

WYÁLKĒN ET WŚÁNEĆ

Returning to WŚÁNEĆ

By

XLAXELWET

Kiona Bob

A Project Submitted in Partial Fulfillment

of the Requirements for the Degree of

MASTER OF EDUCATION

in Indigenous Language Revitalization

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We acknowledge and respect the Lək̓ʷəŋən (Songhees and X̱wəpsəm/Esquimalt) Peoples on whose territory the university stands, and the Lək̓ʷəŋən and WŚÁNEĆ Peoples whose historical relationships with the land continue to this day

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**Supervisory committee**

Dr. Ewa Czaykowska-Higgins, Supervisor  
Department of Indigenous Education

Dr. Belinda (kakiyosēw) Daniels, Committee member  
Department of Indigenous Education

### Abstract

This project outlines the research and development of creating 6 SENĆOTEN songs for the purpose of helping W̱SÁNEĆ peoples learn language on traditional homelands and re-establish relationship to language and land. Developing songs cultivated for teaching speech acts and basic sentence structure as well as establishing spiritual connection to language and land can create a more wholistic and decolonial way of language learning outside of an educational institution. W̱YÁLḴEN EṮ W̱SÁNEĆ is intended to bring our teachings back to our homeland for the W̱SÁNEĆ peoples' and create speakers inside and outside of community who are W̱SÁNEĆ peoples. The songs developed will be used for on the land language learning for W̱SÁNEĆ peoples between the ages of 20-55 to mend the gap that has occurred in this age group due to language loss from colonization of Indigenous peoples' in Canada.

### **Dedication**

I dedicate my work and efforts to my son, my community and my family. The knowledge I have learned from my mentors and Elders is to keep our language and culture alive and passing forward. Each generation of my family has worked hard to survive and create a good life for our next generation. I will continue that work and not only just within my family but to anyone I can that comes across my path. I dedicate myself to my language, the culture and spirituality within it. This is my passion! My drive for language revitalization is for our future generations to have a better life and to give relief to my mentors, elders and ancestors and to show that their efforts were heard, seen and acted upon. I know the weight of it all is not only upon my shoulders alone, but I feel and hear the efforts of my people, past and present, that alone gives me the strength to bear any burden or push through the hardship that comes along this journey.

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## Introduction

### Positionality

*XLAXELWET ʔE NE SNÁ. ʔ,SE LÁ,E SEN ET ʔSÁNEĆ I, BOKEĆEN. Gary Bob ʔʔE NE MÁN, SELIKIYE ʔE NE TÁN. TELÇILEM ʔʔE NE SILE, TIZOT ʔE NE SILE. ÍYOSTEN ʔʔE NE NENE.*

I am XLAXELWET Kiona Bob, I come from the Pauquachin First Nation in ʔSÁNEĆ. I am a proud ʔSÁNEĆ women. I am proud to come from a community of strong women and language warriors in our Coast Salish Territory. *Gary Bob is my father, Rhiannon Olsen is my mother. Curtis Olsen is my grandfather, Georgina Underwood is my grandmother. ÍYOSTEN Kato is my son.*

From grades 6-8 I had exposure to SENĆOTEN through 30 minute time slots once per week but never reached a level of fluency or communicative skills during that time. I learned basics such as numbers from 1-10 and colors, etc. After entering high school I stopped taking language classes and focused on other extracurricular activities. I consider my language journey to have started in 2017 as a Teacher Assistant at the LÁUWELNEW tribal school. I was placed in a SENĆOTEN Grade One immersion classroom. During that time I spent many hours of the day listening and learning from my students and the teacher.

My mentor/teacher always reminded me to listen and learn alongside the children, to sing, repeat and follow what they are doing and repeat the words she said. Through singing, listening and countless times of being corrected by the Grade One students I learned basic commands, survival phrases, educational instructing language and basic conversational language.

After my time at the tribal school, I was encouraged by my mother to join the ʔSENĆOTEN,IST diploma program. After completing my diploma, I was encouraged by my mother again, as well as by my language mentors, to achieve my Bachelor of Education (B.Ed.) degree in Indigenous Language Revitalization (ILR). I then became a SENĆOTEN immersion

teacher at the ŁÁUWELNEW tribal school. I recognize myself as a language speaker and I am honoured with the knowledge I received. I continue to dedicate myself to be a life-long learner. I dedicate myself in continuing to connect with my culture, land, language and to pass on what I receive to others.

In 2019 while I was pregnant with my son, my family had decided to honour me with the name XLAXELWET. My mother always told me a name had to be earned and through my dedication and passion for language revitalization she put in the work to search through our family archives and give me a name. My name XLAXELWET comes from my grandfather TELÇILEM's side of the family, my sixth great grandmother is XLAXELWET.

During my naming ceremony I was overcome with emotions, standing next to my brother while the Spirit Talker shared with us that XLAXELWET was happy her name was being passed on and the responsibility laid with me and my younger brother. We both held on to this honour, it felt powerful to me. I realized by carrying her name I had to become someone she was proud of, someone my family would be proud of for honouring me with her name. From that day forward I became XLAXELWET, I felt the strength of the women in my family, I felt the need to push myself and become a language warrior.

When I view myself as XLAXELWET I see myself as a learner of the language, a teacher, a vessel for knowledge and role model in my community. XLAXELWET is a daughter, granddaughter, sister and mother to be proud of. She is a strong WŚÁNEĆ woman and mother. She shares love, connection and knowledge with the land and people.

In 2020 I was blessed with my first traditional song that I received through prayer for healing. For my traditional songs there are no words, just vocals and the beat of my hand drum or rattle. It took me three years to sing my song in public. From then on, I was blessed with two

more traditional songs through prayer, and from receiving those songs I felt a calling to share them with others and with the lands. There was once a time our songs and dances were always alive on the lands, and our songs are about our love and gratitude. I feel a desire to bring that back; to remind the land and people we are still connected through song and I am here to honour that connection and pass it on to my son and future generations.

I spend countless hours outdoors singing and dancing with my son and my students when we are on the land learning. Bringing my language and culture back to the land is something I have longed for and have learned to truly appreciate through my language reclamation journey. I wish to share these teachings and language with others, to help my community and family reconnect with our homelands, our ways of being, through song in my language.

I wish to give an opportunity to the adults in my community to have the same connection I have to the language and land. So much focus has been on the children to learn language in my community, and I will continue my work with the children at LAUWELNEW tribal school to keep language alive in them, but I also desire to help the people in my generation to speak, sing and learn so that our children have adults in our communities they can speak to, learn from and share knowledge together in our SENĆOFEN language. This is a space I wish to fill by using my knowledge and teachings as an immersion teacher and learner of SENĆOFEN to help further the development of adult language acquisition and speech in my community.

