



SHANA – The Wolf's Music

A Study Guide

for

CFI Education and the
2015 Mill Valley Film Festival

Prepared by Roberta McNair



Table of Contents

About the Film	3
<i>Director Nino Jacusso</i>	3
The Director's Statement	3
<i>Screenplay</i>	4
<i>Review of the Film</i>	5
<i>Shana at the Kamloops Film Festival</i>	5
<i>Shana at Reel 2 Reel 2014 International Film Festival for Youth</i>	5
<i>Film Screening Raising Funds for Actors</i>	6
<i>Real Actor Sunshine O'Donovan</i>	7
Interview with Sunshine O'Donovan	7
<i>Real Actor Delilah Dick</i>	8
About Shana's Spiritual Journey	10
Background	12
<i>Residential Schools</i>	12
The Canadian Holocaust: The (Indian) Residential School Timeline	12
At least 3,000 deaths linked to Indian residential schools: new research	15
Hidden from History: The Canadian Holocaust	17
<i>Alcoholism among Indigenous North Americans</i>	20
Questions for Discussion and Research	22
Resources	23

About the Film

SHANA

The Wolf's Music

Crew

Director **Nino Jacusso**
Producers **Franziska Reck, Henrik Meyer, Cynde Harmon**
Cinematographer **Séverine Barde**
Editor **Loredana Cristelli**

*The Real Actors*¹

Shana **Sunshine O'Donovan**
Lela Woodland **Delilah Dick**
Melanie, Shana's mother **Alana Aspinall**
Elliot, Shana's father **Marcel Shackelly**
The Primordial Mother **Marty Aspinall**
Mr. Morgan **Vonnet Hall**

<http://www.shanafilm.com/En/film/cast-und-crew/crew/crew.html>, <http://www.shanafilm.com/En/film/cast-und-crew/cast/cast.html>

Director Nino Jacusso



Nino Jacusso

Nino Jacusso was born in 1955 in southern Italy, in the region of Molise, Campobasso province, in the village of Acquaviva Collecroce. The village has Southern Slavic origins, and the villagers speak the Stokaviš language. Nino Jacusso was five years old when he emigrated with his parents to Switzerland and grew up in Biberist and Solothurn, where he attended school. In 1978, he moved to Munich to attend

the University of Television and Film HFF, graduating with his thesis film *Emigrazione*. Since then he has been working as a freelance filmmaker.

Shana – The Wolf's Music is Jacusso's 25th film.

<http://www.shanafilm.com/En/film/cast-und-crew/crew/regie.html> (Translated from German)

The Director's Statement

First Nations have interested me since I was a boy. I imagined how great it would be to ride with them through the prairie on the back of my pony, to sit at the campfire with them, and listen to the stories of the wise old women and men. And I was bitterly disappointed when I found out that the *Winnetou* films had been shot in Yugoslavia and that Pierre Brice is French. After that, I tried reading Karl May, but his books were too tedious and wordy for me—and then, when I learned that Karl May had never even been with the First Nations, I was terribly shocked.

One day my mother, who worked at the Union Printers in Solothurn, brought me *The Red Silk Scarf* by Federica De Cesco and that was when I found a new access into the world of the First Nations. As a boy, I was relatively lonely: My school colleagues preferred to play soccer. So I began to dream about a film with real First Nations, taken in their homeland.

During my work on the documentary film *Federica de Cesco, mein Leben, meine Welten* (2008) the idea came to me that I should film one of the novels written by Federica de Cesco. There were only two possible considerations for my film: *Shana das Wolfsmädchen* as well as *Aischa or the Sun of Life*. My daughter, who was 10 years old at the time, tipped the scales: She absolutely wanted to go to the First Nations.

I set forth with a good friend who lives in Switzerland but comes from the tribe of the Onondaga to look for Shana's village in Canada.

¹ Jacusso calls the cast "Real Actors" because they were cast from the Lower Nicola Valley First Nation community.

In the Nicola Valley, we not only found a village and a location to film that looked like what I had imagined. We also met the Scw'exmx, people of the creeks. Now we just had to find someone to play Shana. But the search dragged on for quite some time until Leona Rabbitt, culture mediator and Shaman, offered to help us. One morning before sunrise, in a special ceremony, we prayed that we would find our Shana—and by the afternoon of the same day, Sunshine O'Donovan was standing in our casting office.

For as long as I can remember, in all my film work it was the interfaces that interested me: the point where fiction and reality merge and something new is created. Also, making films means to me the building of bridges: between people but also between cultures. In all my other films I developed the plot together with the persons who later also stood in front of the camera. And that is how it happened with *Shana*: I worked together with the actors, who all belonged to the tribe of the Scw'exmx, on the story of *Shana* until the story became a part of their own cultural reality.

In *Shana*, an old “wolf’s-head” violin plays an important role. And what I did not know before the film was that this kind of violin is known and loved by the southern First Nations tribes. Its four strings symbolize not only the four heavenly or cardinal (wind) directions but also the four ages of man: childhood, youth, adulthood, and old age. Different from the Shana in De Cesco’s book, who plays classical music, the Shana in the film plays “her” music, the music she has received from her ancestors and from Nature. Music and song serve as direct communication with the Hereafter.

Towards the end of the film, when Shana goes into the forest, she encounters her First Mother (her primordial mother) and is taunted by her. Our primordial mothers want us to be strong in our earthly life, to fight for what we want, not hide behind the skirts of our earthly mothers. The Scw'exmx call this the “Vision Quest.” For three days and three nights, young people go into the forest to encounter their ancestors and return as young adults.

With *Shana – The Wolf's Music* a long cherished dream of mine came true: I have made a film about real First Nations in their homeland. The Scw'exmx had given me, the film, and the viewers a part of their soul and I have never been happier than in the moment when, after the screening of *Shana*, the Elders told me that our film was now a part of their culture. Afterwards, I went to the mountain with the Shaman Leona Rabbitt a second time and, in a ceremony, we asked for a blessing on the release of our common project.

<http://www.reckfilm.ch/en/movies/released/shana-wolfs-music/background/>



*Making Shana in the Lower Nicola Valley:
cinematographer Séverine Barde, Sunshine O'Donovan,
and director Nino Jacusso*

Screenplay

From the film's website:

Considerations about how Shana's story should be adapted was discussed with the “People of the Creeks.” And thus, on the basis of a fictional novel, a realistic screenplay was developed that reflected the culture of the Salish People.

Dialog and details in the scenes were later tested with real actors of the Scw'exmx and then modified even more. After the first internal screening of the film, the Chief and Council and Elders made us a truly great compliment: *Shana – The Wolf's Music* was the first film that actually managed to portray the Indian culture the way it really is.

<http://www.shanafilm.com/En/film/film/screenplay/screenplay.html>

Review of the Film

From *Cineman*, written by Andrea Wildt

Spiritually charged coming-of-age story based on Federica de Cesco's novel, filmed in the vast expanse of Canada.

