TPR-D: A Drama Method for Indigenous Language Revitalization

By

Torah Zamora (Adaahl)

A Project Submitted in Partial Fulfillment of the

Requirements for the Degree of

MASTER OF EDUCATION

in the Department of Indigenous Language Revitalization

© Torah Zamora (Adaahl), 2026

University of Victoria

All rights reserved. This paper may be reproduced in whole or in part, by photocopy or other means, with the permission of the author.

We acknowledge and respect the lək^{w}əŋən peoples on whose traditional territory the university stands and the Songhees, Esquimalt and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day.

***TPR-D*: A Drama Method for Indigenous Language Revitalization**

By

Torah Zamora (Adaahl)

Supervisory Committee

Dr. Ewa Czaykowska-Higgins, Supervisor

Department of Indigenous Education

Sm Łoodm ‘Nüüsm (Dr. Miquel Dangeli), Committee Member

Assistant Professor of Indigenous Arts, Department of Art History and Visual Studies

Dr. Belinda kakiyosew Daniels, Committee Member

Department of Indigenous Education

✧ Abstract ✧

This project presents a drama method for Indigenous language revitalization (ILR). Inspired by the successful teaching methods of Total Physical Response (TPR) and Total Physical Response Storytelling (TPR-S), this project expands on the premise of these methods by considering the potential for Indigenous language learning in Western drama practices. By incorporating the Western drama strategies of 'movement' and 'role-play' into Indigenous language pedagogy, a new teaching method can emerge -- Total Physical Response - Drama (TPR-D). To exemplify TPR-D in action, this project includes appended examples of activities in the Ts'msyen language, Sm'algyax. These materials are intended for Sm'algyax speakers, teachers, and learners and may be adapted by other Indigenous communities for their language use.

✧ Nsiip’nsm [Dedication] ✧

For Grandma Lillian and Auntie Georgi; and for fellow Ts’msyen who pursue their dreams.

✧ O ‘Niit [Acknowledgements] ✧

Luk’wil T’oyaxsut ‘Nüüsm to those who supported me and made this venture possible:

To my MILR cohort family: Your deep care for your communities, language, and each other opened my heart and showed me the true spirit of ILR.

To MILR instructors: We see your hard work and are grateful for the groundwork you all have set for Indigenous scholars to succeed and for the knowledge you have passed down to us.

To Dr. Lauren Jerke and Ty Hewitt: Your rich knowledge and experience of drama and theater in academia and community were essential in guiding the drama elements of this project.

To Ed Littlefield: Gunalchéesh for being a shining example of the power of teaching an Indigenous language through performance art. Wayi wah!

To Sm Łoodm Nuusm: Luk’wil t’oyaxsut ‘nüün das wil̲gooskn ada k̲'a̲m̲goodn. K̲'oomtga g̲oodu k'a̲ aam hoon ada ‘wiiheelda maay!

‘Wiihoyshk!

✧ Table of Contents ✧

✧Introduction✧

In this project, I demonstrate the way in which Western drama practices can be utilized to design an additional teaching method for Indigenous language revitalization (ILR). Inspired by the successful teaching methods of Total Physical Response (TPR) and Total Physical Response Storytelling (TPR-S), this project expands on the premise of these methods by considering the use of Western drama practices for Indigenous language learning. I discuss how Indigenous language pedagogy and Western drama practices have been merged and can continue to support Indigenous language teachers and learners. All of these considerations culminated into identifying two Western drama strategies -- 'movement' and 'role-play' -- to be the essential aspects of a language teaching method that I present here as -- "Total Physical Response - Drama" (TPR-D).

The fields of Additional Language Learning (ALL) and Second Language Acquisition (SLA) have already given attention to language learning through drama, yet do not consider the unique context in which Indigenous languages are situated (Bora 2021, Capra, 2016; Rothwell, 2011; Winston, 2012). TPR-D approaches this unique context through the drama strategies of *movement* and *role-play*. To exemplify TPR-D in action, I adapted drama warm-ups and activities geared to teach the Ts'msyen language, Sm'algyax. These materials are meant to be used by Sm'algyax speakers and learners, yet may be adjusted by other Indigenous communities for their own language teaching purposes. Before we dive into the TPR-D method presented in this project, it is important to share with you where I come from and how I came to the conceptualization of TPR-D.

◇Wilaayu Naat Nuuyu [Positionality Statement]

Genealogy

Torah Zamora ligi Adaahl di waayu. Ts'msyen'nu. Ganhada di pdeegu. Selena Eaton waa na di agwi nts'iits'u. Lillian Zamora di nts'iits'u. Barbara Laman waas nooyu. Gitsgaan di wil dzogu. — My name is Torah Zamora. I can also be called by my Ts'msyen name, Adaahl, which means 'fire in the water', referring to the bioluminescence in the ocean. I am Ts'msyen, belonging to the Ganhada (Raven) clan, descending from the Gitlaan tribe. Thanks to the efforts and research of my auntie Karen Thompson, we were able to trace my Ts'msyen lineage back six generations. Back in the mid 1800s in Ts'msyen territory in B.C. Canada, my great-great-great-great grandmother, Alice Buxton was married and raised her children with Josiah Buxton. Among their children was my great-great-great grand-mother Susan Buxton who married William Reece. In 1887, My great-great grandmother, Emily Eaton (nee Reece), moved with her parents, Susan Reece (nee Buxton) and William Reece, to join a group of Ts'msyen pioneers to found the community of Metlakatla, Alaska also known as New Metlakatla, or Tak'waan (the Lingít place-name). Emily Eaton (nee Reece) married Thomas Eaton and raised their children in Tak'waan, including my great-grandmother, Selina Eaton. Along with many other Ts'msyen, my great-grandmother, Selina Rodriguez (nee Eaton), moved from Metlakatla across the channel to a town on a neighboring island, Ketchikan, Alaska, for better work opportunities. Selina raised her children in Ketchikan, including my grandmother, Lillian Rodriguez, who graduated as valedictorian with the Kayhi class of '52, a previously segregated high school [before the Irene and Nettie Jones case in 1929 (National Archives, 2019)], and later married a Filipino man, Felix Zamora, and raised eight children together with him. My mom, Barbara Laman (nee Zamora), is the youngest of the eight children, who also raised me in the small town of Ketchikan.

Orthography

I did not get to learn Sm'algyax from my grandmother. Once I started questioning why I never learned to speak Sm'algyax from her, I began to see her life story as part of a bigger picture that included the colonization of our people. This allowed me to understand that she did not neglect to teach me. Rather, she was harshly silenced, as were the two generations of Ts'msyen before her, through brutal attempts of cultural genocide inflicted through so-called educational institutions and enforcement of assimilationist policies in the United States and Canada. At the same time, I began to see the importance of Indigenous languages as an irreplaceable window into our people's worldview. When growing up, my mother spoke a small handful of Sm'algyax words. I held these words close, but in my youth I never thought to learn more.

While pursuing my bachelor's degree in Anthropology at a university in southeastern Tennessee, a non-Indigenous professor, Dr. Murl Dirksen, who grew up on a Hopi reservation took notice of my Ts'msyen heritage and encouraged me to learn more about my culture and to make it the focus of my research. It was through his encouragement that I first learned the name of my Ts'msyen grandma's first language "Sm'algyax". Shortly after the start of my language journey, I learned that Sm'algyax is also spelt 'Shm'algyack' -- which ties to an orthography amongst Alaskan-based learners and speakers. The 'sh' spelling highlights a difference in pronunciation that, when heard, can identify who the speaker learned from and where they are based. I am currently in an apprenticeship in Ketchikan, with Ahl'lidaaw Gitnack'angeak, where I am being trained to read and write in the Shm'algyack orthography. I value learning this orthography because it presents the way of speaking Shm'algyack that my mother remembers her grandmother speaking. Meanwhile, I have also learned and gained knowledge from speakers

who speak in and use the Sm'algyax spelling system. When I message with Sm'algyax speakers and relatives -- Sm Łoodm 'Nüusm, Velna Nelson, Beryl Eaton, Roxee Booth, and Dm Syl Haaytk Gibau (Emily Bryant) -- I try to utilize the Sm'algyax spelling system, because that is the orthography they know and use.

In my own practice, I find it useful to differentiate the two orthographies in a shorthand version referring to them as the following: SHM (Shm'algyack/Alaska orthography/Donna May Roberts orthography) and SMX (Sm'algyax/BC orthography/Dunn orthography). In my language studies, I consistently make notes in either orthography and the shorthand abbreviations evolved as a result of needing a concise way to document my notes. I do not present these terms to suggest a universal practice, but rather to clarify how I will proceed to reference the orthograph- ies in my own research.

The foundation for SMX orthography was developed in the mid 1970's when the Ts'msyen community in BC hired a non-Indigenous linguist, John Dunn, to develop a writing system and publish a dictionary. Linguist Dr. Margaret Anderson has worked with fluent first-language speakers to fine-tune and expand this orthography over the past 40 years. The fruit of this labor produced the first Ts'msyen language online dictionary, *Sm'algyax Living Legacy Talking Dictionary*, [https:// web.unbc.ca/~smalgyax/], which is still up today and has expanded into a webonary format [https://www.webonary.org/smalgyax/] (Ts'msyen Sm'algyax Authority & SIL, 2018; 2026).

In the late 70s, a group of Ts'msyen Elders in Metlakatla, Alaska including historians Russell Hayward, Alfred "Blit" Eaton, and Ira Booth, decided to create their own spelling system, the Shm'algyack (SHM) orthography, that used significantly fewer diacritics. They worked with Ts'msyen musician and language teacher, Donna May Roberts, to document and

record words using the SHM orthography which resulted in the first and only *Dictionary of Shm'algyack.* It was published through the partnership of Sealaska Heritage Institute (SHI) (Roberts, 2009). Both orthographies are used to teach the future Ts'msyen language learners and speakers. I believe it is important to be adept in both orthographies in order to honor the documentation and work of all Elders who have put in the work for the survival of our language.

All in all, I utilize, respect, and honor the works of both orthographies throughout my life and work. As a means to see the similarities and differences of both orthographies with ease, I had assembled a document comparing both orthographies that I include in this project (see *Appendix 1*). This document displays the English, SMX, and SHM alphabets side by side; a code to sounds; and highlights the unique sounds of SMX/SHM that do not appear in English. I utilize it often as a cheatsheet when I switch between reading or writing in SMX and SHM. I recommend knowing both orthographies because they both are useful in understanding the perspectives of the Elders before us in how they interpreted the speech, cadence, tones and accents in which our language has been spoken and heard. In addition, being aware and well- versed in both orthographies provides the skills to navigate all SMX/SHM documentations, as well as to be able to meet all speakers and learners where they are at. While I hold space for all ways to write down our language, for the sake of continuity and to expand my abilities, I utilize one orthography -- Sm'algyax (SMX) -- for the remainder of this project.