## **Questions/Purpose**

The purpose of my project WYALKEN ET WSÁNEĆ is to demonstrate how song can re-establish connection to language and land by utilizing language learning on the land and bringing back traditional ways of teaching language on land. By composing six songs in SENĆOŦEN I can help to mend the relationship WSÁNEĆ peoples have to land and provide a way to build relationality to our homelands once again. Through research I back up the effectiveness of this approach and how song work can be used in a language learning journey as an effective tool for revitalizing language. The songs I have composed will ultimately be used for an adult immersion language course on the traditional territory of the WSÁNEĆ peoples which I intend to develop in the future.

My project addresses two questions:

### **How can adults learn language on the land?**

Adult language education on the land can only be accessed through post-secondary courses/programs within my community currently. So, how can community members who are not in post-secondary settings or off-reserve members learn the language on the land? I wish to create songs to help achieve accessible language learning for the WSÁNEĆ community and bring back our traditional ways of teaching outside of the education system.

### **What language learning method can be used on the land to re-establish relation to land?**

Through my own language journey, I have felt the most connection to land and language through singing on the land. Singing with my students on the land, friends and family has been healing to me on my journey and created a strong spiritual connection to my ÁLENENEĆ [homelands]. I feel it is a part of my journey to help mend the relation WSÁNEĆ community

members have to our ÁLENENEĆ [homelands] and I believe song work on the land is a positive and empowering way to re-establish the connection we have to land as WSÁNEĆ peoples.

## Literature Review

### Land as pedagogy

“The foundations of Indigeneity are these: values that privilege the interrelationships among the spiritual, the natural, and the self; a sacred orientation to place and space; a fluidity of knowledge exchange between past, present, and future; and an honoring of language and orality as an important means of knowledge transmission.”

(Greenwood & de Leeuw, 2007, p. 50)

Land is the original place of learning for all peoples across the globe. We utilize land everyday but often forget to view it in educational aspects as a valuable pedagogy. Learning through land-based education can re-establish the way we value land as a pedagogy. It is especially important for Indigenous peoples to feel our connections to our homelands and culture when working with language revitalization on the land. Taking Indigenous education outside of the education systems helps to challenge the limitations colonial systems have on Indigenous pedagogy (Hermes et al., 2012). Land-based learning goes hand-in-hand with traditional teachings and language.

This section discusses the effects colonization has on Indigenous languages, culture and spirituality. Then it explores what methods and practices have been found to help bridge the gaps created by negative effects and how these methods help to teach strong language acquisition and create spiritual connection to land and language. By re-establishing connection to land, language, culture and spirituality we can create healthier communities and heal Indigenous peoples from the impacts taken place.

Connection to land and language education has been affected by the impacts of colonialism due, amongst other harms, to Residential schools and Indian day schools. Not only language but also heritage, culture, spirituality and connection for Indigenous peoples have been stripped away from our communities and families. Daniels (2023) discusses the importance of

relationality in Indigenous communities. Those connections lost during painful times in our history have removed our view of land as our teacher. Daniels discusses the need for bringing youth back to the land to establish connection to spirit, families, culture and future generations to come. Pugh et al. (2019) states, “[w]alking, reading, and storying the land are routine practices in which individuals make and enact human–nature relations and apprentice children into epistemic, ontological, and axiological stances in human–nature relations” (p. 427). Through my experience as an adult language learner these practices have had positive effects on my capacity to building connection with land. Finding ways to create community-based teaching that follow seasonal learning was once common practice to Indigenous peoples. This is significant to re-connecting to heritage; before colonial impacts seasonal teachings were natural to our people.

Through forced assimilation many communities have lost those ways of understanding and following the teachings of our land. “Indigenous peoples and knowledge systems have developed from generations of being in relationship with, living with, and depending on the physical and spiritual worlds — most importantly, the land” (De Finney et al, 2020, p. 42). By re-establishing those teachings, we help to heal not only land relationality but community bonds and spirituality. Child (2016) states: “[r]econciliation, when achieved, will heal the hearts and souls of our people. This is integrally tied to language revitalization. Our language is the heart and soul of our people” (p. 20). Learning through Indigenous teaching which stems from years of place-based knowledge and survival can build learners relationship with community wellness (Fellner, 2018). When we strengthen our languages, we are reminded of our strength and value as a people. Language brings us together and allows community to move toward health and economic stability through our traditional teachings and ways of being (Czaykowska-Higgins et al., 2014)

Parker (2012) dives into the different aspects of western and Indigenous knowledge systems and what is viewed as valuable. Western knowledge can be focused on gain and standardization in education; there is less inclusion of wholistic values and teachings. Indigenous teachings stem from environmental experiences and skills passed on through generations. Simpson (2014) states that the “academy must make a conscious decision to become a decolonizing force in the intellectual lives of Indigenous peoples” (p. 22). Using place-based education can help step away from standardization and establish connection to land and wholistic teachings. This is important to education in revitalization efforts for natural ways of learning to be brought back such as sound exposure through nature and learning through exposure to the teaching and practice on the land, being guided in gentle manners. Decolonizing education means repatriation of Indigenous land and life (Tuck & Yang, 2012) for learners to feel safe in their surroundings and in turn be more open to contextualising the education being brought forward from land and language.

Ratt (2022) discusses the importance of learning through stories and task-based teachings on the land. These teachings connected her not only to her homelands but also to ancestry, and they gave her a strong connection to spirituality, community and language (Sinclair & Pelletier, 2012). It is essential that Indigenous education be brought back onto the land to re-establish these connections. Land-based and place-based education can build learners’ sense of self, place and community (Card & Burke, 2021). By creating a sense of belonging on the land and incorporating these teachings into schools, language programs and camps we can help heal relation to land, spirituality and community. Simpson (2014) states we cannot decolonize education if we do not build a generation which is strong with culture, community and land-based education that will carry our nations work into the forward coming years. I know that my

elders and mentors taught me and guided me in a way so that I can carry this work forward for them. Now I must be someone who passes this onto others so that our community flourishes in these aspects.

Rorick (2018) discusses how language land-based teachings are important to language education because language originates from the land. Rorick uses place-based teachings to revitalize her language and build connection to land in her community. Using decolonized methods and incorporating repetitive speech into her teachings helps learners to feel comfortable and safe in the environment. In Rorick (2024), she explains that immersion teachings are important but also that sometimes incorporating short amounts of English can help learners feel more comfortable in the new environment and to build understanding in language. Each of these resources from Rorick connect to land-based education, relationality and language proficiency. Rosborough et al. state that, “Indigenous languages are often taught as translations of English, which leaves out the rich worldview and knowledge embedded in those languages and ignores the internal makeup of the words, its building blocks” (Rosborough et al., 2017, p. 428); this showcases the importance of immersion-style teaching. The curriculum Rorick developed for learners and the methods chosen establish strong relationality to the language being acquired and connection to the land. This relationality for community members is useful in aspects of Indigenous ways of being and connection to one another and land. Spending time with culturally knowledgeable people on the land helps us to recognize the connections we have to locations, place names and stories on those sites (Reimer, 2012).