Shana is 13 and lives with her father in an isolated Canadian village of the Scw'exmx Nation. She's been skipping school since her mother's death, burying her sadness in letters to her. When a new teacher comes to the village and discovers Shana's gift for music, Shana is given a way back into life: a violin audition for a music school.

Shana – The Wolf's Music is based on the novel by Federica de Cesco, who has enchanted the imaginations of innumerable children—especially girls—with her 80-some books. After making a documentary about de Cesco, Swiss screenwriter and director Nino Jacusso takes on his daughter's favorite book. Jacusso worked in front of the camera as well as behind the scenes with members of the Scw'exmx Nation in British Columbia's interior. The result is a success for children and teenagers: a movie with white wolves, a drum-laden violin soundtrack, and supernatural melancholy.

<http://www.cineman.ch/en/movie/2013/ShanaTheWolfsMusic/review.html>

Shana at the Kamloops Film Festival

The coming-of-age story about a Canadian First Nations girl who triumphs over obstacles in her young life. Her new teacher discovers her extraordinary gifts as a violinist. When Shana goes on a spiritual journey, she befriends a wild wolf who guides her and she reconnects with her ancestors, including her mother. Finally, she is able to make peace with her mother's death and, absorbed by nature and the spiritual world, Shana finds a unique way of musical expression, which will allow her to have a career as a violinist. Filmed with the People of the Creeks, the Lower Nicola Indian Band near Merritt, BC. The entire cast is local and first time film performers. The Swiss

director Nino Jacusso who spent seven months with them calls them "real actors," as they are the real people. A moving, magical, and authentic inter-cultural motion picture.

http://www.kamloopsfilmfest.ca/?page_id=1323

Shana at Reel 2 Reel 2014 International Film Festival for Youth

Twelve-year-old Shana is a talented musician who lives with her father on the Lower Nicola Indian Reserve near Merritt, B.C. Since the death of her mother, she has retreated into her own world, stopped going to school, and hardly ever plays her violin. Shana's life takes a decisive turn when her new teacher discovers her musical talent and registers her at a Vancouver music school. A few days before the entrance exam, Shana's father sells the wolf's-head violin that her mother played. During her adventurous search to retrieve the violin, Shana plunges deeper and deeper into the forest, where she encounters the white wolf—and the spirits of her ancestors.

On Sunday, April 6, 2014, at the Vancity Theatre, a Ceremonial Welcome begins at 12 PM. There will be a Tsleil-Waututh welcome blessing, and a performance by the Tatsu Stalqayu (Coastal Wolf Pack). The director cast, crew, and creative team of *Shana – The Wolf's Music* will be in attendance.

Presented with the generous assistance of and in partnership with the Consulate of Switzerland in Vancouver and the Thompson-Nicola Film Commission.

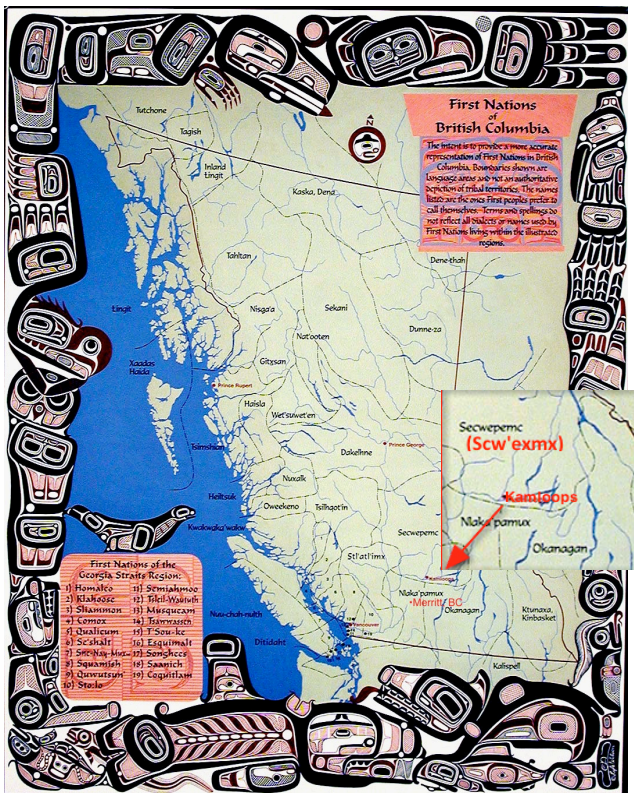


There are a few lines in Nle'kepmxcin, the original language of the Nle'kepmx, the Interior Salish Nation. The filmmakers worked with the Lower Nicola Indian Band, the Scw'exmx, the People of the Creeks. It was a real community project and the film could not have been made without this partnership. Those lines are not subtitled because the context conveys the meaning and often the teacher or elder delivers the translation in the dialogue.

Film Screening Raising Funds for Actors

By Michael Potestio of the *Merritt Herald* on February 27, 2014

Next month the stars of the locally shot movie *Shana: The Wolf's Music* will be headed to Zurich, Switzerland for the movie's opening in Swiss theaters.



http://www.virtualmuseum.ca/sgc-cms/expositions-exhibitions/bill_reid/english/images/resources/first_nations_bc_map.jpg

SaySo Expression Society president Mil Juricic and chamber of commerce manager Etelka Gillespie have been looking at ways to

raise \$7,000 to send both lead actor Sunshine O'Donovan and supporting actor Delilah Dick overseas. The premiere is scheduled for March 20. ...

Juricic said the idea to send the pair to Switzerland initially came about after director Jacusso suggested having them attend the premiere.

Dick, who plays Shana's violin teacher in the movie, said she's very excited to be going to Zurich for the premiere and doesn't know what to expect from the night.

"It's exciting, and I never really thought that I'd be going. I know the idea was put out there, but I didn't think it was actually going to go through," Dick said.

Juricic said he isn't sure how much money has been raised so far, but they do have an anonymous benefactor who has said he or she will foot the difference in the event they come up short.

"We were sweating, I've got to tell you. We were panicked to think, 'How are we going to make this happen?'" Juricic said. ...

Dick said it feels wonderful to see the support from the Merritt community in trying to get the two actors to Zurich.

A resident of Merritt for 17 years, Dick said she finds Merrittians to be very generous and helpful.

One of the producers of the film said she would house the two and ensure their transportation is paid for, Juricic told the *Herald*.

Dick said they will be in Zurich from about March 8 to 23 to attend the cinema debut, visit some schools around Zurich to talk about the film and Canadian life in Lower Nicola, and do some sightseeing, Juricic said.

They plan to do presentations at the schools regarding the Nicola Valley and some aspects of First Nations culture. ...

Dick said she has some of her own ideas about what she'd like to present at schools,

including letting people know more about the people of Merritt and the town's history. ...

Juricic said Jacusso's casting for the film was brilliant.

"Actors do their thing, but directors get the best out of them by simply choosing the right person for the right part," Juricic said.

"He took someone like Sunshine, who has kind of has an interesting, eclectic way about her, and he didn't want to make her act, but said, 'Just be. Be yourself,'" Juricic said.

