dane-zaa people in the past and helped to prepare us for the challenges of the future?
3. Describe our Dane-zaa Dreamers' Dance. What happens during a typical Dreamers' Dance and why are they held?
4. Do you think that preserving and encouraging cultural traditions is important, not only for Aboriginal communities, but for other communities? Why or why not?
5. Do you think documenting such traditions is important? Why or why not?

### Enrichment Activities

1. Find out whether any traditional cultural events, such as our Dane-zaa Dreamers' Dances, are held in—or near—your community. These could include dances, powwows, celebrations of traditional holidays, or other events. If so, your class can arrange to visit such an event and observe what happens. If you have permission, your class could film or photograph the event. Remember, however, that not everyone is comfortable with people from outside of their community filming or photographing traditional events. If you are able to document the event through digital media, that's great. If not, you can remember what you observed and share your observations when you return to class.
2. Invite an Aboriginal (or other) musician or cultural leader involved with a traditional cultural event to your class to talk about the importance of that event to their community and culture. Listen respectfully, and afterwards discuss what you learned.

## Elementary Lesson 5: Stories and Songs

**Background** Dane-zaa have preserved our traditional stories and songs for many generations. Dane-zaa elders are expert storytellers and enjoy telling stories to people of all ages. Dane-zaa traditional stories are intended both to entertain and to teach about our traditional values and how to survive in the bush. They also provide Dane-zaa with ways to think about the impact of oil and gas industrialization on our traditional lands. Go to [About Dane-zaa Stories](#) to find out more about our traditional Dane-zaa storytelling traditions.

Dane-zaa traditional songs have also been preserved for hundreds of years and are a vital part of our contemporary Dane-zaa oral traditions. There are two types of Dane-zaa songs.

- Mayiné are personal medicine songs that we are given on vision quests by our spirit helpers. These songs are private and rarely sung in public. None of these personal songs can be found on our website.
- Nááchę yiné are songs that are brought back from Heaven by our Dane-zaa Dreamers. These songs may tell the future or contain messages from God and our ancestors in Heaven to be shared with our people. These songs are meant to be performed in public. Songkeepers, like our Doig River Drummers, keep these songs alive by performing them at our Dreamers' Dances and at community gatherings. Go to [About Dane-zaa Songs](#) to find out more about our Dane-zaa traditional singing.

- Core Concepts**
- Aboriginal cultures pass knowledge from generation to generation through oral traditions.
  - Storytelling is an important activity in Aboriginal cultures.
  - Participation in Aboriginal storytelling and other group activities requires effective and responsible listening skills.
  - There are many forms of traditional Aboriginal music.
  - Stories and songs are an important part of Dane-zaa oral traditions and we Dane-zaa have maintained our stories and songs for many generations.

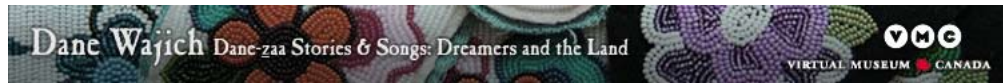
**Procedure** 1. Activity One: Storytelling

Oral traditions are traditions that are handed down through listening, speaking, and singing. Elders, such as our Dane-zaa elders, tell stories or sing songs, and young people must listen carefully until they can remember the story or song. That's because, in the past, many Aboriginal people, including Dane-zaa, didn't have a written language. Master storytellers might know enough stories to be able to tell stories all night long without repeating themselves. It takes highly developed listening skills and a strong intellect to remember so many stories and songs. Do you think you could do that? The next activity will give you a chance to test your listening skills.

### The Telephone Game

- Your class should sit in a circle on the floor.
- Each student should sit about an arm's length away from the next student.
- The teacher, or a chosen student, can begin the exercise by whispering a short message or a part of a story or poem, into the ear of the first student. Make sure that only the student you are speaking to can hear what you are saying. Then the next student whispers what he or she thought they heard into the ear of the next student. The last student to receive the message should stand up and tell it to the rest of the group. Then compare what the last student heard to what the first student, or teacher, said at the beginning. This exercise will only work if each person does their best to pass on the message they hear. If they make up their own message or add things on purpose to confuse the message, then it won't be a true test of your class's listening skills.