In places such as Hawaii the language revitalization on the land has really taken hold; they are known for their efforts in strengthening their language. Oliveria et al. (2019) discuss task-based approaches in their language camps to increase hands on experiences alongside

learning language. Plant knowledge is also important to establishing relationship to land and language. Teachings are rooted in ancestral knowledge and passed on through ancestral and modern complexities to learners. This was important in epistemology, utilizing wholistic teachings and building identity, culture, language and personal experiences to the land and language foster strong land pedagogy throughout community. Therefore, I desire to incorporate this into the land-based language program that I will be creating.

Land and language are interconnected for many Indigenous communities. Language teachings on the land stem from wholistic and caring approaches to nurture and guide learners in a way that was once normal to Indigenous peoples (Chiblow & Meighan, 2022). The authors bring to light the loss of language and the government shifts that happened during colonial impact. They address the importance of Indigenous peoples having these connections to land for heritage and responsibility to the land. This is significant because the impact of colonization in Indigenous communities has left Indigenous peoples without strong connection to land and language. Ferguson (2020) states that “[t]o lose one’s Indigenous language thus means the loss of certain cultural elements, and an ensuing connection to Land” (p. 3). The consequences of language loss to identity, confidence and connection to family, community and culture have had huge impacts on Indigenous communities (Battiste, 2017). Often people are unsure how to heal when they do not understand the full effect of what it is they need to heal from. To heal the loss Indigenous peoples have faced we must turn to our culture, language, and traditions (Van Beek, 2016). By creating language education that happens on the land we can help to mend the disconnect Indigenous peoples have experienced, and help communities build those strong, spiritual relationships once again. Weenie (2020) recalls that being outdoors helps to heal her mind, spirit, and that having connectedness to place gave her a spiritual awakening. Through her

journey she became attuned spiritually to her surroundings and appreciated the power in land-based education. Styres (2019) discusses the complexity of spiritual connection in a beautiful manner that captures the hidden senses and connection that is established to land:

ancient knowledges that are (re)membered and embodied experiences forming deeply intimate and spiritual expressions of our connections to Land. In this context, inter-sensory perception is essentially the study of the ways information from our various senses (sight, sound, touch, smell, self-motion [embodiment] and taste), are integrated by the nervous system. Inter-sensory perception enables us to have meaningful perceptual and embodied experiences of our places. Embodied or emplaced spaces, while always intimate, are never neutral. (Land with a “L”, para, 2)

We build relationship to the land not only through our spiritual being but our whole being, nervous system and more. Land is a being and through spirit, emotion, story, consciousness and teaching we honour land through our actions (Styres, 2019). Knowledge emerges from the land, how we choose to interact with the land helps us shape our values, thinking and ways of being, (Claxton et al., 2019). Homelands bring an implicit feeling and meaning to Indigenous peoples when we visit our territories; we create and establish relation to land as kin and develop obligation to care for the land by developing love for place and respect of its implicit sacredness that we have to traditional territories (Wooltorton, 2023).

By incorporating aspects of these notions, I wish to deliver wholistic ways of teaching, creating a safe environment for my learners and establishing connection to land and language. It is important for Indigenous peoples to re-establish these connections and mend our relationality to the land – “[s]peaking language thus encodes a relationship with Land and all its beings” (Ferguson, 2020, p. 3). By creating songs, and eventually curriculum, cultivated for land-based language learning, I can help to heal WSÁNEĆ peoples sense of belonging to the lands around us, to the language and plants that surround us. Jim (2012) states through her language journey she built connection to her homeland, and felt in tune with her spirituality and history. I want a community that knows our stories and knowledge, so we live once again with seasonal changes;

we share our spiritual connection to land and language and give reciprocity to the land, cultivating strong roots for the people who once felt the way I did before I became a language learner and before I found my love for the land.

### **SENĆOFEN language**

The SENĆOFEN language efforts in my community have been very effective in creating speakers and establishing strong grounding for language revitalization. From Master Apprentice Program (MAP) learners and diplomas in SENĆOFEN my community has come a long way from being close to language death. My uncle PENÁĆ David Underwood taught me through the WSENĆOFEN,IST program; his form of teaching was very calming and understanding. He always made sure I was able to comprehend our topics when discussing. Learning from him along with the other mentors and family I learned from over the years changed my worldview. Indigenous epistemologies are cultivated from multiple sources, perspectives and strings of contextual relationships, (Kovach, 2021). Through the strings and sources that were passed onto PENÁĆ, SXEFELISIYE, and my other mentors I know have received the teachings from my ancestors and changed my epistemology and ontology into a WSÁNEĆ/SENĆOFEN one.

PENÁĆ (2017) states his change of worldview when becoming a language learner/speaker. Being immersed in the language has a way of taking our minds out of an English state and into a SENĆOFEN one. By dedicating driving time and using cards to develop his response time in the language he was able to achieve higher levels of proficiency. He also made the decision to speak only in the language to his daughter so she could grow up in a SENĆOFEN world. Efforts like this are pivotal in language revitalization; the mind shift we begin to have once we started to process the language and comprehend the true meanings are eye opening.

PENÁĆ also speaks of the importance of place names and the land: Erasmus (2019) quotes

PENÁĆ:

Also that when it comes to place names... names of places and their meaning... it's kind of like learning the land all over again. You see the land in the way that the old people see it, the way that the language describes it, you make that connection with the meaning to what that place is, you find out what it is for yourself on the land (G. D. Underwood, personal communication, March 21, 2014) (as quoted in Erasmus, 2019, p. 74)

During the WSENĆOFEN,IST program I also learned from my aunty SXEDFELISIYE Renee Sampson and uncle PENÁWEN Elliott. SXEDFELISIYE taught me many methods of teaching and learning language. One of the most rewarding and memorable ways was through song. I remember in 2019 she made us create songs for animals. The animal my group got was WTEKNEĆ [cougar]. After my group had finished our song, she joked that we better not sing that song too loud outside or cougar will hear us calling out for him and come. We translated Christmas songs later that term as well and ever since then I have heard those translated songs being sung at the LAUWELNEW tribal school by the students each year. SXEDFELISIYE always shared the importance of our people's connection to the land through the language. The land and animals can hear us better when we speak the language.

Erasmus (2019) cited the beautiful words of SXEDFELISIYE:

One of the things our Elders are always talking about is, the more we learn our language, the more we become free... They talk about freedom of the mind and freedom of the heart, because we're able to express ourselves in our own language... It's because we're able to think, we're able to speak... with the language that our Creator has given us. So they said the more that we pass on the language, the more that we're going to be free because we're going to be healthier people because we'll know who we are as WSÁNEĆ people, and I really believe that (R. Sampson, personal communication, March 7, 2014) (as quoted in Erasmus, 2019, p. 75-76).