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<http://www.merritherald.com/film-screening-raising-funds-for-actors/>

Real Actor Sunshine O'Donovan



Sunshine O'Donovan

In her own words:

When I was born, my mom and dad welcomed me with joy because I am their first and only daughter. I have two older brothers from my mother's side and one older brother from my father's side. When I was little, I had a very short haircut so many people thought I was a boy, and remarked, "My, what a handsome little fellow!"

I attended the Lower Nicola Indian Band² School from grades 2–5. I had great teachers there, and I liked the art classes and running. Since Grade 6 I have been homeschooling. My favorite subjects are reading and writing, science, art and physical education. In my spare time I read a lot. I like mythology, fiction and some science fiction. ...

At the band school, I was in a few plays. I acted the parts of the Sun, the Moon, and a trickster rabbit. It was easier to be in the *Shana* movie because I only had to perform for the camera, not for a room full of people who were watching at the same time as we were acting. I really liked working on the *Shana* movie because the cast and crew members were fun and supporting. We all helped each other and it was an exciting new chapter in our lives. I hope that the *Shana* film creates a more realistic view of our lives here in rural Canada than what TV usually shows. What the *Shana* film meant to me was a chance to get out in the world and make new friends. I hope my ancestors and descendants will be proud of this film.

The movie has some powerful lessons, for anyone anywhere in the world. Shana realizes that she has to go out and do things if she wants to succeed, and that she can't be held back by other people. She also needs to learn to forgive others for their wrongdoing, and let go of things that she can't control.

I loved working with the wolf because he was intelligent and we respected each other. My father's family has a lot of affection for coyotes, and because the wolf is cousin to the coyote, I felt a special bond.

<http://www.shanafilm.com/En/film/cast-und-crew/cast/shana.html>



Interview with Sunshine O'Donovan

How did you get involved in the Shana film?

² Native Americans use "tribe" to refer their groups; First Nations in Canada use "band."

One of my mom's friends called us and asked if I would like to be a girl who plays the violin in a movie so I said yes, not expecting it to be the main role in the movie. So I went to the Lower Nicola Indian Band office to audition for it. During the first audition I met the director, Nino, who took my picture and made a quick video of me playing violin. A few days later, they asked me to go to act some scenes, such as eating from a bowl, and sadly to look at my mama's violin, so they could see how I looked and spoke on camera. I was very nervous, but I did it anyways. After a week or so, I was asked if I wanted to read the script. I read the script and I liked it very much and I said: Yes, I'll try out for the role.

Which film crew jobs interested you?

I think being the sound mixer would be cool because you could hear so many sounds that most people don't hear. After the film, I discovered that reflecting light onto my brother so I could take his school photo was a lot of fun, but being the gaffer [lighting technician] would also be a lot of work. There is a lot of special lighting in the film and you have to move big lights around and try to work with the natural light too.

What do you think was the hardest job on the film crew?

I think being the script supervisor would be the hardest job because you have to remember so much. For example, if in one scene I had my braids in the front, then in two scenes away (that might be filmed on a different day), it would have to be the same. The scenes we shot are out of sequence so Suze, the script supervisor, had to write down the details. She had to pay constant attention to everything. That is a tough job.

What was your favorite time during the making of the Shana film?

My favorite day was when we were shooting at the waterfall near Campbell River. It was so beautiful. I actually had to go into the water for a shot but luckily I had a wetsuit. That day I also got to feed the wolf called Britt some bread.

What are your favorite subjects for learning?

My favorite subject is biology because I'm a naturalist. I like to learn about plants and animals in my homeland. My family is helping to study amphibians in our valley. In the spring we go out to lakes and ponds to count frogs, toads, and salamanders, so we can check how global warming is affecting us. I have my own little garden for vegetables, too. In our yard we have a lot of fruit trees and a few nut trees, so it is nice to make apple cider and eat from our own garden and make compost for it.

<http://www.shanafilm.com/En/film/cast-and-crew/cast/shana-interview.html>

Real Actor Delilah Dick

In her own words:

History and family lineage is important to our First Nations people. Often when meeting our Elders for the first time it is expected to give your name and the names of your parents and grandparents. Often the Elder will know relatives and usually some kind of story will be shared. This connection between First Nations people is one of the many attributes that keep our communities strong.

Unfortunately, this has not come easily. There was a dark time in history where First Nations people were taken from their community and sent to Residential School. The dominant society tried to take away traditional knowledge and language of First Nations people across Canada.



Delilah Dick

Both of my parents, Anne Lezard and George McGinnis, were taken as children to these schools of deprivation and hardship. Because of the impact of the Residential school on my parents, I was adopted and raised away from my siblings by a wonderful man, John Morris. ...

I was born on October 26, 1968, in Penticton, British Columbia, and am part of the Syilx Nation (Okanagan Nation), neighbors to the Scw'exmx people. I married my love, Stephen Dick, in 1992. We have three children, Jon-Anthony, Stephenie, and Curtis. I graduated from University of Regina in Regina, Saskatchewan, with a Bachelor Degree in Social Work.

So far my life's path has been pretty amazing. I have been a youth worker, prison guard, First Nations support worker in a school, and, unexpectedly, an actor. Not in a million years did I think I would be in a movie. When Nino Jacusso offered me the role of Lela Woodland, I was happy, excited, and scared. I thought, "Are you crazy?" because I was not that confident I would be able to meet the challenge. But with the solid support from Nino, cast, and crew, I fully enjoyed the experience of making *Shana—The Wolf's Music*. I believe the film will offer enjoyment and inspiration to its viewers.

<http://www.shanafilm.com/En/film/cast-und-crew/cast/lela.html>



Delilah Dick and Sunshine O'Donovan

About Shana's Spiritual Journey

Many First Nations people practice Christianity—a reminder of the impact of missionaries between the 16th–20th centuries and a legacy of the residential school system. Many First Nations people are returning to the religious practices of their ancestors, however. There are over 200 First Nations in Canada, and while they do not necessarily share all cultural or spiritual practices or beliefs, many are shared.

First Nations people can be seen as monotheistic, with a focus on The Creator, or as polytheistic, wherein aspects of the natural world—animals, plants, the sky, water—have spiritual significance and can also have spiritual power. Most importantly, First Nations and Native American spirituality reveres nature, and the goal is to live one's life in accordance with nature's laws and in harmony with nature's spirits. Everything is seen as being related to everything else. Totems, or the idea of spiritual ancestors in plants, animals, or mythical beings, represent the importance of this close relationship.

Animism is the belief that everything in the world is alive and has a soul, lives in close connection and harmony with each other, and returns after death as a spirit. In the afterlife, spirits return to the environment.

The wolf is the spirit animal for Shana's mother Melanie's clan. When Shana played her violin under the tree, where she had hung a lock of her mother's hair as well as her many letters to her mother, the wolf, drawn by the music, came to the tree and saw Shana in her grief, anger, and despair. When Shana sees the wolf watching her, she approaches, asking, "Aiyanna?" as she reaches out with her hand.