Performing Arts Background

The passion to contribute to the survival of Sm'algyax is deeply rooted in my heart and lifelong goals. I can best breathe life into Sm'algyax by interconnecting my life experiences and passions to my role as a Ts'msyen language teacher. While growing-up, performing arts, including drama, have been a consistent outlet for personal growth and development. As a youth, I was

shy and very introverted, and struggled to feel comfortable in my own skin. I found my voice and comfortability in myself through my experiences in playing piano, high school and college choirs, community theater, a local burlesque troupe, Ts'msyen dance group, and writing and performing my own music, all of which were empowered by teachers and educators throughout my life who encouraged creative thought and action.

Through these experiences, I found comfortability in my own skin and became more sure of who I am. My younger self, who ate her school lunch hidden in the piano practice rooms, wouldn't have believed you if you told her that she would confidently write and perform her own music on numerous stages. Drama truly does hold the power of individual and collective change. The spark of interest to even apply to this MILR program was in part related to my experience being in a teaching-artist apprenticeship with Ed Littlefield, a Tlingit (or Lingít) musician and performing arts teacher, who first showed me the potential of performing arts for teaching an Indigenous language. He made sure that every child's voice was heard and incorporated Lingít culture and language throughout his lesson plans. It was in this apprenticeship that I was inspired to enhance my skillset to be a better teaching-artist, as well as Indigenous language teacher. In light of the vast performing arts which empowers the voices, minds, and internal confidence of all those who participate, drama has guided the underlying question of this project. Through all that I do, I hope to honor my ancestors and uplift the next generations.

✧Methodology and Methods

Since time immemorial, our Ts'msyen ancestors have been attentive observers and dedicated Knowledge Keepers who have shared their teachings through traditional oral narrations and contemporary written text to guide future generations. When I started learning

more about my Ts'msyen heritage, I hadn't yet moved back home from college, so I resolved to finding all I could written by and about Ts'msyen culture (Barbeau & Beynon, 1987; Boas & Tate, 1916; Campbell, 2005; Harris & Robinson, 1974; Miller, 2019; Raptis et al., 2016; Turner et al., 2012; Wright & Robinson, 1962). In reading these documented *adaawx* [sacred histories] and Ts'msyen documentations, I resonated with the teachings and found a sense of true self that I had intuitively known, yet didn't know its place. In the adaawx I read, something deep within me felt understood. This same feeling emerged when I started learning our Ts'msyen language — my spirit had found home.

When I moved back home from college, I made it a point to join in on cultural events and language hubs, because true knowledge comes from inter-personal connections (Davidson & Davidson, 2018; Tynan & Bishop, 2022; Wilson, 2008). Since moving back home to Ketchikan in 2019, I have deepened my cultural roots, values, and knowledge by participating and witnessing cultural events, and being in company with other Indigenous relations. I have learned more about my Ts'msyen identity and ways of being specifically from Indigenous Elders and Knowledge Keepers: Tom Guthrie (2022-present), Ahl'lidaaw Gitnack'angeak (2019-present), Sm Łoodm 'Nüusm (2019, 2025-present), Kevin Clevenger (2024-present) and Miilgm Tsamtii (2024-present). Also to note, in Ketchikan I am close neighbors to the Tlingit and Haida Nations whom I have also been lifted up and supported by through shared cultural teachings. I have learned respectful traditional food and plant medicine harvesting through Naomi Michalsen (Tlingit) (2020-present), how to cedar weave from Holly Churchill (Haida) (2007-9, 2024), and how to teach shared traditional tribal values through performance art with Ed Littlefield (Tlingit) (2023-2025). I aim to honor all I have learned from by upholding their teachings through all the work I do.

In the research that I conduct, it is important that I honor the teachings and make transparent the values and methods which guide my work. To best transmit this paradigm into an academic research framework, I developed a Ts'msyen-centered methodology (a system of methods in which I conduct research) which I call -- *Gawuliilm łagyigyedm* [the eyes of our ancestors]. I used the methodology of *Gawuliilm łagyigyedm* to research for the purpose of developing the TPR-D method I present in this project. As I evaluated and reviewed the knowledge to support my research questions, I consistently cross-examined my findings with our Ts'msyen ayaawx. Ayaawx refers to our Ts'msyen system of laws and protocols (Campbell, 2005; Marsden, 2008). Our ayaawx guide my actions in the following ways: to believe in all that I say, to credit where my knowledge comes from, and to respect and be in balance with all life in the air, land and waters. My responsibility and obligation is to honor my community in all the work that I do. Within my *Gawuliilm łagyigyedm* methodological practice, I utilized methods of research that I will refer to in Sm'algyax as -- 'nax'nuu [hear], 'liye'en [review], txaldzepk [design].

✧*'nax'nuu [Hear]*

Throughout our Ts'msyen teachings, being a good listener is an esteemed skill. We listen to more than words. Those with these teachings read between the lines, reference what we hear to our values to know if it's true. We simultaneously pay attention to the surrounding events while keeping in mind what occurred leading up to what is being witnessed. A good listener hears more than words and sounds. Listening to our own intuition is guidance from our ancestors.

✧*'liye'en [Review]*

In order to strengthen the knowledge we hold, exemplified in our oral traditions, consistent repetition embeds the knowledge deeper into our being. It is through repetition and review of

knowledge that we strengthen our skills to retell the information in order to best share the knowledge with others.

✧*txaldzepk [Design]*

An aspect of this project includes creating tangible material for all Sm’algyax teachers to utilize in transmission of their knowledge of language to learners of all levels. I design these resources within a Ts’msyen way of knowing and being embedded with our values. Our values of balance, respect, humor, and truth-telling are a guide in the design process.

✧The Question

This project is informed by the following two research questions:

- How can Western drama practice contribute to Indigenous Language Revitalization (ILR) teaching methods?
- What Western drama practices can strengthen Second Language Acquisition (SLA) / Additional Language Acquisition (ALL) for Sm’algyax (Ts’msyen language) learners and speakers?

In reflection of my life experiences, I was led to consider how drama practices can contribute to ILR efforts. To clarify, the drama practices this research draws from emerge from Western theatre. The terms ‘drama’, ‘theater’ and ‘theatre’ seem to be subtly different, yet they can be differentiated as: ‘drama’ is the script and process of building a play; while ‘theater’/‘theatre’ is the final, staged performance, or literal location or building (Irvine et al., 2013). More specifically, this project refers to ‘drama practices’ as the methods, techniques, and strategies used to enhance the voice, emotions, creative thought, and expression of the actor. Therefore, the core of this project also asks how drama methods, techniques, and strategies, drawn from

western drama practices, can support the development of an additional teaching methodology for ILR pedagogy.

✧ Those Who Came Before Us [Literature/Knowledge Review] ✧

The principle that knowledge comes from those before us guides my research to honor all those I have learned from through proper accreditation (Wilson, 2008; Tynan & Bishop, 2022). Through my research process, I acknowledge that I stand on the shoulders of scholars and respected Knowledge Keepers both within academia and in communities in Alaska, British Columbia (BC), Canada, and beyond. It is in relation to my ancestors and Indigenous scholars before me that I will explain where my ideas came from to further build on the efforts for ILR. The foundational knowledge that this project draws upon includes the following: Ts'msyen worldview and customs, Indigenous language pedagogy, Second Language Acquisition (SLA) and Additional Language Learning (ALL) through drama, Theatre in Education, Improvisational Theatre, Process Drama, and Applied Theatre (specifically, in the subfields of Dramatherapy and Psychodrama).

✧*Ts'msyen and Northwest Coast Performing Arts*

While this project is based on western drama practices, I must note that the Ts'msyen Nation has had its own drama practices since time immemorial. The Ts'msyen Nation and other First Peoples along the Pacific Northwest Coast perform songs, dances, and oratory for audiences whose responsibility is to act as witnesses of family lineage stories, accounts of history and origins, as a part of the potlatch system (Dangeli, 2015; Neil, 1986). A potlatch is a ceremony, also known as a feast, practiced by Indigenous peoples of the coast to mark significant events, validate social status, giving of names, and redistribution of wealth. It is a cornerstone of

economic and relational exchange. Our Ts'msyen *adaawx*, oral historical narratives, are recounted at potlatches through elaborate performances in front of witnesses whose responsibility is to perpetuate this knowledge (Campbell, 2005; Marsden, 2008). During potlatches, knowledge is transmitted through the use of masks, headdresses, songs, oratory, and dance. Chiefs would often try to outdo each other's performances by incorporating intricate prompts and stunts in their next performance (Barbeau & Beynon, 1987; Boas & Tate, 1916). Northwest Coast Indigenous communities have a distinct, longstanding Indigenous dramaturgy -- dramaturgy being dramatic composition such as songs, dance, and theatrical production. These distinct Indigenous dramaturgies are not solely for entertainment but are forms of ceremony and socioeconomic exchange.

During the potlatch ban in Canada, which criminalized our songs, dances, and ceremonies from 1884-1951, and assimilation policies in the USA, these ceremonial gatherings and Indigenous dramaturgies had to go underground to lessen the risk of prosecution and further discrimination (Campbell, 2005; Dangeli, 2015). Despite this intense oppression and ongoing colonization, the Ts'msyen and other Northwest Coast Indigenous Peoples are still performing our songs and dance with masks and headdresses for private potlatches and other ceremonies, as well as publicly to educate and share with wider society.

I bring this all to attention because I did not want those who see this project to assume the focus on my research question is due to a lack of Indigenous drama practices. Our Ts'msyen Nation, and neighboring First Nations, have extensive and well established drama practices. I acknowledge our Ts'msyen dramaturgical practices, yet am not using them for this project. I am not using Ts'msyen limii (songs), gamillik (dances), Naxnox (masks, headdresses, and their associated dance practices) because I want to protect our peoples ways from appropriation.

Instead, my research question shifts to Western drama practices because I want to make a teaching-method that can be used by people of all Nations.

While I am shifting the scope of my research to Western drama practices, I ground my project in an Indigenous, specifically a Tsm'syen, worldview. Throughout this research, I kept in mind these questions: What is culturally appropriate? Are there aspects in Western drama practices that ask the learners to do something that goes against Indigenous shared values or in opposition to Ts'msyen *ayaawx* (see *Methodology and Methods* section)? How do I create materials for Sm'algyax language teachers from my findings, yet have it also be accessible to all Indigenous language teachers? To guide these types of questions, I turned to the teachings of my Elders, Knowledge Keepers, and profound Indigenous academics who have set the framework to create in an exemplary way (see *Method and Methodology* section). The knowledge I share and materials I create need to honor all my relations.