PENÁWEN taught me to utilize technology for creating resources during the WSENĆOFEN,IST program, but no matter what the topic was he always found ways to bring it back to our traditional knowledge. I always left feeling like I had a full heart and mind when learning from him. He shared stories and wisdom even if it was in the forms of jokes. Passing

knowledge through storytelling builds relationship through emotion, physical, spiritual and mental aspects of beings when its shared together (Kovach, 2010). The knowledge, love and kindness I received from all of my SELSÁCS [uncles/aunts] build my foundation to be a good learner, teacher, mother and person. Cornassel (2012) states, “[o]ur ancestors and future generations will recognize us as Indigenous by how we act on these responsibilities” (p. 93). From the teaching passed onto me by my ŚWELOKE [family] I know my responsibility as a SENĆOFEN speaker, learner and teacher that I have to community. I understand the ways I can help my generation bridge the gap that has happened to the generation in between my elders and our children who are language warriors. As adult learners sometimes there are times in life we feel something is amiss. Sometimes without language we feel there is a piece of us is lost. It was not until my language journey that I realized the longing I had always felt was for language, culture and connection to land – “You will always find your way when you are at peace and one with the land” (Sampson, 2014, 47).

Learning language can be hard to dedicate our spare time to outside of classes or work. But utilizing tools such as cards or repetitive speech acts can help build confidence in learners and keep them motivated to learn more. Repetitive speech can also help to develop pronunciation and understand simple context of linguistics. Bird and Kell (2017) discuss information about linguistic topics in SENĆOFEN: these aspects can help learners to understand the importance of pronunciation of sounds and rhythm of language. These resources can also help understand important notes of SENĆOFEN and include methods that can be used to keep independent and group motivation for language revitalization efforts. McIvor (2020) discusses how the lapse through generations has affected the ability of second language learners to learn pronunciation. She also says that this issue is inevitable due to the influence of English-speaking dialects on

second language acquisition. It is important to create practices that use diverse methods of teaching that include cultural and linguistic diversity to re-establishing deep connection to land, culture and language (Williams, 2019). Through this diversity, learners can establish grammar pronunciation as well as strong connection to land. Songs are one way to do this.

### **Language learning through songs**

“Relationships connecting worldview, identity, and place of being are where art practices emanate from” (Sinclair & Pelletier, 2012).

Learning language through songs was one of the first ways I learned SENĆOŦEN at the ŁÁUWELNEW tribal school: singing the alphabet with the students was a daily activity for us. Having consistent repetition of songs in SENĆOŦEN developed my sounds and recognition of words and phrases. We sang songs for animals, days of the week, colours and our moons almost everyday ,creating consistent routines for our songs. Listening to the kids and teacher sing, seeing how normal it was throughout the day helped me feel comfortable and eventually I started to sing along and that turned into occasionally me leading the songs for students if the teacher needed to attend to other stuff. It can be daunting to sing in a language you do not understand, but even though you may not understand or know if you are singing correctly the rhythm and repetition in the songs help develop those sounds. Using song to learn language not only teaches the sounds and patterns of language but also the cultural connection music and language have. It is important when teaching Indigenous language that we as Indigenous people “return to valuing and recognizing our individual and collective intelligence on its own merits and our own terms” (George, 2019) rather than using western models to educate when trying to decolonize our systems and society. Singing is a part of our WSÁNEĆ ways of being and keeping that alive and passing forward is important to me as an educator. I was taught through song work and in turn

brought those songs, teachings and culture to my students and I will continue to do so. It is my belief that they will carry those songs into their home and to our community outside of the school system. Culture is a continuous effort of passing down from one generation to the next (Lee, 2020). Learning through arts is connected to Indigenous ontology in many forms. Although it can be unconscious when learning through arts, linguistic structures are present and can be taught through arts forms (Sinclair & Pelletier, 2012). Through my journey as a learner, songs and land-based education are the two most meaningful ways of learning. Creating meaningful ways of learning language on ancestral territories can support learners' connection to land, spirit, mind and body (Willie, 2021). Dr. Lorna Williams says: "Indigenizing education conjures up principles which focus on the learner from a holistic perspective taking into account spiritual, emotive, cognitive, and physical elements of human interaction." (Williams, 2019, p. 40). I established a strong connection to my *ÁLENENEÇ* [homelands] and my responsibility to the lands and my community. Learning through arts mediums can create beautiful and spiritual relationships with language (Sinclair & Pelletier, 2012). Indigenous peoples are connected to lands in ways we cannot explain, but only feel, my connection to land became significantly stronger when I started my language journey. I connected deeply to my spirituality and ways of being when I started to sing on the land. Everson (2020) speaks to the role song and spirit can have in Indigenous communities by connecting to creator and through the healing, emotion and ceremony that is held in songs. Having a spiritual awakening can further deepen connection to language through song.

Feeling the breeze on my skin, hearing the sounds around me, surrounding me with bliss while singing on the land is like no other feeling to me. Singing in my language has been healing to my *ŚWĶÁLEÇENS* [feelings, emotions, mind and body]; it offers a sense of belonging,

rejoicing and connection to me and the land. I feel like the trees are waking up and welcoming me to walk along the path, the plants are happy to hear my voice and songs being brought back to the land once again. We honour our lands, plants, animals and connection to the land with our songs and prayers, finding a way to restore that for my community and peoples is important to me. The beauty of learning through arts is healing, empowering, inspiring and can give strength to learners (Sinclair & Pelletier 2012). Simpson (2011) states, “[t]he ‘performance,’ whether a song, a dance or a spoken word story, becomes then an individual and collective experience, with the goal of lifting the burden of colonialism by visioning new realities” (p. 34). discusses the education shared, whether a story, song or dance can turn an individual experience into a collective one. The author goes on to say oral teachings not only reinforce community relationship when we come together on territories but also build relationship to one another, to the space around us and knowledge shared through connected webs of cognitive space.

Decolonizing methods of language learning are important to restoring our ways as Indigenous people and changing how we approach language education (Daniels, 2023). Teaching language through song on the land takes a step away from western education and bring it back to traditional ways of learning for W̱SÁNEĆ peoples. Our spirit, land and songs have their own life (Daniels, 2023) and through their spirit they carry their own destiny or plan to achieve; “[l]anguages have spirit and are therefore part of spiritual communication,” (Daniels, 2023, p. 16). Building connection to language through our spiritual connection and understanding the efforts we must put in to maintain this relationship is important on our language learning journey. Receiving knowledge through Indigenous methods builds relationship to learners’ self and community, (Oskineegish, 2015). When developing relationship to land and language it takes consistent effort, through that consistency the spirit of our languages take notice and guide us to

where we need to go on our language journeys. Just like a mother guides a child through life, our language and worldview carry those guiding us whether we can see, feel or hear its guiding spirit; “[b]oth language and land are alive and filled with Spirit—Spirits that require the greatest respect and protocol” (Ferguson, 2020, as cited in Daniels, 2023, p. 16) . I can feel my connection with land, language and spirituality grow stronger when I sing our W̱SÁNEĆ songs on the land. I can feel the importance of our songs on the land when I walk with my students. I do not do it purely for enjoyment. I do it to revitalize our ways of being and to normalize our songs being heard on the land once again. Singing builds connection to the moment and gives power to what is taking place when I am teaching on the land. Songs have meaning and purpose behind them. Having strong singers can impact the flow of energy for an event or ceremony (Everson, 2020). That is why I sing strong and proud during our time on the land, so my students get to feel the strength of our songs and land together.