Out in the forest on her own, Shana collides with the wolf, causing Shana to fall and injure her arm. Although she doesn't understand this at first, Shana learns that the

wolf is her connection to the spirit world and her mother, who is watching over her.

It is purposely unclear in the film whether it is the spirit of the wolf or the actual wolf that comes to Shana's aid when the trackers find her in the forest and attempt to take her violin away from her. In either case, Shana has gained strength from the wolf Aiyanna—the spiritual name for her mother Melanie.



Shana undergoes a rite of passage, often called a spirit quest, that most First Nations and Native American boys and girls go through. A boy or a girl goes out into the forest (or wilderness, depending upon where they live) for four days. During that time alone, often fasting, their spirit guide will come to them, as the wolf comes to Shana. This spirit guide will always be with them, but it will make itself known, to provide help or strength, only when it is needed.³

Shana draws on the strength she was given during her spirit quest when she has her audition for the music school in Vancouver. She uses that strength to play the music she knows holds the most meaning for her: the music she and her mother played together for ceremonies and celebrations. Although it is not the kind of music those who are assessing Shana's talent expect to hear—her unusual use of the violin and its discordant sounds sends one of the judges out of the auditorium—Shana literally plays to her strengths in her audition. Not only does Shana's talent show through in her performance, her maturity and newfound peace resulting from her spiritual

³ From a telephone discussion with Delilah Dick, who plays Lela Woodland in the film.

journey, the trials her grandmother has given, and her acceptance of her mother's death show Shana to be worthy of the scholarship to study at the music school.

<http://schoolworkhelper.net/first-nations-spirituality/>



Background

Residential Schools

In the film, the new teacher, Ms Woodland, begins a discussion among her new students about their Inland Salish languages, which prompts some students to admit that they don't know their traditional language. This is because their parents don't know their own language. When their parents were their age, they were compelled to attend Residential Schools overseen by the Canadian government, provincial governments, and Christian or Catholic churches. The goal of these Residential Schools was to assimilate the Indian children into Canadian society, which meant they could not retain any of their own language and culture.

The Canadian Holocaust: The (Indian) Residential School Timeline

Introduction by "Federal Jack"

The Canadian government developed Indian Residential Schools in the 1800s to assimilate Aboriginal peoples and, according to Canada's first prime minister, John A. Macdonald, get rid of the "Indian problem." So, not only was the state-legislated, genocidal law implemented by the church, children, ages ranging from 4 or 5 years old, were taken away from their Indian families, most times by force, to be put in these "schools" and have their culture stripped from them forever. That was the plan, and it was precisely the one that gave Hitler the idea for his undesirables, as he studied his enemies, Canada and the United States. But the negative impact of nearly 100 years of residential schooling on Aboriginal children and, through them, on Aboriginal communities, was profound. Since the late 1990s, residential school survivors have filed approximately 13,000 lawsuits against the government claiming sexual and physical abuse at the hands of the personnel hired by the government and churches to run the schools.

Timeline prepared by Lynn Jondreville (Trinity-St. Paul's United Church) and Chang Lee (Marsville and Mimosa Pastoral Charge)

1620: A Franciscan order opened the first boarding school at Notre Dame des Abeges near Quebec City [closed 1629]

1636: Jesuits opened boarding school

1668: Ursuline nuns opened a boarding school for girls

1680: Boarding school failed

1763: End of Seven Years War [British conquer French, Algonquins lose French as allies]

1763: Royal Proclamation [drew a line separating Indian tribal lands from those forming part of the colonies, and initiated an orderly process whereby Indian land could be purchased for settlement or development. The Crown established itself as the Indian protector]

1787: New England Company opened the Sussex Vale school in New Brunswick

1790s: American-based Methodist Episcopal church first entered Upper Canada

1812: War of 1812 and Tecumseh's resistance [end of Aboriginal people as military allies and beginning as a military threat]



Aboriginal children praying atop their bunks

1821: Committee on Indian Affairs formed by Methodist preachers from the church's Genesee Conference, to which Upper Canada belonged as a district. Most of the attendees

did not believe that “Indians” could be Christianized

1823: Peter Jones (Mississauga First Nations) converted to Methodist Church

1826: Egerton Ryerson was the first ordained Methodist missionary to the Credit River Indians

1820s: Flood of British settlers began in Upper Canada. [Between 1813–1828, York's (Toronto) population nearly tripled to over 2,000; by the 1850s, the population soared to 40,000]

1829: Mohawk Institute established at Six Nations by the New England Company

1830: Shift of jurisdiction over Aboriginal affairs from military to civilian authorities

1830s: Removal policies established in U.S. and Canada

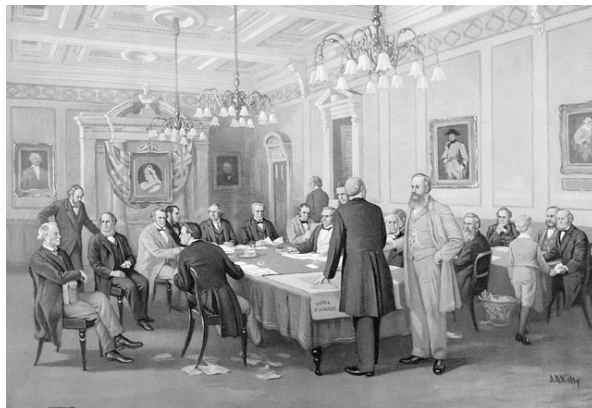
1845: Government report to the Legislative Assembly of Upper Canada recommended that Indian boarding schools be set up

1846: Orillia Conference (Ontario)

1847: Indian Affairs consulted with Rev. Egerton Ryerson on setting up Indian Industrial Schools

1857: Gradual Civilization Act passed [main focus became education as part of assimilation]

1867: British North America Act [Legislation was passed under the act that abolished traditional Aboriginal government]



The “Fathers of Confederation” draft legislation to deal with the “Indian problem,” 1866–1876

1870s: Between 1871 and 1887, the government concluded seven “numbered treaties” in the West that established a basis for Indian Policy on the prairies. Aboriginal people wanted to secure their livelihood and lands before settlers arrived

1876: Canada adopted the Indian Act, which gave the DIA the power exercise virtually complete control over the personal, political, social, and economic life of Aboriginal people

1879: Disappearance of buffalo

1879: Under John A. Macdonald’s government: Regina MP Nicholas Flood Davin recommended removing Indian children from their “evil surroundings.” The Industrial Schools in the United States were modeled after a prison commanded by Lt. Richard Henry Pratt, whose mottoes were, “The only good Indian is a dead Indian” and “Kill the Indian in him and save the man”

1880s: Churches started to build schools across Canada

1884: Sir John A. Macdonald introduced a bill to Parliament. The third clause criminalized the potlach [part of religious/cultural/political ceremonies] as a misdemeanor

1885: Indian Pass System [A pass is required to leave or enter a reservation]