◇*Indigenous Language Revitalivation (ILR) and Drama*

Drama as a methodology for Indigenous language pedagogy has been considered and implemented by Indigenous communities (Lines et al., 2021; Smith, 2017) There are numerous Indigenous theatre groups and practitioners that are and have brought Indigenous stories to the stage, yet not all focus specifically on the production being spoken in their languages. A few notable Indigenous theatre groups who have focused on the survival of their languages include: Hul'q'umi'num' language community (Sadeghi-Yekta, 2020), Chocolate Woman Collective (Mojica & Farnell, 2023), Debajehmujig Theatre Group (n.d.) Gordon Tootoosis Nikaniwin Theatre (n.d.); and, to note, a non-Indigenous organization that can be supportive to ILR efforts is Rice & Bean theatre (n.d.) who are a collective that provide a platform to support marginalized theatre-makers to bring their scripts to stage, including performances that immerse the audience

in the playwrights' heritage language. On an individual scale, there are some notable Indigenous drama practitioners who have incorporated their Indigenous languages into their works include: Tara Morris (Suwsiw) (2020), Deneh'cho Thompson (Pehdzeh ki) (Chamale, 2025), Tomson Highway (Cree) (Ng, 2022); Carol Greyeyes (Cree), Curtis Peeteetuce (Cree), Joe Osawabine (Anishinaabe/Ojibway), JP Longboat (Mohawk) and Micheal Lawrenchuk (Cree) (Smith, 2017). I wanted to note these collective and individual efforts because it is important to uplift the work already being done in the fusion of drama/theatre and ILR efforts. Yet, the focus of my research was not in performance-based results, but rather in the drama-based process focused on the learning of an Indigenous language.

A current exemplary community who put more focus on learning their language through drama-based methods is the Hul'q'umi'num' language community, who are under the leadership of a Quw'utsun' tribal member, Tara Morris (Suwsiw), with the support of drama academic Kirsten Sadeghi-Yekta. Sadeghi-Yekta (2019, 2020) published an academic article describing their use of drama as a methodology for teaching and learning of the Hul'q'umi'num' language. They reclaim the Hul'q'umi'num' language by bringing traditional stories about heroes to life in dramatic performance to spark and engage the interest of language speakers, learners, and the general public. In addition, Sadeghi-Yekta uplifts Applied Theatre as a realm of drama that is a primary contributor to these efforts. In hopes of being led to others in Indigenous communities who have published similar work, I looked through the resources in this Sadeghi-Yekta (2020) paper, but there was no mention of other Indigenous groups. So, I in turn reflected on what I have personally witnessed.

The fusion of ILR and drama have largely taken place in grassroots contexts and have mostly not been discussed in academic publications. As previously mentioned (see, *Performing*

Arts Background), my first experience of drama as a method for teaching an Indigenous language was in my two-year teaching-artist apprenticeship with Ed Littlefield, Tlingit musician and performing arts teaching-artist. This apprenticeship with Littlefield encompassed teaching performance art through an Indigenous lens to 4th and 5th graders in school districts in Ketchikan and Juneau, Alaska. I witnessed Littlefield incorporate Tlingit language (Tlingit) throughout his lesson plans by: teaching the youth Tlingit songs, guiding them to perform readers-theater style Raven stories (with Tlingit language incorporated depending on their speaking levels), infusing Tlingit into drama warmups (including "Walking-In-Space"), and sharing Tlingit values through the TPR method (personal communication, 2023-2025). His artist residencies did culminate into a showcase performance, yet the emphasis was put on the day-to-day lessons rather than on a polished performance. He often incorporated the drama activity of "Walking-In-Space" in his lesson plans, which is one of the activities I incorporate into this project's outcomes. This last fall, I again witnessed the same drama activity taught, yet with more focus on teaching an Indigenous language, by dancer and teaching-artist, Samantha Sutherland, at the UVic Indigenous Theatre Festival 2025.

In the UVic Indigenous Theatre Festival 2025 program, the description of Sutherland's workshop, titled *Dancing the Ktunaxa Language Workshop*, was as follows: "Exercise your mind and body while learning Ktunaxa through dance, movement and voice. Guided by Sutherland, you will explore words and phrases of this isolated language rooted in Ktunaxa ?amak'is.'" (Sutherland, 2025). In this workshop, she guided the group in the drama warm-up, known as "Walking-The-Space", to teach us the Ktunaxa language through movement. She made her own alterations which included projecting the Ktunaxa words used in the exercise up on the wall for all to see. Before having us walk about the Space ('Space' being the area in the room that you are

able to walk about freely), Sutherland had us mirror her movements in association to the Ktunaxa word (ex. “touch your head”, “lift one arm”, “touch your knees”). After learning the basic commands, we then moved about the Space and were encouraged to fill the Negative-Space (the areas free to move that are empty). Through the exercise our listening and full bodies were engaged, listening and moving to Sutherland’s commands in the Ktunaxa language. This experience enriched the potential of “Walking-The-Space” for teaching an Indigenous language. In conversations with both Ed Littlefield and Samantha Suntherland, I was encouraged to incorporate this drama activity into my own teachings of Sm’algyax that I later illustrate in this project (see *Appendix 3*).

At the UVic Indigenous Theatre Festival 2025, I also witnessed Indigenous theatre practitioner, Deneh’cho Thompson, facilitate an exercise he designed which exemplified a learning factor that I take into consideration within an activity I later illustrate in this project (see *Appendix 2*). At this event, Deneh’cho collaborated with another theatre practitioner, Pedro Chamale (co-founder of “Rice & Beans”), to host a workshop titled ”Working w/ Languages that you Don’t Speak”. In the festival program, it stated that, “This workshop explores inclusive techniques for language learning fluency, and inclusion in performance, empowering non-speakers and supporting revitalization through shared practice and inter-Nation-al exchange.” (Thompson & Chamale, 2025). In his exercise, Deneh’cho got us all into groups of 4-5 people, then gave each person an index card. On this index card, there were three words: a word Cree, the translation, and a phonetic pronunciation in parenthesis. (Ex. nimihitow | dance | (nih-mih-taow)). While in our groups, each participant had to present a motion to our Cree word and guess the meaning. The group mimics the spoken word and motion gesture in response. Then, the whole group needs to memorize each member of the group’s words and motion and

demonstrate what they remember. The point of this exercise is to normalize being ok to not have the polished answer and to lower the stress to just try. This play-based approach with the permission to not have a right answer, but rather centered in participation is a learning factor that can benefit Indigenous language learning.

Furthermore, I have experienced a drama activity that I foresee as noteworthy for ILR effort while in a drama class with Ty Hewitt, a local theatre practitioner in my hometown. Through our local community theatre, First City Players, Ty Hewitt (2022) led us through a drama activity called “Open Scenes”. The gist of this activity is that participants receive a short-length script, get into various group sizes, assign characters, briefly practice, and then perform to each other. The scenario in which the script takes place (who, what, when, where, why) is all left up to the imagination of the participants. What stood out to me, was the vast variety of interpretations each group came up with all encompassing the same script. The potential in this activity that I see for ILR is the possibilities of language practice and how it illuminates the variety of scenarios in which a language can be spoken.

✧*Drama, Language Teaching, and the ILR Unique Context*

In order to broaden the scope of my research, I looked broadly at how drama has been used as a teaching-method for Second Language Acquisition (SLA), or Additional Language Learning (ALL) in recent years (Bora, 2021; Capra, 2016; Dunn & Stinson, 2011; Hinkel, 2005; Leavitt, 1997; Miller & Saxton, 2004; Rothwell, 2011; Winston, 2012). In reviewing these articles, I took notice that language instructors utilize drama methods of ‘Process Drama’ and ‘Theatre in Education’, which derived from the field of ‘Applied Theatre’, to build their curricula in a classroom. Both of these methods connect with SLA and ALL focuses on the process of learning, rather than on polished performance, and utilize work-in-role, or ‘role-play’ to engage

interactive language learning. ‘Role-play’ is used as an immersive technique where learners act out real-life scenarios (e.g., visiting with family, ordering food) to practice functional language, improve fluency, and boost confidence in a safe, low-stress environment. This method can be guided in a suitable cultural context. A quote from Joe Winston, who led the publication of “SLA through Drama” (2012), states,

> “One key way in which drama manages this [the deep cultural nature of a language] is by encouraging students to experiment safely with alternative identities and hence come to see and imagine themselves differently, and the benefits of this extend to second as well as additional language learners…The roles they play, if engaging enough, can serve the same, liberating function of a mask, enabling them to feel safe enough to take risks with language that they would otherwise feel too self conscious to attempt.” (3)

Through the method of ‘role-play’, language learners are provided a strategy with low-stakes by playing a different character than themselves while practicing the target language. The works of F. S. Bora (2021), Li-Yu Sabina Chang (2012), Julia Rothwell (2012) and Joe Winston (2012), bring to attention that in their language classrooms even the voices of the shy, quiet students grew more confident and there was overall more involvement and retention.

On a more critical note, a survey of these sources shows that the majority of research on the use of drama practices for teaching a second language is geared for those who are teaching dominant or colonial languages, such as English, German, French, and Spanish. With dominant or colonial languages as the focus, these articles provide ample support for a select demographic whose languages are not critically endangered, and gravely limit who the resources benefit. They neglect to consider the unique context and struggles that minority or Indigenous languages face in keeping their languages alive.

The process of teaching an Indigenous language requires a different approach than teaching other languages (Benson, 2024; Lukaniec & Palakurthy 2022). In general, learning an additional language has underlying challenges: pronunciation, articulation, formulating

sentences, and overall retention (Hinkel, 2005; Ortega, L., 2009). Indigenous language learners face unique challenges when re-learning their heritage language. These unique challenges appear in learners as shame, timidity, anger, or avoidance which stem from violent colonial policies and practices that cause ongoing historical and generational trauma (Benson, 2024; McIvor, 2020; McKenzie, 2022). With this unique context in mind, I was encouraged by Pia Russell, our MILR proposal instructor and UVic librarian, to look to the fields of drama-therapy and psychodrama for further consultation.

Dramatherapy and Theatre Games

Drama-therapy calls to attention the essentials of play to heal and build relationships, trust, and strengthen communication skills (Emunah, 2020; Lines, et al, 2021). This approach of drama-therapy correlates well to an Indigenous, and shared Ts'msyen, understanding that laughter and humor are understood as medicine (Emmons, S. L. A. 2000; Garrett, et al. 2016; Lindquist, C. 2016). Through play, participants have the chance to express their unique humor, and share in laughter which alleviates stress, strengthens relational bonds, ultimately leading to stronger language learning (Cueva, et al., 2006). In consideration of the unique challenges Indigenous languages face, the need for sensitivity, care, and active play are at the heart of this project.