## Methodology

The methodological approaches I used for the song work are based on W̱SÁNEĆ epistemology and ontology/ W̱SÁNEĆ values, along with prayer and meditation for how I can create songs with the language needed to reach my desired outcome. In addition, I have used my own experience as a speaker and learner of SENĆOŦEN to decide what kind of phrases and structure can work to achieve communicative skills in adult learners. Incorporating W̱SÁNEĆ values into my focus for developing the lyrics of my six songs helped me to feel I can also create spiritual connection learners have to land and language for my future adult land-based program.

The W̱SÁNEĆ epistemology and ontology that I utilized stem from W̱SÁNEĆ values. These values are what I have begun to carry with me as a W̱SÁNEĆ woman and SENĆOŦEN speaker. It is important for me to pass these on to those that I share language with and support on their language journeys. Our values can be found on the W̱SÁNEĆ Schoolboard page.

These values include:

**W̱UICEN** – Kindness. Kindness to oneself and others, kindness to plants, animals, land and teachings.

**ÁTOL** – Respect. To be respectful to others and yourself. Respect your belongings, family, the things that nurture you and the lands you walk on.

**TELÁNET** – Initiative. Take initiative in your work or your ways of being. Do not wait for someone to tell you what needs to be done, be your own leader within yourself.

**ĒKIL** – Confidence. Don't be afraid to push yourself, be confident in your ways and have confidence in your work and teachings.

**QENÁĒL** - Responsibility. Be responsible in your life. Be accountable to your actions and honour your responsibility to one another and to yourself.

These values are important to W̱SÁNEĆ ontology and epistemology. They guide our ways in the world; when learners begin their journey of language learning these values are important to remember. They keep us grounded and strong, give us strength when we are in need, and guide our lives in a good way. I will use these to guide my teachings in my language work.

## Methods

The methods I used during this process help guide my way through the process of creating the SENCOTEN songs I will use on the land for language learning with adult learners. I started off my song work with going through the SENCOTEN grammar book online by Timothy Montler<sup>1</sup> and seeing what sentence structures from basic speech acts and useful phrases I could use in the creation of my songs. I created two songs that focus on developing simple grammar and four that are developed to build language extending from the first two songs and to re-connect learners with the spirit of our land, language and values.

### Grammar songs

I wanted to incorporate grammar into the songs to establish good sentence structure in my work and so learners can have a foundation for being able to communicate to one another and other speakers. So, I created one song that focused on basic sentence structure using past, present and future tenses to help to build familiarity with the words. I also included consistent repetitions of the phrases that we use when describing events through our day. Repetition in language learning is important for new learners to have consistent structured phrases (Rorick, 2018). Consistency and repetition help learners build comprehension, and comfort with those phrases. For the second song, I made the focus singular and plural subject pronouns to scaffold learners' speaking ability from the first song and develop their ability to talk about past, present and future tenses when speaking with others.

### Connection to land and spiritual songs

The purpose of these songs was also to develop sentence structure and ability to scaffold the grammar focus songs for speaking ability. But during the creation of these songs the rhythm

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<sup>1</sup> <https://scalar.sencoten.org/sencoten-grammar/> (Online forum accessed 5/29/2025)

started to feel more connected and spiritual to me. I think it is the connection of the words to morning prayer, kinship, animals, and land. The spirit these words hold felt meaningful to me in the creation of these four songs. The rhythm and beat came more naturally to me than with the creation of the grammar songs. Writing the words felt like a flow slowly approached onto me and it poured out onto my paper while writing. These songs do also include some subject pronouns and future and past tense phrases which is great for learners to see the phrases used in other sentences, giving them an idea of how tenses can be used in addition to the uses in the two grammar songs. Through these four songs the learners can identify kinship terms, animals, prayer words and place names in WSÁNEĆ which helps establish grounding and connection to the land and terms.

ÁTOL [respect] was a foundation for the animals song, to look at what the animals are doing, how they live and behave on the land. Using descriptive language for their characteristics and how they live helps learners build relation to them as our relatives of WSÁNEĆ. We respect their place on the land and right to be on the land and we watch their behaviour and ways of eating. We've learned from animals in the past about what foods we can and cannot eat on the land. We still show them respect to be on the land and care for it, honouring them in ways we can: one of those ways is through song.

For the prayer song I want learners to have a way to express their gratitude in the language and on the land. The prayer song incorporates ÁTOL [respect], FELÁNET [initiative], QENÁĒ [responsibility], WUIÇEN [kindness] and our ways of being as WSÁNEĆ peoples to pray in the morning or in general and be thankful for our day and what we have. WSÁNEĆ peoples must take initiative to pray in the morning or throughout the day; we give thanks for the new day and our family. We take on the responsibility to ourselves to view the world and objects

as something we need to honour; it is in our ontology to show our gratitude and respect for our beings and the spirit that each creation has. We give that gratitude from the kindness inside us and show that kindness and appreciation for our surroundings or whatever we feel that day needs to be appreciated and looked after.

ÁTOL [respect], FELÁNET [initiative], QENÁĽ [responsibility], WUIÇEN [kindness] is the foundation for the kinship terms song. Using this to guide my framework for the song led me to the word EŁOSE [take care of]. We take care of our family and look after them. We look out for younger relatives and guide them, help older relatives and care for them, be helpful to them, look after them. WSÁNEĆ ontology and epistemology tells us it is our QENÁĽ [responsibility] to ÁTOL [respect] our family and love them, be WUIÇEN [kindness] to them and take FELÁNET [initiative] to help them when we are able. We teach our children to be helpful without having to be asked. As a child my mother always told me to help and get plates for my older relatives. In our community it is common for the children and youth to get plates of food for elders first, to help them up when they want to stand or bring them tea and water if they are thirsty. Eventually when you do that as a child you become a pre-teen/teenager and you have to take that initiative to follow those teaching by yourself without being asked by your parents or guardians and continue the teachings into adulthood. You do it out of respect and kindness for them, to show them your care of looking after them even if you are only a child. WSÁNEĆ ontology teaches us from a young age to look after one another, care and be kind to each other. My uncle JSINTEN (John Elliott) always told us that WSÁNEĆ peoples were kind and loving to one another before colonization, we raised our children in love and care; discipline was in forms of talks and lectures or showing them proper behaviour through modeling, never to harm our loved ones but to guide them to the proper way. Colonial impact has affected the way we rear our

children and behave to one another, so it is important to instill our W̄SÁNEĆ ontology and epistemology back into our people and honour them with the love, kindness and respect we deserve. Even though the lyrics in my kinship song are few and repetitive, the meaning of the words is greater than English translation can provide.