1885: Riel Rebellion in Manitoba [Grievances began in 1869: change in the transfer of Hudson Bay lands to the Dominion]. Other Cree chiefs who fought primarily because the government had failed to live up to its treaty promises were hanged with Riel

1889: Indian Affairs department held firm to Davin’s industrial model

1892: Per Capita Grant for Aboriginal Students [treaty requirements]

1896: The Canadian government funded 45 church-run residential schools across Canada

1904: The DIA issued two policies in consideration of western Canada to bring about quicker Indian assimilation which consisted of suppressing savage customs and

improving Indian education and to reduce Indian reserves for the benefit of the expected settlers [First Nations were pressured to give up portions of their reserves]

1907: *Montreal Star and Saturday Night* reports on medical inspection of the schools

1907: Indian Affairs Chief Medical Officer, Dr. P.H. Bryce, submits the Bryce Report

1912: 3,904 aboriginal children in residential/ industrial schools

1920: Duncan Campbell Scott, Deputy Superintendent of Indian Affairs (1913–1932), recommended Bill 14, which restated the government right to compel attendance at Indian Residential Schools

"I want to get rid of the Indian problem. I do not think as a matter of fact that this country ought to continuously protect a class of people who are able to stand alone. That is my whole point. Our Object is to continue until there is not a single Indian in Canada that has not been absorbed into the body politic, and there is no Indian question, and no Indian department and that is the whole object of this Bill." —Duncan Campbell Scott



Before and after assimilation

1930: 75% of the all Aboriginal children between the ages of 7–15 in residential schools

1932: 8,213 Aboriginal children in residential/ industrial schools

1938: The per capita grant issued for Aboriginal students was \$180 [similar institutions for non-Aboriginal in US and Manitoba received \$294 to \$642 per student]

1943: Recommendation made to integrate Aboriginal students in provincial schools

1945: 9,149 registered with only slightly over 100 students in grades over Grade 8

1946–48: A special Joint Committee of the Senate and the House of Commons recommended that First Nation Children be educated in mainstream schools wherever and whenever possible

By 1948: 60% of Indian school population was enrolled in federal schools. [In 1969, 60% were in provincial schools. The number was reduced from 72 schools with 9,368 to 52 schools with 7,704]

1949: Canada signed the United Nations Genocide Convention on Nov. 28th and adopted it by a unanimous vote in Parliament on Nov. 21, 1952. Residential Schools continued to operate for some 30 years after Canada signed the Convention

Article 2: In the present Convention, genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such(a) Killing members of the group;(b) Causing serious bodily or mental harm to members of the group;(c) Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part;(d) Imposing measures intended to prevent births within the group;(e) Forcibly transferring children of the group to another group.

1951: Half-day system of school abandoned

1951: Recommendation made that pedagogy be changed to one that would be more familiar to the children, but this was not acted upon by the government

1956: Government began to look for parental input into education [parents themselves who had gone through the residential schools and were dysfunctional as a result]

By 1959: Number of Grade 9–13 increased from 0 to 2,144; in the next decade it rose to 6,834

1969: Federal government completely took over management or closed all of the United Church-related schools

1970s: Schooling became the “battleground” for First Nations self-government concerns

1970: Blue Quills Residential School in northern Alberta became the first school to come under control of a First Nation

1972: National Indian Brotherhood of Canada called for an end to federal control of First Nation schooling. The National Indian Brotherhood (now the Assembly of First Nations) presented the government with its paper entitled Indian Control of Indian Education

1983: Last residential school in Canada was closed.

1980s: Stories of the victimization of Aboriginal/non-Aboriginal residential school students began to surface

1986: Apology made to Native Congregations by General Council

1988: Assembly of First Nations published another report, recommending still-greater control of their children’s education: “Tradition and Education: Towards a Vision of Our Future called for the transfer of federal and provincial jurisdiction over First Nations education to First Nations control”

1992–3: Nuuchah-nulth Tribal Council in B.C. conducted a research study of the effects of residential schooling on their members. They identified a range of physical, sexual, and psychological abuses

1995: First Nations managed over 80 percent of the department’s education budget and 98 percent of on-reserve schools were under First Nations control

<http://www.federaljack.com/index.php?s=Canadian+Holocaust>

At least 3,000 deaths linked to Indian residential schools: new research

Colin Perkel, *The Canadian Press*
Published Monday, February 18, 2013

TORONTO – At least 3,000 children, including four under the age of 10 found huddled together in frozen embrace, are now known to have died during attendance at Canada’s Indian residential schools, according to new unpublished research.

While deaths have long been documented as part of the disgraced residential school system, the findings are the result of the first systematic search of government, school and other records.



“These are actual confirmed numbers,” Alex Maass, research manager with the Missing Children Project, told *The Canadian Press* from Vancouver.

“All of them have primary documentation that indicates that there’s been a death, when it occurred, what the circumstances were.”

The number could rise further as more documents—especially from government archives—come to light.

The largest single killer, by far, was disease.

For decades starting in about 1910, tuberculosis was a consistent killer—in part because of widespread ignorance over how diseases were spread.

“The schools were a particular breeding ground for (TB),” Maass said. “Dormitories were incubation wards.”

The Spanish flu epidemic in 1918–1919 also took a devastating toll on students—and in some cases staff. For example, in one grim three-month period, the disease killed 20 children at a residential school in Spanish, Ont., the records show.

While a statistical analysis has yet to be done, the records examined over the past few years also show children also died of malnutrition or accidents. Schools consistently burned down, killing students and staff. Drownings or exposure were another cause.

In all, about 150,000 First Nations children went through the church-run residential school system, which ran from the 1870s until the 1990s. In many cases, native kids were forced to attend under a deliberate federal policy of “civilizing” Aboriginal Peoples.

Many students were physically, mentally and sexually abused. Some committed suicide. Some died fleeing their schools.



One heart-breaking incident that drew rare media attention at the time involved the deaths of four boys—two aged 8 and two aged 9—in early January 1937.

A *Canadian Press* report from Vanderhoof, B.C., describes how the four bodies were found frozen together in slush ice on Fraser Lake, barely a kilometer from home.

The “capless and lightly clad” boys had left an Indian school on the south end of the lake “apparently intent on trekking home to the Nautley Reserve,” the article states.

A coroner’s inquest later recommended “excessive corporal discipline” of students be “limited.”

The records reveal the number of deaths only fell off dramatically after the 1950s, although some fatalities occurred into the 1970s.

“The question I ask myself is: Would I send my child to a private school where there were even a couple of deaths the previous year without looking at it a little bit more closely?” Maass said.

“One wouldn’t expect any death rates in private residential schools.”

In fact, Maass said, student deaths were so much part of the system, architectural plans for many schools included cemeteries that were laid out in advance of the building.

Maass, who has a background in archeology, said researchers had identified 50 burial sites as part of the project.

About 500 of the victims remain nameless. Documentation of their deaths was contained in Department of Indian Affairs year-end reports based on information from school principals.

The annual death reports were consistently done until 1917, when they abruptly stopped.