With the consideration of play as a core component of building trust and participation, I looked into the plethora of theatre games. Theatre games are used as warm-up exercises for actors to develop core acting skills such as listening, reacting, embodiment, and ensemble awareness (Viola, 1963). Drama games and warm-ups are heavily circulated among drama instructors, so I initially wasn't aware of where they originated. In my research findings, I was made aware that Viola Spolin (1963), a founding pioneer of improvisational theatre, and Augusto

Boal (2022), founder of the Theater of the Oppressed and Forum Theatre, are the top names associated with the drama and theatre games now widely used in Western drama practices. The foundation of theatre games has now been expanded by many other Western drama practitioners (Irine et al., 2013; Scher & Verrall, 1992; Viola 1963; Warren, 1996; Zimmerman, 2004). The purpose of theatre games is to warm-up the voice and body, alleviate inhibitions, and liberate *movement*. 'Movement' in drama refers to a conscious, creative, and physical interaction with time and space (Bogart and Landau, 2005). In other words, bodily actions such as posture, gesture, gait, and facial expressions are physically active to express emotions and interpersonal communication. Drama games and warm-ups have the potential to liberate *movement* and expression for the purpose of alleviating inhibitions that hinder Indigenous language learners from learning their language.

When reviewing the numerous theatre games that now exist, I was both thrilled by the endless creative possibilities, as well as troubled by the perpetuated racist stereotypes. I saw the "Indian" stereotype perpetuated and broadly characterized as "stoic", "wild", "uncivilized", and "savage" (Boal, 2022; Kelly, 1975; McCaslin, 1984). Not only is the term "Indian" out of date and problematic, but it also waters down thousands of Indigenous Nations to a one-note character. We are complex societies and individuals with diverse personalities, humor, stories, histories, customs, and behaviors. Rather than letting the generalization of all Indigenous communities perpetuate in drama and theatre, we need to welcome in responsible and respectful play where our diversity is celebrated and seen (Kovach, 2018). While being aware of racist and misrepresentation in Western drama practices, we can change the narrative within these practices to bring our own narratives to the forefront. By reclaiming our Indigenous identities in platforms

that historically have wrongly perpetuated a false narrative, we authenticate our voice and make known who we are to ourselves and to those who witness us.

In another look at the fields of drama-therapy and psychodrama, which are under the umbrella of Applied Theatre, the drama method of *role-play* is illuminated (Emunah, 2020; Emunah & Johnson, 2009; Landy, 1994). In drama-therapy, the essence of *role-play* is that the actor embodies a character which arose from within oneself, which then means that the invented character can be accessed in real life (Emunah, 2020). In other words, the actor connects emotion and full-body motions to create the expressions and actions of the character in the role. When the body, voice, motion and emotion are all engaged in language learning, language retention is enhanced (Capra, 2016; Rothwell, 2011). *Role-play* can function as an authentic reason for repetition and memorization, while enriching the meaning of the language being learned through acting.

In our Ts'msyen community, we do not have a high-rate of Sm'algyax speakers in towns or villages to create an immersive environment from which to learn. With the amount of teachers and learners that we have, we can create a high functioning, semi-immersive environment to hear and speak Sm'algyax. The strategy of *role-play* can enhance by making dialogue more accessible for new learners and provide strategies for teachers/facilitators to encourage participation. For instance, if a learner wants to practice Sm'algyax as if she were speaking to her children, yet does not have her own children, a scripted scenario could be made to practice such language with a group of people acting out various roles (e.g. mother, father, teenager, toddler, baby, etc.). As for how *role-play* can alleviate stress, when acting as a different character than oneself the speaker can feel safe enough to take risks with language that they would otherwise feel too self conscious to attempt (Winston, 2012). *Role-play* provides a structure and means to practice

language in scenarios that resemble real-life so that later that language can be retrieved when the real-life scenario occurs.

Role-play is not a new concept to Ts'msyen culture, and neighboring First Nations (Campbell, 2005; Barbeau & Beynon, 1987; Boas & Tate, 1916; Marsden, 2008). For example, in an ancient oral-story from our Nisga'a relatives, Nisga'a youth utilize role-play to conduct a feast inside of their hollow log fort (Barbeau & Beynon, 1987). As children we play 'house' or pretend to be the various roles we see around us. All children do this as a way to "try on" the roles that they will grow into (Koste, 1978). It is with this same frame of mind, that *role-play* centered drama practices can benefit Sm'algyax learners and speakers, as well as contribute to a new Indigenous language teaching method.

◇*TPR and TPR-S*

The goals differ between a theater instructor and a language instructor. A theatre instructor's goal may result in a performance of a script from page to stage, while the goal of the language instructor is for learners to have agency to speak the target language in day-to-day life. With this consideration in mind, I looked to already established language teaching-methods (utilized in ILR efforts) that share a similar essence to Western drama practices. I identified Total Physical Response (TPR) and Total Physical Response - Storytelling (TPR-S) as the teaching methods that most resemble Western drama practices used by Indigenous language teachers (Cantoni, 1999). In analyzing these two methods, I found that they shared similarities to the drama strategies of *movement* and *role-play* previously discussed.

TPR is a language teaching method, developed by Dr. James Asher (1977), which focuses on the beginning level of language proficiency. This method consists of an instructor uttering simple commands or nouns with correlating motions for the learners to imitate. The learners are

invited to only listen (to support active listening and 'comprehensible input'), yet some instructors may welcome the learners to echo the words or phrases in response (Krashen, 1985). In essence, the learners are learning words or phrases of a target language to put to memory through physical gestures.

While being a very effective teaching method for the initial stages of second language teaching, TPR does not progress learners to more advanced language proficiency. In response to this limitation, another language teaching method, TPR-Storytelling/TPR-S, was later developed. In the 90's, Blaine Ray and Contee Seely (1997) formulated the TPR-S method which centers the teaching of a target language within 'storytelling', while still utilizing TPR, and other strategies, to progress towards more complex levels of language proficiency. TPR-S carries the vocabulary learned at early stages and incorporates them into story form so that the learners can progress their language proficiency through speaking, listening, reading, and writing. By centering the language learning around a story, the learners can advance their language skills into narration, description, and conversation.

For many years ILR efforts have utilized Total Physical Response (TPR) and TPR-Storytelling (TPR-S) as teaching methods, which have been viewed as effective (Asher, 2012; Billy, 2015; Cantoni, 1999; Ray & Seely, 1997). I see the potential to expand on these teaching methods for ILR efforts by intentionally and explicitly merging SLA/ALL/ILR and Western drama practices. Through engaging the full-body, mind, voice, and imagination, the learner's language retention and memory improves (Cantoni, 1999; Macedonia, 2025; Capra, 2016). In analyzing the practice of TPR and TPR-S, I see the 'physical gestures' aspect of TPR method correlating to the drama strategies of *movement*; and the 'acting' aspect within TPR-S method has potential to expand into *role-play* strategies found in Western drama practices.

Considering these methods sharing similarities to the drama strategies of *movement* and *role-play*, thier titles inspired the title choice of the teaching method I present in the project.

✧ Outcome: TPR-D ✧

Drama therapist practitioner, Renée Emunah, points out that the boundary between drama and real life is thin and that dramatic experience is nearly a real-life experience resembling daily interaction (2020). The ultimate goal of learning a language is to be able to use it in daily life. Drama can provide authentic speaking practice of a target language that resembles day-to-day life that can then be retrieved in real life scenarios. With this in consideration, I accessed how Western drama practices have been and can be further incorporated into SLA, ALL, and ILR teaching methods. I identified the drama strategies of 'movement' and 'role-play' to be foundational in the development of a new language teaching method that I present here as **"TPR-D" -- Total Physical Response - Drama**. For the purpose of this method, we utilize the drama definition of *movement* as "conscious, creative, and physical interaction with time and space"; and we define *role-play* as "the act of embodying the emotions, thoughts, and speech of a character that is not yourself" (Bogart and Landau, 2005; Emunah, 2020). TPR-D in essence is the application of *movement* and *role-play* to facilitate the teaching and learning of an Indigenous language.

A trauma-informed practice is essential to the development of TPR-D. *Movement* and *role-play* were chosen in consideration to the unique challenges Indigenous language learners face when re-learning their heritage language (appearing in learners as shame, timidity, anger, or avoidance). Through *movement* and *role-play*, participants can experience a language teaching method which is rooted in a play-based approach with the purpose to lower stress, alleviate

inhibitions, and build trust to support language retention. We learn best and speak with confidence when there are no inhibitions.

In order to exemplify TPR-D in action, I have created instructional materials adapted from Western drama warm-ups and activities. Western drama activities are intentionally open-ended for instructors to be able to adapt them for their specific purpose (Spolin, 1963). Hence, I have the liberty to adapt Western drama warm-ups and activities to be useful for Indigenous language revitalization efforts. There is a vast amount of Western drama warm-ups that exist (Boal, 2022; Spolin, 1986; Warren, 1996; Zimmerman, 2004). I have reviewed and chosen a select few drama activities to best demonstrate TPR-D for the promotion of learning an Indigenous language, specifically Sm'algyax. Each of these instruction materials are appendicized within this project (see *Appendix 1-6*). They are not meant as a chronological course of study, but rather each can stand alone as resources to incorporate into a curriculum or lesson plan throughout language levels. Also to note, they are not limited to a set age group, but rather can be adjusted as necessary for any age range. The purpose of these instructional materials are to demonstrate through drama activities how *movement* and *role-play* are essential aspects of the TPR-D method.

In these adapted instructional materials and worksheets, I keep Ts'msyen identity and culture at the core. It is understood by Ts'msyen, and other Indigenous cultures, that all beings -- humans, animals, plants, land, water, ancestors, and future generations -- are connected in a complex web of kinship, interdependence, and accountability (Campbell, 2005; Deloria, 2004; Rosborough & Rorick, 2017). The connection of language to our air, land, and waters relations are intentional in these adaptations of Western drama warm-ups and activities. By incorporating a cultural context into the instructional materials, Ts'msyen identity is strengthened in the

language learning process. All of this in consideration, the warm-ups and activities I feature in this project are geared to serve Ts'msyen language learners and speakers, yet, all Indigenous communities are welcomed and encouraged to consider how these adaptations can be geared to one's own community needs and way of life.

The drama activities I have chosen to illustrate TPR-D within instructional materials include: "Mirror-Mirror", "Walking-The-Space", "Charades" and "Open Scenes"; accompanied by a worksheet I developed called "Act-To-Real" (Lacson, 2025; Kelly, 1975; Emunah, 2020; Scher & Verrall, 1992). I will proceed to explain how *movement* and *role-play* function within each instructional material.