How did you do? Learning stories takes patience and keen listening skills.

Now, go to [About Dane-zaa Stories](#) and listen to Dane-zaa elder Sam Acko tell a story about our culture hero, Tsááyaa, and Mosquito Man.

You can also [download the transcript](#) of the story so that you can read it at your own pace. Then fill out Worksheet A below.

### Worksheet A

1. What happens in the story? Retell the story, briefly, in your own words and draw a picture to illustrate the story.
2. How do you think Sam Acko learned this story? He gives you some clues at the beginning of the story.
3. Tsááyaa is not only a culture hero, he is also what is known as a Trickster. Tricksters, such as Raven and Coyote, are common figures in traditional Aboriginal stories who are both powerful, yet prone to playing “tricks” on other characters in stories, and so are called “tricksters.” How does Tsááyaa

## Activity 2: Dane-zaa Songs

Go to [About Dane-zaa Songs](#). Read through the page, following the links. Listen to the two different drum beats used in our Dane-zaa Dreamers' songs. You can gently sound out the beat on a table, chair, or even your legs. Then follow the link to [Dane-zaa Songs](#) and choose a song to listen to. As you listen, fill out Worksheet B below.

### Worksheet B

1. What song did you choose? If it has a name, write it here.
  
2. Which of our Dane-zaa Dreamers received this song? If the text indicates when and where the song was dreamed, write this here.
  
3. When was this song performed? By whom?
  
4. What type of rhythmic pattern (beat) does the song have?
  
5. Are there any other special things about this song?
  
6. How do you think that Dane-zaa Dreamers' songs are different from those you have heard before?  
 How are they the same?

### Enrichment Activities

1. Attend a local storytelling event or invite a local storyteller to your classroom. Afterwards, discuss your favourite stories.
2. Listen to more Aboriginal music. There are many Aboriginal and Indigenous artists who have recorded CDs, both in Canada and around the world.
  - Listen to one or more CDs in your class or set up a listening centre, so that you can listen to music between other activities. A few suggestions are listed below.
    - \* Jerry Alfred. *Etsi Shon*. (A Yukon First Nations musician, Alfred won the Juno Award for this CD and most of the songs on it are in Northern Tutchone, a language related to our Dane-zaa language.)
    - \* Putamayo presents: A Native American Odyssey (Inuit to Inca)
    - \* Heartbeat: Voices of First Nations Women
  - After you have listened to some of this—or other—music, discuss how it is similar to our Dane-zaa traditional music. How is it different?