“It was obviously a policy not to report them,” Maass said.

In the 1990s, thousands of victims sued the churches that ran the 140 schools and the Canadian government. A \$1.9-billion settlement of the lawsuit in 2007 prompted an apology from Prime Minister Stephen Harper, and the creation of the Truth and Reconciliation Commission.

The research—carried out under the auspices of the commission—has involved combing through more than one million government and other records, including nuns’ journal entries.

The longer-term goal is to make the information available at national research centre.

<http://www.ctvnews.ca/canada/at-least-3-000-deaths-linked-to-indian-residential-schools-new-research-1.1161081>

Hidden from History: The Canadian Holocaust

The Untold Story of the Genocide of Aboriginal Peoples by Church and State in Canada

By (Rev.) Kevin Annett

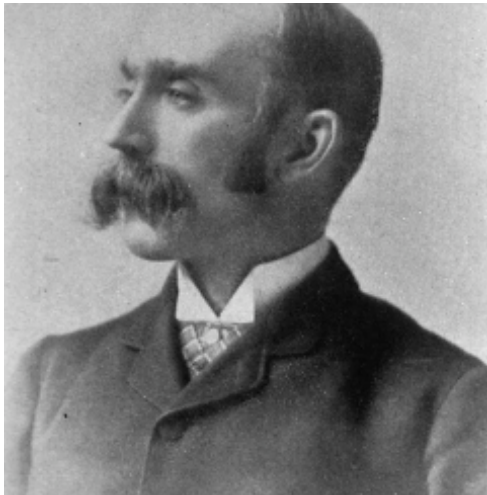
Chronology of Events: Genocide in Canada

1857: The Gradual Civilization Act is passed by the Legislature of Upper Canada, permanently disenfranchising all Indian and Métis peoples, and placing them in a separate, inferior legal category than citizens.

1874: The Indian Act is passed in Canada's Parliament, incorporating the inferior social status of native people into its language and provisions. Aboriginals are henceforth imprisoned on reserve lands and are legal wards of the state.

1884: Legislation is passed in Ottawa creating a system of state-funded, church-administered Indian Residential Schools.

1905: Over one hundred residential schools are in existence across Canada, 60% of them run by the Roman Catholics.



Dr. Peter Bryce

1907: Dr. Peter Bryce, Medical Inspector for the Department of Indian Affairs, tours the residential schools of western Canada and British Columbia and writes a scathing report on the "criminal" health conditions there.

Bryce reports that native children are being deliberately infected with diseases like tuberculosis and are left to die untreated, as a regular practice. He cites an average death rate of 40% in the residential schools.

November 15, 1907: Bryce's report is quoted in *The Ottawa Citizen's* headline.

1908–1909: Duncan Campbell Scott, Superintendent of Indian Affairs, suppresses Bryce's report and conducts a smear and cover-up campaign regarding its findings. Bryce is expelled from the civil service.

November 1910: A joint agreement between the federal government and the Roman Catholic, Anglican, Presbyterian and Methodist Churches establishes the structure of Indian Residential Schools and the contractual obligations of churches running them. Duncan Campbell Scott refers to the policy of the government as that of seeking a "final solution to the Indian Problem."

May 1919: Despite an escalating death rate of Indian children in residential schools from tuberculosis—in some cases as high as 75%—Duncan Campbell Scott abolishes the post of Medical Inspector for Indian residential schools. Within two years, deaths due to tuberculosis have tripled in residential schools.

1920: Federal legislation makes it mandatory for every Indian child to be sent to residential schools upon reaching seven years of age.

1928: Sexual Sterilization Act is passed in Alberta, allowing any inmate of a native residential school to be sterilized upon the approval of the school Principal. At least 3,500 Indian women are sterilized under this law.

1933: An identical Sexual Sterilization Act is passed in British Columbia. Two major sterilization centers are established by the United Church of Canada on the west coast, in Bella Bella and Nanaimo, in which thousands of native men and women are sterilized by missionary doctors until the 1980s.

1933: Residential school Principals are made the legal guardians of all native students, under the oversight of the federal Department

of Mines and Resources. Every native parent is forced by law to surrender legal custody of their children to the Principal—a church employee—or face imprisonment.

1938: Attempt by the federal government to close all residential schools and incorporate Indian children into public schools is defeated by pressure brought by Catholic and Protestant Church leaders.

1946: Project Paperclip—a CIA program utilizing ex-Nazi researchers in medical, biological warfare and mind control experiments—uses native children from Canadian residential schools as involuntary test subjects, under agreements with the Catholic, Anglican, and United Churches. These illegal tests continue until the 1970s.



Nurse takes blood sample from Indian child at Port Alberni Residential School in 1948. The children were used as test subjects for nutritional experiments, with selected students receiving vitamin supplements while other children remained malnourished.

1948–1969: Offshoot programs of Project Paperclip are established in United Church and government hospitals in Nanaimo, Brannen Lake, Sardis, Bella Bella, Vancouver and Victoria, B.C.; in Red Deer and Ponoka, Alberta; and at the Lakehead Psychiatric Hospital in Thunder Bay, Ontario. All of these programs use native children abducted from reserves, foster homes, and residential schools, with the full knowledge of church, police and Indian Affairs officials.

1969: Indian Affairs Minister Jean Chretien tables his White Paper in Parliament, which reaffirms the “assimilationist” policy of the past century that denies sovereignty and equal status to native nations. As a token gesture,

Chretien assigns a limited control over Indian education to local, state-funded band councils. Many residential schools are phased out altogether or simply taken over by band councils.

1984: The last Indian residential school is closed, in northern British Columbia.

1990: State-funded leaders of the Assembly of First Nations discuss “abuses” in residential schools for the first time publicly.

1994–1995: Eyewitnesses to murders at the United Church’s Alberni residential school speak out publicly, from the United Church in Port Alberni.

February 1996: The first class-action lawsuit of Alberni residential school survivors is brought against the United Church of Canada and the federal government.

1996–1997: Further evidence of murder, sterilizations, and other atrocities at coastal residential schools are documented and publicized in public forums in Vancouver. The number of lawsuits brought against the churches and government by residential school survivors climbs to over 5,000 across Canada.

June 12–14, 1998: The first independent Tribunal into Canadian residential schools is convened in Vancouver by IHRAAM (International Human Rights Association of American Minorities), an affiliate of the United Nations. Evidence is submitted by dozens of aboriginal witnesses to crimes against humanity. The Tribunal concludes that the government of Canada and the Catholic, United and Anglican churches are guilty of complicity in Genocide, and recommends to the United Nations that a War Crimes investigation be held.

1998–1999: Under strong pressure from the government of Canada, the United Nations refuses to act on IHRAAM’s recommendation. Further evidence and reports of Genocide in residential schools is blacked out of the mainstream media across Canada.

October 1998: The Vancouver Province reports the admission of United Church lawyers that

their church has engaged in a joint cover-up with the federal government of crimes committed at its Alberni Indian residential school since at least 1960.