✧*Movement*

In TPR-D, *movement* is a conscious, creative, and physical interaction with time and space through the use of motion, gesture, poster, gait, and facial expressions. The purpose of *movement* is to alleviate inhibitions and strengthen inter-personal bonds so that Indigenous language learners and speakers can strengthen inter-personal communication and language retention. I have adapted the drama warm-up "Mirror-Mirror" (see *Appendix 2*), "Walking-In-Space" (see *Appendix 3*) and "Charades" (see *Appendix 4*) to demonstrate the application of *movement*. These activities can be for vocabulary introduction and/or re-enforcement

"Mirror-Mirror", or "`Gano'ots'n [shadow/reflection]" (see *Appendix 2*), is derived from a common drama warm-up referred to as "Mirror-Mirror" or "Mirrors and Shadows" (Spolin, 1963; Lacson, n.d.; Zimmerman, 2004). It may seem counter-productive, but this activity does not involve communicating with words to one another, but rather communicating through movement. Language is a conversation which includes communication without words. The goal of this warm-up is to improve listening skills, spatial and physical awareness, and encourage

interactive communication through a play-based approach. Inspired by an exercise designed by Deneh'cho Thompson (see *Indigenous Language Revitalivation (ILR) and Drama*, pg 22-23), I apply a similar learning approach for "Mirror-Mirror". The learners are encouraged to not have a polished answer, but rather set-up the learners to express themselves through playful *movement*. The permission to not have a "correct" answer results in the learners' focus to be more on creative and humorous expressions. When humor is present, the learners' stress alleviates and relational bonds strengthen. Further instruction and details of "Mirror-Mirror" are provided in the appended document (see *Appendix 2*).

"Walking-In-Space"or "Gwa'a ada Gwii [here and there]" (see *Appendix 3*) is inspired by the demonstrations I witnessed by two different Indigenous instructors -- my teaching-artist mentor, Ed Littlefield, and a Ktunaxa dancer and instructor, Samatha Sutherland. Inspired by their work, I have followed suit and adapted and transcribed this circulated drama activity to promote the direct learning of Sm'algyax. This activity engages *movement* in a way to better retain the language being spoken. The premise of the activity is for the Instructor to call out commands in Sm'algyax correlated to a movement that the learners imitate. After learning the basic commands, the learners are then instructed to move about the open room (Space) encouraged to move into the parts of the room which no one is in (Negative Space). In this activity, the learners' full-bodies are engaged while listening and responding to the Sm'algyax being. This exercise has limitless possibilities for incorporating Sm'algyax vocab and phrases. Further instruction and details on how "Walking-The-Space" can play out is provided in the appended document (see *Appendix 3*).

"Charades" or "Siswaalm [imitate]" (see *Appendix 4*) is a drama or theatre game that resembles *role-play*, yet is more rooted in *movement*. …as a warm-up into *role-play* that adapts

well for Indigenous language teaching**.** This is a well known game among the general public even to those who may not even participate in drama. It is a game that can serve to reinforce language already learned. For instance, your language group has just spent hours studying various verbs. Now, you all need a break from the intense studies. Charades would be a good activity to introduce at this moment. Write down the words or phrases you just covered on slips of paper and put them into a bowl. Then let the game begin. Further detailed instructions for how to orchestrate "Charades" for facilitating language learning can be found in an appended document (see *Appendix 4*).

◇*Role-Play*

Within TPR-D, *role-play* is the act of embodying the emotions, thoughts, and speech of a character that is not yourself. The purpose of *Role-play* is to provide a structure and means to practice language within an alternate identity in order to enable them to feel safe enough to take risks with language that they would otherwise feel too self conscious to attempt. With repetition, the language practiced in the role-play scenarios can be retrieved in their own identity and real life situations. *Movement* in TPR-D can be thought of as a precursor to *role-play*. *Movement* supports the mentality necessary to actively engage learners into *role-play* activities. *Role-play* requires a higher level of language speaking ability and the attentiveness to listen, memorize, react, embody, and ensemble awareness.

"Open Scenes" or "Kaga Xbeesh [open box]" (see *Appendix 5*) is a Western drama practice that was brought to my attention while participating in a local community theatre workshop, hosted by Ty Hewitt (2022), actor and theatre practitioner from my hometown. The premise is that participants receive a short-length script, get into various group sizes, assign characters, briefly practice, and then perform to each other the same script. The scenario (who,

what, when, where, why) in which the script takes place is left up to the imagination of the participants. In other words, each group decides: who are the characters, what is their relationship, what are they doing, where are they, what time of day or season is it, and why are the characters saying what they are saying. Also to note, the unspokens are also key to creating your scenes. This activity encourages language practice for higher language proficiency while illuminating the variety of scenarios in which a language can be spoken. In this adapted activity, the scripts' language levels from beginner to advanced. It's important to assess each group and assign them a scene at their level. Further detailed instructions for how to orchestrate "Open-Scene" for facilitating language learning can be found in an appended document (see *Appendix 5*).

The worksheet I developed, "Act-To-Real" (see *Appendix 6*), is inspired by a role-play strategy within the field of psychodrama (Emunah, 2020). This worksheet guides participants to reflect on their own lived experiences to then create a script to act out. Our own stories and lives infused within the context of the language will nourish our relationship to Sm'algyax and store it better in our memory. This activity is for advanced learners. A good foundation of language would need to be known to accomplish what is asked. In other words, this activity is useful when advanced learners need a creative way to enhance their language use and speech. Further details of this *role-play* worksheet is in the appended attachments (see *Appendix 6*).

All of these activities demonstrate the teaching method of TPR-D in tangible and teach-able materials. TPR-D provides language learners the time to hear and speak in the language they are learning through the strategies of *movement* and *role-play*. TPR-D is not limited to the activities I have featured, rather, there are a plethora of other Western drama practices yet to be creatively adapted for Indigenous communities to facilitate more language speaking practice.

✧ Conclusion and Additional Thoughts ✧

This project illustrates a glimpse of possibilities that the realm of Western drama practices can provide to Indigenous language instructors. My research specifically identified the Western drama strategies of 'movement' (a conscious, creative, and physical interaction with time and space) and 'role-play' (the act of embodying the emotions, thoughts, and speech of a character that is not yourself) to be beneficial strategies for Indigenous language pedagogy (Bogart and Landau, 2005; Emunah, 2020). These two strategies, *movement* and *role-play*, inspired a new teaching method I proposed to call -- "Total Physical Response - Drama" (TPR-D). To best exemplify TPR-D, I adapted and created learning materials from Western drama warm-ups and activities to contribute to the teaching and learning of Indigenous languages, specifically the Ts'msyen language (Sm'algyax). Through these adapted drama warm-up and activities, I demonstrated the purpose and use of the *movement* and *role-play* strategies. TPR-D addresses the unique context of challenges Indigenous communities face in relearning their heritage language by utilizing *movement* and *role-play* to lower stress, soothe anxiety, increase awareness, and promote self-confidence through a play-based learning approach. In addition, *role-play* provides an outlet for additional Sm'algyax speaking practice by acting in various scripted scenarios in order to better retrieve that language later in day-to-day life.

Indigenous language instructors are not limited to the drama warm-ups and activities that I have featured, but rather are encouraged to review the vast options of Western drama practices available to design for their needs (Irine et al., 2013; Scher & Verrall, 1992; Viola 1963; Warren, 1996; Zimmerman, 2004). Adaptations may be necessary depending on cultural context (customs, values, taboos), location (urban, remote, on zoom, etc.), size of space (large or tiny

room), time available (minutes, hours, days, weeks), amount of learners and overall goal of the learners and speakers. I also want to bring to attention that the version of TPR-D presented in this project does not consider how other branches of drama can contribute to ILR such as: theater production, musical theater, performing arts, burlesque, drag shows, puppet shows, stop-motion animation, digital-storytelling, film production, and Indigenous drama and theatre practices. The opportunities to keep our Indigenous languages alive are not limited to a set medium, but rather are open to our creative discretion. Even more specifically, Indigenous communities can look to their own drama practices to teach their languages (Lachance, 2018; Mojica & Farnell, 2023). Guided by our ancestors, we reclaim our Indigenous languages through what has inspired our spirits most.

Ła Gawdit [Now it's finished]

✧ References ✧

Anon. *Ketchikan, Alaska*. (2016, August 15). National Archives. https://www.archives.gov/education/lessons/desegregation/ketchikan.html.

Asher, J. J. (1977). *Learning another language through actions: The complete teacher's guidebook*. Los Gatos, CA: Sky Oaks.

Barbeau, M. & Beynon, W. (1987). *Tsimshian Narrative 1: Tricksters, Shamans, and Heroes*. University of Ottawa Press.

Benson, N., (2024). *"Don't Just collect words": Strategies for advanced Indigenous language learning.* Canadian Journal Of Applied Linguistics: Special issue (year): pp-PP.

Billy, J. E. (2015). *Exploring the use of traditional Secwepemc stories to teach language.* http://hdl.handle.net/1828/9823

Boal, A. (2022). *Games for Actors and Non-Actors.* 3rd Edition. Routledge.

Boas, F. & Tate, H. (1916). *31st Annual Report of the Bureau of American Ethnology: To The Secretary of the Smithsonian Institution 1909-1910*. Washington Government Printing Office.

Bogart, A. & Landau, T. (2005). *The Viewpoints Book: A Practical Guide to Viewpoints and Composition.* Theatre Communication Group, Inc. New York.

Bora, S. F. (2021). *Curtain Up! Enhancing L2 Spontaneous and Authentic Speaking Opportunities through Play Scripts and Drama-based Approaches*. RELC Journal, 52(3), 458–473. https://doi.org/10.1177/ 0033688219887536

Cantoni, G. P. (1999). *Using TPR-Storytelling to develop fluency and literacy in Native American languages*. In Jon Reyhner, Gina Cantoni, Robert N. St. Clair & Evangeline

Parsons Yazzie (Eds.), Revitalizing Indigenous languages, 53-58. Flagstaff, AZ: Northern Arizona University. https://jan.ucc.nau.edu/jar/RIL_5.html.

Campbell, K. (2005). *Persistence and Change: A History of the Ts'msyen Nation*. Tsimshian Nation and School District 52 (Prince Rupert).

Capra, U. (2016). *Motion and emotion on the language learning stage*. V. 2015, Issue 2. SSN 1649-8526 http://scenario.ucc.ie.

Chamale, P. & Thompson, D. (2025, September 13). *Working with Languages that you Don't Speak* [workshop]. Indigenous Theater Festival. University of Victoria. https://www.indigenoustheatrefestival.com

Chang, L. S. (2012). Using Stories and Drama to Teach English as a Foreign Language at Primary Level. In Winston, J. *Second language learning through drama: Practical Techniques and Applications.* (1st ed.). Routledge.