The ÁLENEŃEĆ song was created with all the virtues in mind ÁTOL [respect], FELÁNET [initiative], QENÁĒ [responsibility], W̄UIŃEN [kindness], and ĒKIL [confidence]. With these virtues in mind, I wanted the song to have each W̄SÁNEĆ community's name in the chorus, to respect and honour each of our four nations. I included smaller place names of our mountains or places that I have found the most connection with that I believe others will too. It is important to know and use the traditional names of these places; we must take initiative to incorporate that into our vocabulary and normalize it for ourselves to use the traditional names instead of the colonial names that were placed on our lands. It is our responsibility to look after the lands and remember the ways our people cared for them. If we are kind to the land and respect it, the land will take care of us, as shared with me by my uncle JSINTEN (John Elliott). In the ÁLENEŃEĆ song I incorporate the work that takes place in each of the place names “FENÁST TFE JELI ET ĶELNEŃs ET SILE” [strip the bark of the tree at grandmothers' camp]. By including the work W̄SÁNEĆ peoples do at the locations it also helps learners to connect to the locations and understand the work that takes place, why those locations are important to us and our ways of life before colonization. We respect the lands that have care for us in previous years, we honour them and give thanks for the way the lands have nurtured our peoples. I want learners to be able to say the traditional names with confidence and to know and understand our ways of being at those places. To carry QOMQOM SXENÁNŃs I, ÍY,

ŚWĶÁLEÇENS [strong ways of being/actions/behaviour and good feelings] in the work that we carry out on the land and our relationship to the land.

## Outcomes

The purpose of this project was to create songs that can be used for language revitalization and how song work can be used for SENĆOŦEN language revitalization and re-establish connection to the land through language learning on our homelands. During this process I was able to create six songs that follow my vision for this project. An additional outcome is a booklet of the songs with their translations for the learners to have and keep after learning the songs with me on our traditional territories. My goal was to create a free education method for WŚÁNEĆ peoples who wish to learn the language outside of education systems. Through this work I hope to give back my teachings and knowledge to the community through songs and help re-establish strong connection to the land and language. empowering my people to love our language, land and songs; honour our WŚÁNEĆ ontology and epistemology.

## Composing

### Song 1

For composing the first song “YÁ, SEN” (Appendix A) with the focus of creating a basic sentence structure for speaking I used the SENĆOŦEN grammar website<sup>2</sup> to look through basic speech acts, useful phrases, transitive and intransitive words and the demonstrative sentences used in those sections to guide my phrasing for the first song. Also using my own knowledge of the basic sentence structures I use as a teacher I thought about what would be the most useful for learners if my goal is for them to communicate with one another. With that in mind I decided to use the phrase “YÁ, SEN OX̄” [I am going to] and using incorporating past, present and future tenses into the verses to teach how learners can say things such as, “I am going to the beach/shore,” “I went to the mountain,” “I will go to the forest.” By using this structure in the

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<sup>2</sup> <https://scalar.sencoten.org/sencoten-grammar/index?path=index>

first song I can help learners develop good foundation for communication about going to and from places, and how to say these in present, future and past tense. In the second verse I use the phrase “ĆA SEN LÁ,E TFE SÇENNE” [I am working at the beach/shore]. By incorporating action into the song learners can share what they are working on in present, future and past tense. This helps learners establish means of communication in the language and basic knowledge of placenames in SENĆOTEN.

### **Song 2**

I chose to create “ŚTEN LÁ,E TFE TENEW” (Appendix B) for learners to be able to speak with transitive subject pronouns for communication. It is important to incorporate singular and subject pronouns so that learners can develop descriptive language about their actions throughout the day or life, building strong concise language foundations for learners to be able to scaffold into other speech acts developing language comprehension and fluency. Learners already developed a foundation of singular intransitive subject pronouns from the first song. Through development of this second song learners can use transitive subject pronouns for singular and plural basic speech.

“ŚTEN SEN LÁ,E TFE SÁSU” [I am walking at the beach/shore]

“ŚTEN SW LÁ,E TFE XOĆE” [you are going to the lake]

“ŚTEN ŁTE LÁ,E TFE STOTELU” [we are going to the river]

“ŚTEN SW HÁLE LÁ,E TFE SOŁ” [you all walk on the path]

“ŚTEN LÁ,E TFE TENEW” [he/she/it/they are walking on the land]

### **Song 3**

The third song is about morning and prayer words. This song is important to WSÁNEĆ ontology and our beliefs of how to start the day in a proper way. As a child and through adolescence and

adulthood I have heard multiple times from both of my parents<sup>3</sup> to wake up in the morning and pray, give thanks for our family and what I have, to honour and acknowledge what I have in life.- As a child and adolescent, I did not understand how important prayer was, I always shrugged it off as just something my parents say and only used prayer when I was hurting or afraid to ask for help.

When I started my language journey, I would often hear my elders talk about our ways of being and how important prayer is to our people. We start our day off with a prayer, pray when we eat and any chance we get to acknowledge our gratitude for what we have - as shared with me by both my uncle JSINTEN (John Elliott) and PENÁWEN Elliott. We pray on days that are good, not only on days that are hard or bad or if we need healing. I used to take prayer for granted until I started to feel the power of it through repetition. When I became a teacher, I got used to saying prayers with my students each morning, during snack time and lunch. On days I was away or we had to miss a prayer for events I felt like we had missed something important. My day did not feel the same without that morning prayer, and hearing our songs, I would feel guilty if we missed a prayer for lunch or I was not able to be there for the prayer.

In 2025 our school got a cafeteria and my students started to eat lunch down there. I remember the first few days I felt so weird being alone in my classroom eating lunch by myself, I felt like something was missing and off. After a few days I realized I felt so off because I was not saying a prayer anymore before my lunch, so I started to do so everyday, even though I am not eating with my students anymore. I feel like it sets my lunch off in a good way, it lightens my mood and helps me feel good for the work I accomplished that morning. Not all our people have those experiences, teachings or connections to prayer so by creating this song I can help establish

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<sup>3</sup> Rhiannon Olsen and Gary Bob Jr.

that connection and teach WŚÁNEĆ ontology through this song. In WŚÁNEĆ virtues our traditional stories talk about the importance of living in a good way and starting our day off right with a prayer, as shared with me by PENÁWEN Elliott. My uncle JSINTEN (John Elliott) would tell my W,SENĆOFEN,IST cohort about how prayer is good for our ŚWĶÁLEÇENS [feelings/mind/heart/soul] to help us strengthen our ŚWĶÁLEÇENS each day when we pray.