January 1999: *The New Internationalist* magazine in Great Britain reports the findings of the IHRAAM Tribunal, including the evidence of murder in Canadian residential schools, but is subsequently threatened and silenced by United Church and Canadian government lawyers.

February 2000: The number of lawsuits brought by residential school survivors climbs to over 10,000. The federal government introduces legislation limiting the number of such lawsuits. It also announces that it will assume primary financial responsibility both for residential school damages and the legal expenses of the churches which ran the schools, despite the fact that Canadian courts have ruled that the churches bear either a majority or an equal responsibility for crimes at the schools.

April 2000: The federal Health Department admits that it used native children from four residential schools, including Port Alberni, in medical experiments during the 1940s and '50s, including the deliberate denial of vitamins and dental care to them to study the effects (*The Vancouver Sun*, April 26, 2000).

August 2000: The Truth Commission into Genocide in Canada is formed in Vancouver by 48 native and non-native activists. Its mandate is to carry on the work of the IHRAAM Tribunal, and bring charges of Genocide against churches, the RCMP, and the government of Canada.

February 2001: The Truth Commission publishes its six-year study of Genocide in Canada, "Hidden from History: The Canadian Holocaust." A second edition is published in June. Efforts by the United Church to legally prevent its publication fail.

September–October 2001: Judicial decisions in British Columbia and Manitoba deny the claims of residential school survivors that genocide was practiced, absolve the churches of any

direct responsibility for damages, and block any future lawsuits from claims older than 30 years, when most residential schools were closed more than 30 years ago.



Kuper Island Residential School, 1917. Bodies of children living at the school in the 1960s were discovered in 1996.

December 15, 2001: The Roman Catholic Church discloses that it hired a known and convicted sex offender and murderer, Martin Saxey, to work as a dormitory supervisor at its Christie Indian Residential School in Tofino, B.C., during the 1960s. Saxey subsequently raped and terrorized children at this school without ever being reprimanded or prosecuted.

April 27, 2002: The first television documentary featuring eyewitnesses to murders in Canadian Indian Residential Schools is broadcast in Vancouver, on CTV's *First Story* program. The show is aired simultaneously in Winnipeg, Toronto, and Halifax. Native survivors of genocide give their stories. On the same program, United Church official Brian Thorpe admits for the first time that criminal actions occurred in his church's residential schools, validating the claims made by Rev. Annett, which had caused him to be expelled from the United Church in 1997 by Thorpe and others.

Early December 2002: An all-party Parliamentary meeting in Ottawa discusses *Hidden from History: The Canadian Holocaust*, and "hashes over how to deal with all the Indians who are starting to talk about murders in residential schools," according to a source who was present.



Aboriginal Affairs Minister Bernard Valcourt and NDP Leader Tom Mulcair attend the Truth and Reconciliation Commission Tuesday, Jun 2, 2015 in Ottawa, Ontario. A long-awaited report released Tuesday into Canada's decades-long government policy requiring Canadian First Nation children to attend state-funded church schools called it "nothing less than cultural genocide." (Photo from Associated Press)

December 18, 2002: A spokesman for the UN High Commissioner for Human Rights in Geneva confirms that the Commissioner will "probably" be sending an official investigator to Canada in the spring of 2003 to examine evidence of crimes against humanity committed against native peoples. She confirms that Prime Minister Jean Chretien could theoretically be summoned to publicly answer charges of complicity in Genocide.

<http://canadiangenocide.nativeweb.org/intro2.html>
Further resources on Canadian Residential Schools:
<http://www.foxnews.com/world/2015/06/02/canada-church-run-schools-for-indians-were-cultural-genocide-says-report/>, http://www.religioustolerance.org/sch_resid1.htm, <http://www.cbc.ca/news/canada/thunder-bay/aboriginal-nutritional-experiments-had-ottawa-s-approval-1.1404390>, <http://irsr.ca/kuper-island-residential-school/>

Alcoholism among Indigenous North Americans

In the film, much of Shana's grief and anger stems from her father's drinking. While people of all cultures, races, and ethnicities turn to alcohol or drugs to cope with loss and hardship, both First Nation and Native American peoples face an additional difficulty with alcohol: Studies are showing that this ethnic group lacks a gene mutation that causes an immediate, negative physical response to alcohol that affects drinking behavior, influencing those who experience the physical

response not to continue drinking. Work by Dr. Ting-Kai Li, who heads the Indiana Alcohol Research Center at the Indiana University School of Medicine, notes, "We have shown that Native Americans, who have a high rate of alcoholism, do not have ... a mutation of the gene for the enzyme aldehyde dehydrogenase, which plays a major role in metabolizing alcohol. The mutation is found very frequently in Chinese and Japanese populations but is less common among other Asian groups ... "

As alcohol reaches the liver, where it principally metabolizes in two steps, the enzyme alcohol dehydrogenase (ADH) converts it to acetaldehyde as the first step. Aldehyde dehydrogenase (ALDH) then works to metabolize acetaldehyde into acetate, the second step. Acetaldehyde is highly toxic, and it causes physical reactions such as flushing, nausea, and increased heart rate. If a mutation of the enzyme ALDH causes metabolizing from acetaldehyde to acetate to slow significantly, the unpleasant physical reactions to drinking alcohol can act as a deterrent to further drinking.

However, if that mutation is not present, the metabolic change from acetaldehyde to acetate (a less-active alcohol byproduct that can easily break down into water and CO₂ for elimination) that occurs doesn't include the immediate unpleasant physical responses. Variations in how quickly ALDH performs its function can be a factor in how much alcohol a person can "tolerate," affecting how frequently someone drinks and how much.



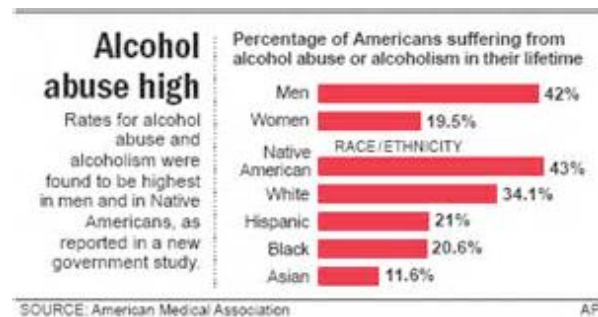
Marcel Shackelly as Elliot, Shana's father

This enzymatic metabolic process is not the only physical condition that affects a person's

tolerance to alcohol and whether or not they are disposed to alcoholism. Li's research has shown that groups whose ALDH genetic mutation allows for faster metabolizing from acetaldehyde to acetate include Native American/First Nation populations, as well as some as "Euro-American" groups. Yet Native American and First Nation men and women die from alcoholism at a disproportionately higher rate than men and women in Canada and the United States of European descent. The US National Institutes of Health's Institute on Alcohol Abuse and Alcoholism notes that environmental as well as other genetic factors influence rates of alcoholism and alcohol-related health problems among ethnic groups.