## High School Lesson 5: Stories and Songs

Background	<p>Dane-zaa have preserved our traditional stories and songs for many generations. Dane-zaa elders are expert storytellers and enjoy telling stories to people of all ages. Dane-zaa traditional stories are intended both to entertain and to teach about our traditional values and how to survive in the bush. They also provide Dane-zaa with ways to think about the impact of oil and gas industrialization on our traditional lands. Go to <a href="#">About Dane-zaa Stories</a> to find out more about our traditional Dane-zaa storytelling traditions.</p> <p>Dane-zaa traditional songs have also been preserved for hundreds of years and are a vital part of our contemporary Dane-zaa oral traditions. There are two types of Dane-zaa songs.</p> <ul style="list-style-type: none"> <li>• Mayiné are personal medicine songs that we are given on vision quests by our spirit helpers. These songs are private and rarely sung in public. None of these personal songs can be found on our website.</li> <li>• Nááchę yiné are songs that are brought back from Heaven by our Dane-zaa Dreamers. These songs may tell the future or contain messages from God and our ancestors in Heaven to be shared with our people. These songs are meant to be performed in public. Songkeepers, like our Doig River Drummers, keep these songs alive by performing them at our Dreamers' Dances and at community gatherings.</li> </ul> <p>Go to <a href="#">About Dane-zaa Songs</a> to find out more about our Dane-zaa traditional singing.</p>
Core Concepts	<ul style="list-style-type: none"> <li>• Aboriginal storytelling has social and cultural functions.</li> <li>• Aboriginal storytelling has a strong influence on contemporary Aboriginal (Indigenous) literature, art, and film.</li> <li>• Traditional Aboriginal music has a distinct influence on contemporary Aboriginal music.</li> <li>• Stories and songs are an important part of our Dane-zaa oral traditions.</li> <li>• Dane-zaa have maintained our stories and songs for many generations and our Dane-zaa elders share stories with youth today, and youth also carry on Dane-zaa oral traditions as members of groups like the Doig River Drummers. Our stories and songs provide guidance for our people as we face the challenges of the present, and the future, and help us maintain a strong sense of our Dane-zaa culture.</li> </ul>
Procedure	<p>Storytelling is an important part of our Dane-zaa culture. Go to <a href="#">Collection of Stories</a> and listen to Dane-zaa elder, Sam Acko, tell the story of “The Man Who Turned Into a Moose.” Then fill out the worksheet below.</p>

## Story Worksheet

1. In which season does this story take place?
2. Where does the story take place and why was this place so important to our Dane-zaa ancestors in the past?
3. What happens when our Dane-zaa ancestors try to snare the moose at Snare Hill?
4. How do the hunters know that the young man has turned into a moose?
5. How does the *Man Who Turned Into a Moose* help the moose to escape from the snares?
6. What did you learn from this story about our traditional Dane-zaa way of life and about our beliefs about animals and their interactions with humans?



Enrichment  
Activities

### 1. Host an Aboriginal Film Festival

Storytelling has influenced contemporary Aboriginal artists, writers, and filmmakers. Recent films, such as *Atarnajuat: The Fast Runner*, *Smoke Signals*, and *Rabbit Proof Fence*, have all been influenced by traditional storytelling traditions. “Screen” one, or more, of these films in your classroom. You might want to invite people from other classes or hold the “festival” in your school’s gym or auditorium. Afterwards: read an interview with the director of *Atarnajuat* at [http://www.nativenetworks.si.edu/eng/rose/kunuk\\_z\\_interview.htm#open](http://www.nativenetworks.si.edu/eng/rose/kunuk_z_interview.htm#open), read an interview with Sherman Alexie, screenwriter of *Smoke Signals* at <http://www.lib.berkeley.edu/MRC/alexie.html>, or read an interview with Phillip Noyce, [http://www.iofilm.co.uk/feats/interviews/r/rabbit\\_proof\\_fence\\_2002.shtml](http://www.iofilm.co.uk/feats/interviews/r/rabbit_proof_fence_2002.shtml) director of *Rabbit Proof Fence* to find out more about the making of these movies.

- a) How were these films influenced by storytelling?
- b) Can you see similarities between these films and stories told by our Dane-zaa elders?  
(You might want to return to [Collection of Dane-zaa Stories](#) and listen to more of our Dane-zaa elders telling stories, before you conclude your discussion.)

### 2. Create a PowerPoint Presentation about an Aboriginal Musician

Contemporary Aboriginal and Indigenous musicians are often influenced by traditional Aboriginal Music, such as our Dane-zaa singing.

Working in a team, find out more about a contemporary Aboriginal (or Indigenous) musician or group and create a PowerPoint presentation to share what you learned. You can also do an oral report. Bring a portable CD or MP3 player so you can share the music you’ve discovered with your class. Below are a few websites to get you started.

- [Canadian Aboriginal Music Awards](#)
- [Earthsongs](#)
- [Aboriginal Australia Art & Culture Centre](#)
- [Indigenous](#)