This song feels very spiritual to me. Using our prayer words for morning and our actions for prayer in the morning, this song is not only to demonstrate our ontology but to connect learners with the spirit of prayer, the connection we have to prayer and how it is good for our SHELĪ [soul] and connection to the spirit of language and land. Prayer words and spiritual words are not meant to be written or shared except orally (PENÁWEN Elliott, personal communication, n.d.) so I will not be including the lyrics for this song in my booklet.

#### **Song 4**

The fourth song “EŁOSE TFEN ŚWEŁOKE” (Appendix C) is about kinship. It was important to me to incorporate kinship terms into this learning to continue the process of scaffold learning through the songs but also to recognize and honour family.

“QENT TFEN TÁN” [look after your mother]

“EŁOSE TFEN SILE” [take care of your grandma/grandpa]

“QENT TFEN JOMEĶ” [look after your great grandparent]

“EŁOSE TFEN INES” [take care of your grandchild]

“EŁOSE TFEN ŚWEŁOKE” [take care of your family]

Taking care of our family/relatives is important to our WŚÁNEĆ ontology and epistemology.

WŚÁNEĆ virtues such as ÁTOL [respect], FELÁNET [initiative], QENÁĒ [responsibility], and WUIÇEN [kindness] are taught to our students in the LENONET SCUL,ÁUTW as a way of

being a good WŚÁNEĆ QEĹ, WĪLNEW [First Nations/Indigenous person] so it felt natural to incorporate those beliefs into the kinship song. We honour our relatives and look after them, take care of them, guide, nurture, respect and love them whether they are older or younger. We care for our younger relatives and help with child rearing and teaching them good ways of behaving, we look out for them on the playground or on the land. We take care of our elder relatives and help them without being told, offering a helping hand when we are able. The kinship terms are also important to incorporating these words into our prayers that learners would understand from the previous song. By interchanging the kinship terms for other terms in the prayer song, this can be used as a way to build learners' prayer language. The way we care for and look after our families and relatives is to pass on kindness and care, we put out into the world what we want back.

### Song 5

For the fifth song “TOFELNEW” (Appendix D) I wanted to use animals as a connection for land and language; animals are our relatives and ancestors from our WŚÁNEĆ traditional stories so I wanted to honour our relatives of the land and give gratitude for them and their ways of being. By using descriptive language of the animals' actions or features it can help learners understand their behaviour and establish connection to them.

“TELÁEN TFE SĪENS E TFE TELETOFELNEW” [the animals are getting food in the forest]

“ITET LÁ,E TFE ŚĪSEJ” [sleeping in the forest]

“TI,KELÁĆT TFE SPÁ,ET” [bear is digging the roots]

“ĪLEN LE TFE ĆEMLEW” [bear ate the roots]

These are just a few phrases picked out from the song to show the actions and descriptive language used in the song for animals. In this case it was for bear, where he sleeps and what he

does that may be a distinct trait for him rather than using a trait or action that is common, but also using these phrases felt more natural with the flow when I was composing this song. I wanted it to be uncommon characteristics of the animals to build a deeper understanding of them to learners and to strengthen learners' connection to them.

### **Song 6**

“ÁLENENEĆ” (Appendix E) Learning on the land is important to me as a language speaker and language educator and I want learners to develop connection to our homelands. Learning the placenames helps establish connection to where our people learned the language from.

ŪSÁNEĆ sounds come from the land and being out on our homelands helps to develop those sounds and immerse learners in them. Re-connecting learners to the land is important to helping them on their language journey and reestablishing strong ŪSÁNEĆ roots through our connection to our homelands as people of ŪSÁNEĆ. By using the words in this song learners can scaffold their speech act with knowledge gained from the previous songs such as in prayer words or talking about where they went, worked, or actions they did at the placenames. I chose to include actions that take place in the specific placename to build connection to that place and understand our work there.

“OLEXET TFE KÁTEĹĆ LÁ,E SNIEDŹEĹ” [harvest the ocean spray at SNIEDŹEĹ/Todd Inlet]

“I,ŚETEN LÁ,E ŁÁUWELNEW I, FELEKT TFE SXIÁM” [walking at ŁÁUWELNEW/John Dean Park]

“FENÁST TFE JELI ET KELNENS E SILE” [stripping cedar at grandmas' camp/Centennial Park]

### **Song structure for teaching**

For these songs I choose to use songs 1,2 and 3 in the beginning to create strong sentence structure and basic speech acts for learners. This will help give them a good foundation of SENĆOFEN word order and phrases to use in communication. Songs 4, 5 and 6, as well as song 3, emphasize connection to the spirit of the land. They also use the speech acts from 1,2 and 3 as scaffolding foundations to begin with. A learner can go from saying “YÁ, SEN OX̄ E TFE SÁSU” [ I am going to the beach/shore] to “YÁ, SEN OX̄ E SNIEDÇEĒ” [I am going to Todd Inlet].

### Ownership

“Songs belong to a Nation, a community, a family, or even an individual. They cannot be publicly sung without the owner’s consent” (Everson, 2020).

The Kwakwaka’wakw beliefs of song ownership that Everson states in her work, are also the same beliefs held in W̱SÁNEĆ. During my language journey I was told by my uncle JSINTEN when we share songs it is important to acknowledge where and who they come from. If we want to sing someone’s song, we must ask permission beforehand to honour the singer’s wishes for their song (2018, personal communication). For the songs I have created I will be sharing them with learners for education purposes, but I will teach and remind them of our ways to honour and acknowledge the songs and ask that if they wish to sing my songs to an audience, in an education setting or at cultural events, they will come to me for permission first in an honourable way as some of the songs do feel sacred to my being and I wish to protect and honour the spirit of my songs.

## Conclusion

In conclusion, the impact of colonization has frayed the connection W̱SÁNEĆ peoples had to land and language. It is my wish to help W̱SÁNEĆ peoples learn language outside of an education system and in a meaningful way that includes more impactful teachings to re-establish W̱SÁNEĆ people's connection to the land. Through research of Indigenous language revitalization methods, I have been guided to create songs that help re-establish connection to land and language, building basic speech acts and communication phrases that learners are able to use and further develop through each song. Not only do these songs focus on sentence structure but they also strengthen learners' connection to W̱SÁNEĆ homelands by incorporating W̱SÁNEĆ values and teachings into the methods and language being learned. The development of these songs is a way to bring a decolonized method of education to W̱SÁNEĆ community without having to be a part of an institution to access the learning and to help build speakers inside and outside of community.