Chrona, J. (2022). *Wayi Wah! Indigenous Pedagogies: An Act for Reconciliation and Anti-Racist Education*. Portage & Main Press.

Churchill, H., Haida Nation. (March, 2007, 2008, 2009, 2024) *Totem Heritage Center: Native Arts Studies Program.* Ketchikan, AK. http://ketchikanmuseums.org/virtual_exhibit/vex26_totem_heritage_center/toc.htm

Clevenger, K., Ts'msyen Nation. Lives in Ketchikan, AK. Oral teachings. Personal communication. 2024-present.

Cueva, M., Kuhnley, R., Lanier, A., & Dignan, M. (2006). *Healing Hearts: Laughter and Learning*. Journal of Cancer Education, 21(2), 104–107. https://doi.org/10.1207/s15430154jce2102_14.

Dangeli, M. (2015). *Dancing sovereignty : protocol and politics in northwest coast First Nations dance* (T). University of British Columbia. https://open.library.ubc.ca/collections/ubctheses/24/items/1.0166268

Davidson, S., & Davidson, R. (2018). *Potlatch as Pedagogy: Learning Through Ceremony*. Portage & Main Press.

Debajehmujig Theatre Group. (n.d.). *Indigenous Performing Arts Alliance*. Retrieved March 27, 2026 from https://ipaa.ca/profile/indigenous- organization/Debajehmujig+Storytellersc

Deloria Jr., V. (2004) *Evolution, Creationism, And Other Modern Myths*. Published by Fulcrum Publishing.

Dunn, J. A. (1995). *Sm'algyax: A Reference Dictionary and Grammar for the Coast Tsimshian Language*. University of Washington Press. https://archive.org/details/referencediction0000unse

Dunn J. & Stinson M. (2011). *Not without the art!! The importance of teaching artistry when applying drama as pedagogy for additional language learning*. Research in Drama Education: The Journal of Applied Theatre and Performance, 16:4, 617-633, DOI:10.1080/13569783.2011.617110

Emmons, S. L. A. (2000). *A disarming laughter: The role of humor in tribal cultures. an examination of humor in contemporary native american literature and art*. Retrieved from https://ezproxy.library.uvic.ca/login?url=https://www.proquest.com/dissertations-theses/disarming-laughter-role-humor-tribal-cultures/docview/304637777/se-2

Emunah, R. (2020). *Acting for real: Drama therapy process, technique, and performance*. (2nd ed.) New York: Routledge.

Emunah, R. and Johnson, D. R. (2009). *Current Approaches In Drama Therapy*. Retrieved from https://www.google.com/books/edition/Current_Approaches_in_Drama_Therapy/zvfyaVLHezsC?hl=en&gbpv=1&dq=drama%20therapy&pg=PR19&printsec=frontcover.

Garrett, M. T., Garrett, J. T., King, G. K. Portman, T. A. A., Torres-Rivera, E., Brotherton, D., & Grayshield, L. (2016). "A Laughing Matter: Native American Humour as an Indigenous Healing Tradition and Way of Life". In Stewart, S., Moodley, R., & Hyatt, A. (Eds.). (2016). *Indigenous Cultures and Mental Health Counselling: Four Directions for Integration with Counselling Psychology* (1st ed.). Routledge. https://doi-org.ezproxy.library.uvic.ca/10.4324/9781315681467.

Gitnack'angeak, A. Ts'msyen Nation. Lives in Ketchikan, AK. Oral teachings. Personal communication. 2019-present.

Gordon Tootoosis Nikaniwin Theatre. (n.d.). *About Us.* Retrieved March 25, 2026 from https://gtnt.ca/about-us/

Guthrie, T., Ts'msyen and Tlingit Nation. Lives in Ketchikan, AK. Oral teachings. Personal communication. 2022-present.

Harris, Chief K. B., & Robinson, F. M. P. (1974). *Visitors Who Never Left: The Origin of the People of Damelahamid.* University of British Columbia Press.

Hinkel, E. (2005). *Handbook of research in second language teaching and learning*. (1st ed.). L. Erlbaum Associates.

Hewitt, T. (February-March, 2022) *First City Players: Starpath Theatre Classes - Adult Scene Study*. Ketchikan, AK.

Irvine, K. C., Tirone, J., Ferguson, C., & Mason, C. (2013). *Drama works*. Published by Emond Montgomery Publications, Toronto, Canada.

Kelly, B. (1975). *TAKING OFF: A practical handbook for teachings of Creative Drama*. Published by November House.

Krashen, S. D. (1981). *Second language acquisition and second language learning.* Oxford: Pergamon.

Koste, V. G. (1978). Dramatic Play in Childhood: Rehearsal for Life Published by New Orleans: Anchorage Press.

Kovach, Margaret. (2018). Doing Indigenous Methodologies: A Letter to a Research Class. pp. 214-234. In *the Sage Handbook of Qualitative Research*, 5th ed. Published by Sage Publications, Inc.

Lachance, L. (2018). *The embodied politics of relational Indigenous dramaturgies* (T). University of British Columbia. https://open.library. ubc.ca/collections/ ubctheses/24/items/1.0363947.

Lacson, N. (n.d.). *Drama Therapy Exercises Handout*. Retrieved March 25, 2026 from https://www.carepatron.com/templates/drama-therapy-exercises- handout#app-chapter-one

Landy, R. J. (1994). *Drama Therapy: Concepts, Theories, and Practices*. New York: Charles C. Thomas. Publisher.

Leavitt, C. J. (1997). *Second language acquisition in cultural understanding through theatrical metaphor*. UVic Space.

Lines, L.-A., Marty, C., Anderson, S., Stanley, P., Stanley, K., & Jardine, C. (2021). *Indigenizing forum theatre through a strength-based approach*. AlterNative : An International Journal of Indigenous Peoples, 17(4), 504–513. https://doi.org/10.1177/11771801211058483

Littlefield, Ed. (2023-2025). personal communication.

Lindquist, C. (2016). *Very good medicine: INDIGENOUS HUMOR AND LAUGHTER*: *Journal of American Indian higher education*. Tribal College, 27(4), 28-31,7. Retrieved from https://ezproxy.library.uvic.ca/login?url=https://www.proquest.com/scholarly-journals/very-good-medicine-indigenous-humor-laughter/docview/1831239730/se-2

Lukaniec, M., & Palakurthy, K. (2022). Additional language learning in the context of Indigenous language reclamation. In *The Routledge handbook of second language acquisition and sociolinguistics* (pp. 341-355). Routledge.

Macedonia, M. (2025). *Your Body as a Tool to Learn Second Language Vocabulary*. Behavioral Sciences, 15(8), 997. https://doi.org/10.3390/ bs15080997.

Marsden, S. (2008). *Northwest Coast Adawx Study*. In Catherine Bell & Val Napoleon (Eds.), First Nations Cultural Heritage and Law,114-149. UBS Press.

McCaslin, N. (1984) *Creative Drama in the Classroom*. (4th edition). Published by Longman Inc.

McIvor, O. (2020). *Indigenous language revitalization and applied linguistics: Parallel histories, shared futures?* Annual Review of Applied Linguistics, 40, 78–96. https://doi.org/10.1017/S0267190520000094.

McKenzie, J. (2022). *Addressing historical trauma and healing in Indigenous language cultivation and revitalization*. Annual Review of Applied Linguistics, 42, Article 0267190521000167. https://doi.org/10.1017/S0267190521000167.

Miller, C. & Saxton, J. M. (2004). *Intro the Story: Language in Action Through Drama*. Heinemann.

Miller, J., PhD, ed (2019). *Sm Tsm'syeen ~ Real Tsimshians: Coast, Sgüüks, Gitxsan, Nisga'a*. Self-published.

Miilgm Tsamtii [Michael Jasson Milne]. Ts'msyen, Tlingit, Haida, Nimiipuu, Yakama, and Ojibwe Nation. Lives in Ketchikan, AK. Oral teachings. Personal communication. 2024-present.

Mojica, M. & Farnell, B. (2023) *Chocolate Woman Dreams the Milky Way: Mapping Embodied Indigenous Performance*. University of Michigan Press.

Morris, T. (2020). *Suwsiw: Hul'q'umi'num' stories of land and sea*. [Master's Project, Simon Fraser University]. Summit Research Repository. https://summit.sfu.ca/ item/34499

Neil, J. S. (1986). *Masks and Headgear of Native American Ritual/Theatre on the Northwest Coast*. Theatre Journal, 38(4), 453-462. Retrieved from https://www.jstor.org/stable/3208287

Ng, T. (2022, Sept. 6). *Tomson Highway on the magic of Cree and power of myths.* Broadview. https://broadview.org/tomson-highway-interview/.

Ortega, L. (2009). *Understanding Second Language Acquisition.* (1st ed.). Routledge. https://doi-org.ezproxy.library.uvic.ca/10.4324/9780203777282.

Raptis, H. & members of the Tsimshian Nation. (2016). *What We Learned: Two Generations Reflect on Tsimshian Education and the Day Schools.* UBC Press.

Ray, B., & Seely, C. (1997). *Fluency through TPR storytelling: Achieving real language acquisition in school*. Berkeley, CA: Command Performance Language Institute.

Rice & Bean Theatre. (n.d.). *Polyphonic Multilingual Creation Program*. Retrieved March 25, 2026 from https://www.riceandbeanstheatre. com/polyphonic.

Roberts, D. M. (2009). *Dictionary of Shm'algyack*. Sealaska Heritage Institute. https://sealaskaheritage.org/wp-content/ uploads/2024/03/Tsimshian_dictionary_roberts-2009.pdf.

Rosborough, T. P., & Rorick, čuucqa L. (2017). *Following in the footsteps of the wolf: connecting scholarly minds to ancestors in Indigenous language revitalization*. AlterNative: An International Journal of Indigenous Peoples, 13(1), 11-17. https://doi.org/10.1177/1177180116689031

Rothwell J. (2011). *Bodies and language: process drama and intercultural language learning in a beginner language classroom*. Research in Drama Education: The Journal of Applied Theatre and Performance, 16:4, 575-594, DOI: 10.1080/13569783.2011.617106

Sadeghi-Yekta, Kirsten. (2019). *Hul'q'umi'num' Language Heroes: A Successful Collaboration between Elders, Community Organisations, and Canadian West Coast Universities*. Research in Drama Education 24(3), 368–75. https://doi.org/10.1080/13569783.2019.1615829.

Sadeghi-Yekta, K. (2020). *Drama as Methodology for Coast Salish Language Revitalization*. Canadian Theatre Review, 181, 41-45. https://doi.org/10.3138/ctr.181.007

Scher, A. & Verrall, C. (1992). *200+ Ideas for Drama*. Published by Heinemann, Portsmouth, NH.