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## Appendices

### Appendix A: YÁ, SEN

YÁ, SEN OX E TFE SÁSU YÁ, SEN OX E TFE SÇENNE YÁ, SEN OX E TFE SÇENNE CÁ  
 SEN LÁ,E TFE SÁSU CÁ SEN LÁ,E TFE SÁSU CÁ SEN LÁ,E TFE SÇENNE CÁ SEN LÁ,E  
 TFE SÇENNE YÁ, LE SEN OX ET TFE TIFEL SNÁNET YÁ, LE SEN OX ET TFE TIFEL  
 SNÁNET YÁ, LE SEN OX ET TFE ÁLEN,ENEÇ YÁ, LE SEN OX ET TFE ÁLEN,ENEÇ YÁ,  
 SEN SE OX E TFE SÍSEJ YÁ, SEN SE OX E TFE SÍSEJ YÁ, SEN SE OX E TFE TENEW  
 YÁ, SEN SE OX E TFE TENEW CÁ SEN SE LÁ,E TFE SÍSEJ CÁ SEN SE LÁ,E TFE SÍSEJ  
 CÁ SEN SE LÁ,E TFE TENEW CÁ SEN SE LÁ,E TFE TENEW YÁ, SEN

I am going to the shore I am going to the shore I am going to the ocean I am going to the ocean I  
 am working at the shore I am working at the shore I am working at the ocean I'm working at the  
 ocean I went to the mountain I went to the mountain I went to the homelands I went to the  
 homelands I will go to the forest I will go to the forest I will go to the land I will go to the land I  
 will work in the forest I will work in the forest I will work at the land I will work at the land.

Appendix B: ŚTEN LÁ,E TFE TENEW

ŚTEN SEN LA,E TFE SÁSU ŚTEN SEN LA,E TFE SÁSU ŚTEN SW\_LA,E TFE XOĆE  
 ŚTEN SW\_LA,E TFE XOĆE ŚTEN LFE LA,E TFE STOTELEU, ŚTEN LFE LA,E TFE  
 STOTELEU, ŚTEN SW\_HÁLE LÁ,E TFE SOŁ ŚTEN SW\_HÁLE LÁ,E TFE SOŁ ŚTEN  
 LA,E TFE TENEW\_ŚTEN LA,E TFE TENEW\_

I walk along the shore I walk along the shore you walk at the lake you walk at the lake We walk  
 at the river we walk at the river you all walk on the pass you all walk on the pass they walk on  
 the land they walk on the land.

Appendix C: EŁOSE TFEN ŚWEŁOKE

QENT TFEN TÁN QENT TFEN MAN QENT TFEN SÁĆŚ CHORUS EŁOSE TFEN SILE  
 EŁOSE TFEN ŚIEŁ EŁOSE TFEN SEÁĆEN CHORUS QENT TFEN JOMEK QENT TFEN  
 TIÇEN QENT TFEN NENE CHORUS EŁOSE TFEN INES EŁOSE TFEN EÇIYEK EŁOSE  
 TFEN ŚWEŁOKE CHORUS EŁOSE TFEN ŚWEŁOKE EŁOSE TFEN ŚWEŁOKE

Look out for your mom look out for your dad look out for your uncle/aunt take care of your  
 grandparents take care of your older siblings/ cousins take care of your younger sibling's/ cousin  
 look out for your great grandparents look out for your niece/nephew look out for your child take  
 care of your grandchildren take care of your great grandchildren take care of your family take  
 care of your family take care of your family.

## Appendix D: TOTELNEW\_

TELÁEN TFE SILENS E TFE TELETOFELNEW ITET LÁ,E TFE SÍSEJ TIKELÁCT TFE  
 SPÁ,ET ILEN LE TFE ÇEMLEW TELÁEN TFE SILENS E TFE TELETOFELNEW TI,JET E  
 WTEKTNEĆ EMNIEN E TFE SMELÍET TELÁEN TFE SILENS E TFE TELETOFELNEW  
 IÇELEŃ E TFE TITETEM TELÁ,EN E TFE STETE,ÁLKEM ÇENTINEN TFE SILENS E  
 TFE TELETOFELNEW WÍ TFE SNÁT E CIETNEW I,ÍYMET E TFEN STKÁ,EN TELÁEN  
 TFE SILENS E TFE TELETOFELNEW MELMEL TFEN PA,PE ILEN LÁ,E TFE SOXE E  
 TFE SKEKE,WÁEF TELÁEN TFE SILENS E TFE TELETOFELNEW TELÁEN TFE  
 SILENS E TFE TELETOFELNEW

The animals are looking for food sleeping in the forest Bear is digging up the roots eating the  
 roots the animals are looking for food cougar is creeping hunting the deer the animals are  
 looking for food the little bird is flying searching for the bug bugs the animals are looking for  
 food at night owl is awoken his feathers are beautiful the animals are looking for food the fur is  
 soft eating on the grass the rabbit the animals are looking for food the animals are looking for  
 food.

## Appendix E: ÁLENENEÇ

ÁLEN,ENEÇ ET̄ W SÁNEĆ ÁLEN,ENEÇ ET̄ W SÁNEĆ CHORUS ÁLEN,ENEÇ ET̄  
 STÁUTW ÁLEN,ENEÇ ET̄ W SIKEM ÁLEN,ENEÇ ET̄ BOK EĆEN ÁLEN,ENEÇ ET̄ W  
 JOLELP ÁLEN,ENEÇ ET̄ W SÁNEĆ ÁLEN,ENEÇ ET̄ W SÁNEĆ CHORUS OLEXET TFE  
 KÁTEŁĆ LÁ,E SNIEDČEŁ I,SETEN LÁ,E LÁUWELNEW I, TELEKT TFE SXIÁM  
 TENÁST TFE JELI ET̄ KELNENS E SILE CHORUS MEQET TFE KEXMIN LÁ,E TIXEN  
 LIYMET SONUSE ET̄ SMONEĆTEN NEN SMONEĆ LÁ,E TFE TENEW QOMQEM,SET  
 TFEN SELTÁLNEW TI TFE SOŁ LÁ,E PKOLS YÁ, SW QUYEC LÁ,E SELEKTEL  
 CHORUS ÁLEN,ENEÇ ET̄ W SÁNEĆ ÁLEN,ENEÇ ET̄ W SÁNEĆ CHORUS ÁLEN,ENEÇ  
 ET̄ STÁUTW ÁLEN,ENEÇ ET̄ W SIKEM ÁLEN,ENEÇ ET̄ BOK EĆEN ÁLEN,ENEÇ ET̄ W  
 JOLELP ÁLEN,ENEÇ ET̄ W SÁNEĆ ÁLEN,ENEÇ ET̄ W SÁNEĆ

Homelands at WSÁNEĆ Homelands at WSÁNEĆ homeland at Tsawout homeland at pat bay  
 homeland at Pauquachin homeland at Tsartlip harvesting the ocean spray at Todd Inlet Walking  
 through John Dean Park, and sharing stories Harvesting the bark at grandma's camp grabbing the  
 gexmin at the beach beautiful fire, and lots of sap at Smonecten strengthen your body on the hard  
 path at Mount Doug you go fish at Goldstream Homelands at WSÁNEĆ Homelands at  
 WSÁNEĆ homeland at Tsawout homeland at pat bay homeland at Pauquachin homeland at  
 Tsartlip.