Sm Łoodm 'Nüusm [Dr. Miquel Dangeli]. Ts'msyen Nation. Lives in Victoria, BC. Oral teachings. Personal communication. 2019, 2025-present.

Smith, A. (2017). *Indigenous Languages on Stage: A Roundtable Conversation with Five Indigenous Theatre Artists*. Theatre Research in Canada, 38(2), 219–235. https://doi.org/10.3138/tric.38.2.219

Smith, L. T. (1999). *Decolonizing Methodologies: Research and Indigenous Peoples*. University of Otago Press.

Spolin, V. (1986). *Theater Games for the Classroom: A Teacher's Handbook*. Published by Northwestern University Print.

Sutherland, S. (2025, September 13). *Dancing the Ktunaxa Language with Samantha Sutherland* [workshop]. Indigenous Theater Festival. University of Victoria. https://www.indigenoustheatrefestival.com

Ts'msyen Sm'algyax Authority & SIL. (September, 2018). *Sm'algyax Living Legacy Talking Dictionary*. https:// web.unbc.ca/~smalgyax/.

Ts'msyen Sm'algyax Authority & SIL. (2026). *Sm'algyax Dictionary*. https://www.webonary.org/smalgyax/.

Turner, N., Robinson, C., Robinson, G., & Eaton, B. (2012). *"To Feed All the People": Lucille Clifton's Fall Feasts for the Gitga'at Community of Hartley Bay, British Columbia.* Exploration on ethnobiology: The legacy of Amadeo Rea. 324-363. ResearchGate.

Tynan & Bishop. (2022). *Decolonizing the Literature Review: A Relational Approach*. Qualitative Inquiry, 29(3-4). 498-508.

Warren, B. (1996). *Drama Games: Drama and Group Activities for Leaders Working with People of All Ages and Abilities*. (Second Edition). Published by CAPTUS PRESS in association with Players Press/Empire Publishing Service.

Wilson, S. (2008). *Research is ceremony: Indigenous research methods*. Fernwood Publishing.

Winston, J. (2012). *Second language learning through drama: Practical Techniques and Applications*. (1st ed.). Routledge.

Wright, W. & Robinson, W. (1962). *Men of Medeek*. (2nd Edition). Printed by the Northern Sentinel Press LTD.

Zimmerman, S. (2004). *More Theatre Games for Young Performers: Improvisation and exercises for developing acting skills.* Published by Meriwether Publishing Ltd.

✧ Appendices ✧

Appendix 1: SMX & SHM

ALPHABET

This table presents the alphabets of the two orthographies of the Ts'msyen language -- Shm'algyack (SHM) (Roberts, 2009) and Sm'algyax (SMX) (Dunn, 1995; Anderson, 2018) -- in comparison to each other and to the English alphabet. (Note: see how some letters of the English alphabet do not appear in SMX nor SHM, and vice versa.)

English	Shm'algyack (SHM)	Sm'algyax (SMX)
a	a	a
b	b	b
c	c	-
d	d	d
e	e	e
f	-	-
g	g	g
h	h	h
i	i	i
j	-	-
k	k	k
l	l	l
m	m	m
n	n	n
o	o	o
p	p	p
q	-	-
r	-	-
s	s	s
t	t	t
u	u	u
v	-	-
w	w	w
x	-	x
y	y	y
z	-	z
	‘	‘
	hl	ł
		ü
		ẅ

CODE TO SOUNDS

This table displays a code to the sounds in which the arrangement of SMX and SHM letters produce. They are separated by vowels and consonants, and include an English word example to illustrate how the sound is pronounced.

(Note: ***** indicates to reference the next table for unique sounds of SMX and SHM; *italic* indicates the English letter in focus of pronunciation; and **BOLD** texts feature differences between spellings of SMX and SHM.)

VOWELS			CONSONANTS		
SMX	SHM	ENGLISH EX.	SMX	SHM	ENGLISH EX.
a	a	(m*a*t, c*a*p, b*a*t)	b	b	(*b*ig, *b*ack, *b*ag)
a	-	*	**x**	**ck**	*
aa	aa	(s*a*d, c*a*b, br*a*g)	d	d	(*d*og, *d*id, *d*ug)
aaw	aaw	(c*ow*, b*ow*, n*ow*)	**dz**	**ds**	(be*ds*, hea*ds*, me*ds*)
aay	aay	(fr*ied*, p*ride*, l*ied*)	g	g	(*g*old, *g*o, *g*low)
ee	**ai**	(m*ay*, w*ay*, b*ay*)	**g**	**gg**	*
aw	aw	(ab*ou*t, d*ou*bt)	gw	gw	*
e	e	(b*e*t, s*e*t, w*e*t)	gy	gy	*
ii	**ee**	(b*ee*, tr*ee*, d*ee*d)	h	h	(*h*ot, *h*op, *h*eat)
i	i	(s*i*t, m*i*t s*i*ck)	**ł**	**hl**	*
ay	**ie**	(d*ye*, l*ie*, p*ie*)	k	k	(*k*eep, *k*ite, ca*k*e)
o	o	(*o*n, *o*ff, pr*o*m)	kw	kw	*
oo	**oa**	(b*ow*, *o*ww, p*ow*)	ky	ky	*
uu	**oo**	(r*oo*m, t*o*mb, z*oo*m)	l	l	(*l*ay, *l*eap, *l*ock)
oy	oy	(b*oy*, s*oy*, t*oy*)	m	m	(*m*ove, *m*oon, *m*at)
u	u	(b*u*t, c*u*p, c*u*t)	n	n	(*n*o, *n*ap, *n*eck)
üü	**uu**	*	p	p	(*p*et, *p*ick, *pap*er)
			s	**sh**	(*s*ea, *s*ay) OR (*sh*e, *shy*)
			t	t	(*t*ea, *t*ame, *t*eam)
			ts	ts	*
			w	w	

			y	y	(*w*it, *w*ild, *w*ind)
			‘	‘	(*y*es, *y*et, *y*arn)
			p’	**‘b**	*
			t’	**‘d**	*
			ts’	**‘ds**	*
			k’	**‘k**	*
			k’w	**‘kw**	*
			k’y	**‘ky**	*
			‘l	**‘l**	*
			‘m	**‘m**	*
			‘n	**‘n**	*
			‘w	**‘w**	*
			‘y	**‘y**	

***UNIQUE SOUNDS**

This table provides a guide describing how to produce the unique sounds which exist in the Ts’msyen language in correlation to the letters which represent them.

SMX	SHM	DESCRIPTION
a	-	[indicates a deep, back spoken ‘a’ sound; think middle of throat.]
g	gg	[indicates a deep, back spoken ‘g’ sound; think middle of throat.]
gw	gw	[a combo of the ‘g’ and ‘w’ sound, ‘“g-w”, like in the name “Gwen”.]
gy	gy	[a combo of the ‘g’ and ‘y’ sound, ‘“g-y”; but sounds like “gee-yee”.]
ł	hl	[similar to a ‘th’ sound, but the air goes out the sides of your mouth.]
x	ck	[a soft, ‘gravely’ sound as you breathe out air.]
üü	uu	[an “oo” sound, but w/ wide-spread lips.]
ts’	‘ds	[pronounced like ‘dz’; yet, apply the apostrophe rules (see below).]

‘ts	‘ts	[can be spoken like these English ending ex.: ca*ts*, ba*ts*, ma*ts*; apply the apostrophe rules (see below).]
ky	ky	[like Eng. ‘key’ but pronounce ‘kee-yee’; slightly exaggerate the ‘y’ sound.]
kw	kw	[release air out of rounded lips to say ‘kw’; spoken without vocals]
-‘	‘-	[an apostrophe before or after a word indicates a pinched or popped air sound]
‘	‘	[an apostrophe between letters implies a *glottal stop*, meaning there is a pause of sound like in “uh-oh”.]

OTHER NOTES:

- A dominant accent changes between orthographies which occurs in the ‘s’ vs. ‘sh’ pronunciation.
- Interchangeable letters or pronunciations in either orthography: t <--> d ; k <--> g ; p <--> b ; dz <--> ds.
- SHM orthography rules also include underlines or *italics* to indicate a cadence or tone of speech. This aspect is further explained in the “Dictionary of Shm’*al*gyack” (Roberts, 2009)
- SMX orthography has expanded from the Dunn Dictionary (1995) through the work of Linguist Dr. Margaret Anderson and fluent first-language speakers. Now there are multiple SMX website resources: [https://web.unbc.ca/~smalgyax/; https://www.webonary .org/smalgyax/; https://www.smalgyax.ca/] and an app [First Voices Sm’algyax].

Appendix 2: “Mirror-Mirror” or *Gano'ots'n* [shadow/reflection]

Goal: Match the movements of your partner who is creating motions based on the Sm’algyax prompts being spoken by the Instructor.

Summary: This warm-up focuses on silent movement, no voice, so that learners can best actively listen to the Sm’algyax being spoken. Learners get into pairs, face-to-face. By taking turns, the paired partners mirror each other's movements. Be as in sync as possible! (*be aware of your partner's movement capabilities). These movements are meant to be creative, interpretations of prompts spoken in Sm’algyax.

Start with a prompt. Instructors should repeat the Sm’algyax prompt (~30sec. or 10 reps.) while participants mirror each other's movements. Then proceed to the next prompt and switch who leads in the paired partners. Move on to the next prompt. Repeat this cycle and occasionally switch up the partner pairs.

To note: Instructors may give translations of the prompts before or after the activity. Instructors may want to try to not provide the translation at first. Let the participants just freely move, with permission to not have a right answer. Instructors may give hints through motions and gestures. This activity can be for vocabulary introduction and/or re-enforcement.

Prep-work: No material prep-work required.

Step-by-Step:
>Get learners into groups of two.
>Paired partners stand face-to-face.
>choose who will lead first. (Partner 1 or Partner 2).
>the Instructor calls out a Sm’algyax prompt (e.g. “Łaantga wudi ła’ask” [move like seaweed]) for the lead Partner to move in imitation to.
>the opposite partner mirrors their partner’s motions. (try to be in sync!)

> While the paired partners are in motion, the Instructors repeat the Sm’algyax prompt (~30sec. or 10 reps.).
>End round.
>Switch up with another prompt
>Repeat cycle. (*swap the partners up occasionally)

Ts’msyen Adaptation: The title of this drama warm-up in Sm’algyax could be called “Gaano'ots'n” [shadow/reflection].

A way in which this activity can be framed in a Ts’msyen context is by the Sm’algyax prompts referencing what can be seen on Ts’msyen lands and waters to be respectfully imitated. For example, the prompt can start with saying “Łaantga wudi..” [move like], followed by alternating cue words (e.g. ła’ask [seaweed], goop [waves], etc.). Alternatively, this activity can highlight whatever vocabulary will be learned. The prompts can be whatever is relevant in Tsm’syen life. Here is a list of Sm’algyax prompts for to consider:

SMX Word Bank	
SMX	**(translation)**
Łaantga wudi …	Move like …
ła’ask	seaweed
goop	waves
binbengoop	big swells; rolling waves
xbagmgoop	whitecap waves
beegaa'aks	stormy sea
waas	rain
waasmyeen	misty rain
gadziks	downpour of rain

l<u>a</u>k	fire
łgu l<u>a</u>k	small fire
wiileeksa l<u>a</u>k	large fire
baask	wind
gyisiyaask	northwind
s<u>a</u><u>g</u><u>a</u>gyemk	sunny/sunshine
gyilats'i'its	dragonfly
bil<u>a</u>x	moss
lo’op	stone
liimts’u’uts	feathers
p’lk’w<u>a</u>	feather down
xsoo	canoe
xsoo lax gyeksa aks	canoe on calm water
xsoo lax binbengoop	a canoe on big waves
yooksa an’on	wash your hands
yooksa ts’an	wash your face
simaay	to pick berries

Appendix 3: “Walking-In-Space” or *Gwa'a ada Gwii* [here and there]

Goal: Move in correlation to the Sm’algyax commands being spoken by the Instructor.

Summary: This activity, commonly known as “Walking-In-Space”, is a movement activating listening skills. The objective is to move about the “space”, which is the parameters of the room to move about freely, according to how the instructor says to move. The instructor calls out various commands with correlating motions that the participants then need to imitate (e.g. “yaan”=walk, “gwantga dmgaws”=touch your head”, “deldm yaan”=walk fast, etc). The commands are in Sm’algyax. Once there is foundational knowing of the commands, the Instructor tells the learners to move around the room. The Instructor continues to call out various commands as the learners are moving. To add another layer, the Instructor can add descriptive words (in Sm’algyax) that the learners respond to (e.g. “hagwil”=slowly, “eepn anon”=light weight arm”). (Optional: show the words projected on a screen.)

Prep-work: (Optional) prepare a powerpoint to display the words spoken.

To note: this activity is meant for vocabulary introduction and/or re-inforcement.

Ts’msyen Adaptation:
The title of this drama warm-up in Sm’algyax could be called “Waalxsm Gwa [we walk here]” or "Gwa'a ada Gwii" [here and there].

Below is a “SMX Word Bank” of Sm’algyax commands (feat. plural forms) suggested for this activity (not limited to this list):

SMX Word Bank	
SMX	**(translation)**
Suu anon	wave a arm/hand
Suu g̲a'an'on	wave both arms/hands

mun g̲a̲'an'on	raise both arms/hands
tgi g̲a̲'an'on	put down both arms/hands
mun a̲sii	raise a leg/foot
tgi a̲sii	put down a leg/foot
mun la̲gyiil	raise both eyebrows
tgi la̲gyiil	put down both eyebrows
yaan/yaasm	you walk/ you all walk
Yaanagii	come towards me
Yaana'doo	walk away from me
(descriptive words)	
eepn	light weight
p'algya̲xsk	heavy
hagwil	slowly
t'iilt	quickly
giloo!	stop!

Appendix 4: “Charades” or *Siswaalm* [imitate]

Goal: Guess the Sm’algyax words or phrases being silently enacted.

Summary: Charades is an acting game where one or more participants enact a Sm’algyax word or phrase prompt, without speaking or using props, while the other participants guess what the Sm’algyax prompt is. The actors give clues through gestures and body language to try to get the others to guess their prompted word or phrase correctly . (Note: This game can be structured into a team-based point system, or remain as a one group activity).

Prep-work: Write each Sm’algyax word and phrase on a piece of paper, then place them into a bowl.
To note: this activity is for language re-inforcement, not for vocabulary introduction. The Sm’algyax words and phrases (example list provided below) in this game would need to be previously learned.

Step-by-Step:
> The actor participant is chosen and stands in view of the group.
> The player has the bowl of prompts and timer ready.
> The time is set and the player begins.
> The player grabs a paper prompt from the bowl and pantomimes until the other players guess correctly. Grab another prompt after the correct guess. Keep doing this until the time runs out.
>When the time runs out, a new player steps in as the pantomime player.
>The time begins again.
>The game repeats until the bowl is empty.

Ts’msyen Adaptation: The title of this drama warm-up could be transcribed in Sm’algyax and called, “Siswaalm” [imitate].

The adaption I suggest here is to focus the words and phrases featured in this activity as action-based, in other words, they should be verbs. Instructors can also choose to feature nouns or beings. Just be sure that a premise is set for the players -- featuring words and phrases they already know.

Below is a “SMX Word Bank” that highlights words and phrase (in root-word form) suggested for this activity (not limited to this list):

SMX Word Bank	
yaa	to walk
waalxs	to walk (pl.)
sa’ap	to stroll
sa’ap waalxs	to stroll (pl.)
ts'iksyaaks	to strut
baa	to run
k’oł	to run (pl.)
ksiwox / ksa̲wox	to dream
gyigyiinwa̲xł	to pray
si’ipn	to love
güül	to harvest
simaay	to pick berries
uu	to go fishing (w/ a line, troll)
‘ma̲k	to catch fish
aadmhoon	to catch fish with a net
ga̲'aadmhoon	to catch fish with a net (pl.)
suwiliin / suwiliinsk	to hunt
woo	to hunt on the water

gawoo	to hunt on the water (pl.)
liimi	to sing
nnaaẅłk	to sing a lullaby
xsuuns	talk or sing to one's unborn baby
miilk	to dance
gamiilk	to dance (pl.)
ooy	to throw
gidigaat	to catch (in general)
swantk	to blow air
sis’aaxs	to laugh
‘wiihawtk	to cry
bok	to cry (pl.)
daay	to steer (especially of a boat)
k'yi'nam	to give
k'yilk'yi'nam	to give (pl.)
dzeex	to give (a free gift, not requiring a return gift)
sisdzoxs	to have a picnic
gap	to eat
gapsk / xgapsk	to eat berries off the bush

Appendix 5: “Open Scenes” or *Kaga Xbeesh* [open box]

Goal: To enact the given scripts to practice speaking and listening to Sm’algyax in various near-to-life scenarios.

Summary:

An “Open Scene” is an invitation to use your imagination to create your own scenario within a given script. The scripts A-G range in group size and length. It is ideal for all groups to run-thru the same scenario. Seeing the various ways of acting out each scene illuminates the range of context and circumstances in which Sm’algyax is spoken.

With your scene group, ask yourselves: Where are we? What is happening? What is the relationship between the characters? What is each character feeling and doing?

The unspokens are also key to creating your scenes. Show expressions through body language/non-verbal actions. A lot can be said in an eyebrow. We all know the power of a side-eye.

For each scene, the number correlates to the line assigned to the character (ex. 1= character 1, 2 = character 2, etc.) The numbers correlate to how many participants are in each scene. Wayi Wah!

Prep-work: print out the scripts.

Ts’msyen Adaptation:

The title of this drama activity could be transcribed in Sm’algyax and called, “Kaga Xbeesh” [open box].

Kaga Xbeesh [open box] :: Open Scenes

A.	(A. translation)
1- Goh? 2- Ahl gigigaadn? 1- Ayn. 2- Hoyn gwaa. 1- Oo la! 2- Wayi wah!!	1- What? 2- Did you catch that? 1- No. 2- Use this. 1- Yay! 2- Alright!

B. 1- Wilaaynii? 2- Wilaayu. 1- Gooł dii howt ‘nüün? 2- ‘nüün.	(B. translation) 1- You know? 2- I know. 1- Who told you? 2- You.
C. 1- Kw’diiyu! 2- K’a bibuudi. 1- Aam. 2- Gwaanks! 1- oa la!	(C. translation) 1- I’m hungry! 2- Just wait. 1- fine. 2- Food is done! 1- yay!
D. 1- Miihoks! 2- Smhawn. 1- ‘Tsimaakt! 2-Oa, Smhawn. 1- Gooyu gwii? 1&2- üüsk!	(D. translation) 1- Smells good! 2- You’re right (You speak truth). 1- Taste good! 2- Yes, you're right. 1- What is that? 1&2- stinky!
E. 1- K’a bibuudi! 2- Algoo 1- Huumts’agii! 2- EEE! Ayn! Na o’osu! 1- Du! Yaa ‘na doo!	(E. translation) 1- Wait for me! 2- Sure. 1- Kiss me! 2- No! You're my cousin! 1- oh no! go away!
F. 1- Goodu gwa’a? 2- Ałgadi wilaayu. 3-Goodu gwii? 2- ligi goo. 1- Ałdi dzabit gwa’a… 1&2&3- Du!	(F. translation) 1- What is this? 2- I don’t know. 3- What is that? 2- something. 1- Can it do this… 1&2&3- Yikes!

G.	(G. translation)
1- *head nod* 2- *head nod* 1- Goyu dee dzabn? 2- Nii gwa'a. 1- Oa, niidzu. 2- La! 1- Ałdi gawdi? 2- Ayn. 1- Ałdi gyawn? 2- Oa, ła gawdi!	1- *head nod* 2- *head nod* 1- What are you doing? 2- look here. 1- Yes, I see. 2- Ops! 1- Are you done? 2- No. 1- Now? 2-Yes…all done!

Appendix 6: "Act-To-Real" or *Siswaal-da-Waal* [Pretend to be, So to Be]

Through the questions below, we will develop your own mini-skit! Based on your own life, we will develop a script. The goal is to bring focus to a specific moment in your life that will be re-enacted spoken in Sm'algyax.

Start by writing notes in each of the prompts below, then we will create a drawn storyboard. You can start by drawing pictures illustrating scene by scene and then add the script, or vice versa. The script can be written in Sm'algyax, or can be first written in your dominant language to then be transcribed into Sm'algyax. (Use as many scene squares as needed.)

PLACE (Where were you? Inside? Outside?)

WHEN (When did it happen? Season? Time of day? How old are you?)

ACTION (What was happening? Any items present?)

CHARACTERS (Who was all there? What were the feelings in the moment? Of each person?)

DIALOGUE (What was said? Write out the words in English then we will translate, together!)

STORYBOARD (Draw out the scene and add the script below each box.)

[1]

[2]

[3]

[4]

[5]

[6]

[7]

[8]

[9]

[10]

[11]

[12]

[13]

[14]

[15]

[16]

[17]

[18]

[19]

[20]

[21]

[22]

[23]

[24]

[25]

[26]

[27]

[28]

[29]

[30]