<http://www.indiana.edu/~rcapub/v17n3/p18.html>,
<http://pubs.niaaa.nih.gov/publications/AA72/AA72.htm>,
<http://pubs.niaaa.nih.gov/publications/aa35.htm>, <http://www.ncbi.nlm.nih.gov/pubmed/8974317>.

Alcohol Consumption Among Racial/Ethnic Minorities:
Theory and Research <http://pubs.niaaa.nih.gov/publications/arh22-4/233.pdf>, American Indians and Alcohol <http://pubs.niaaa.nih.gov/publications/arh22-4/253.pdf>



Questions for Discussion and Research

1. Expand on the resources used in the section on Alcoholism among Indigenous North Americans (from your own research or using material cited in [Resources](#)) comparing research done on the factors contributing to Native Americans' and Canadian First Nations' alcohol addiction with studies documenting similar conditions affection other ethnicities around the world. How are the conditions similar and how do they differ, especially between indigenous North Americans and Asians? Find resources that include charts and graphs that provide measurable data.
2. How do the indigenous people of North America practice animism in their religious rituals? Compare three Native American tribes' or First Nations bands' practices and how they reflect their belief systems, especially in light of many indigenous North Americans' belonging to Christian faiths. Does the depiction of animism in *Shana – The Wolf's Music* resemble the animist practices you find among the three tribes or bands you've chosen to compare? How so or how not?
3. The residential schools that were compulsory for Canadian First Nations children to attend were intended to provide the way for Indians to assimilate into Canadian colonial society. Sadly, the schools did more harm than good for many of the children that lived at the schools. What kind of policies did the United States government develop for educating Native American children on the reservations? What were the pedagogical underpinnings for the policies, and why do you think they were similar to or differed from the Canadian government's policies?

Resources

Aboriginal nutritional experiments had Ottawa's approval <http://www.cbc.ca/news/canada/thunder-bay/aboriginal-nutritional-experiments-had-ottawa-s-approval-1.1404390>

Aboriginal Sound Recordings: Music and Song <http://collectionscanada.gc.ca/aboriginal-music-song/index-e.html>

Abuse at Canadian residential schools for Native students http://www.religioustolerance.org/sch_resid1.htm

Alcohol and Native Americans https://en.wikipedia.org/wiki/Alcohol_and_Native_Americans

Canada's church-run schools for Indians were "cultural genocide," says report <http://www.foxnews.com/world/2015/06/02/canada-church-run-schools-for-indians-were-cultural-genocide-says-report/>

Canadian Indian residential school system https://en.wikipedia.org/wiki/Canadian_Indian_residential_school_system

Chief blasts Harper for pushing oil pipeline, blatantly ignoring climate change <http://www.vancouverobserver.com/news/lower-nicola-indian-band-chief-blasts-harper-government-letter-about-kinder-morgan-pipeline>

Fetal Alcohol Syndrome/Fetal Alcohol Effects: First Nations and Inuits <http://hc-sc.gc.ca/fniah-spnia/famil/preg-gros/intro-eng.php>

First Nations Spirituality <http://schoolworkhelper.net/first-nations-spirituality/>

Genetic Influences on Alcohol Drinking and Alcoholism <http://www.indiana.edu/~rcapub/v17n3/p18.html>

Google Maps Lower Nicola <https://www.google.com/maps/@50.138269,-120.861878,13z/data=!3m1!1e3?hl=en-US>

Hidden from History: The Canadian Holocaust <http://canadiangenocide.nativeweb.org/intro2.html>

Indian Education Curriculum Resources and Links http://www.opi.mt.gov/Programs/IndianEd/Curric.html#gpm1_8

Indian Reserves in British Columbia http://www.quazoo.com/q/Indian_reserves_in_British_Columbia

Indian Residential Schools – Cultural Genocide <http://www.danielnpaul.com/IndianResidentialSchools.html>

Interior Salish <http://www.thecanadianencyclopedia.ca/en/article/interior-salish-first-nations/>

Interior Salish Languages https://en.wikipedia.org/wiki/Interior_Salish_languages

Interior Salish Tribes and Bands http://images.search.yahoo.com/yhs/search;_ylt=A86.JyCWVPdVSCoABgJjmolQ;_ylu=X3oDMTBsOXB2YTRjBHNiYwNzYwRjb2xvA2dxMQR2dGlkAw--?_adv_prop=image&fr=goodsearch-yhsif&va=interior+salish+tribes

Interior Salish: Enduring Languages of the Columbian Plateau <http://interiorsalish.com/news.html>

Lessons of Our Land <http://www.lessonsofourland.org/>

List of Indian residential schools in Canada https://en.wikipedia.org/wiki/List_of_Indian_residential_schools_in_Canada

Lower Nicola Indian Band <http://lnib.net/>

Lower Nicola Indian Band <http://lnib.net/history-and-culture/>

Lower Nicola Indian Band http://maps.fphlcc.ca/lower_nicola

Lower Nicola Indian Band <https://www.facebook.com/LowerNicolaIndianBand>

Lower Nicola Indian Band School <http://lnib.net/band-school/>

Lower Nicola Indian Band Stories <http://lnib.net/our-stories/>

Making of “Shana – The Wolf’s Music” <https://www.youtube.com/watch?v=Y9WoblscPwE>

Musician Arvel Bird <http://arvelbird.com/about>

Native American alcohol tolerance: Why do Native Americans get drunk faster? <http://alcohol.addictionblog.org/native-american-alcohol-tolerance-why-do-native-americans-get-drunk-faster/>

Native American Cultures Across the U.S. <http://edsitement.neh.gov/lesson-plan/native-american-cultures-across-us>

Nicola Country https://en.wikipedia.org/wiki/Nicola_Country

Nicola People https://en.wikipedia.org/wiki/Nicola_people

NIH Alcohol Abuse and Alcoholism Publications <http://pubs.niaaa.nih.gov/publications/arh301/3-4.htm>

Nlaka’pamux <https://en.wikipedia.org/wiki/Nlaka%27pamux>

Not “Indians,” Many Tribes: Native American Diversity <http://edsitement.neh.gov/lesson-plan/not-indians-many-tribes-native-american-diversity>

Okanagan or Sylix <https://en.wikipedia.org/wiki/Sylix>

Our Voices | First Nations, Métis, Inuit, GBA Toolkit <http://www.aboriginalgba.ca/topics.aspx?catid=137&rt=2>

Rewriting History—for the Better <http://www.tolerance.org/magazine/number-51-fall-2015/feature/rewriting-history-better>

Salish Language <http://www.cskt.org/hc/salishculture.htm>

Scw’emx Child & Family Services Society, providing child protection services in Merritt, BC <http://www.scwemx.com/>

Scw'exmx <http://www.quazoo.com/q/Scw%27exmx>

Scw'exmx <https://en.wikipedia.org/wiki/Scw%27exmx>

Shana – The Wolf's Music (2014) http://www.imdb.com/title/tt2390792/?ref_=ttpl_pl_tt

Shana – The Wolf's Music <http://2014.r2rfestival.org/content/shana-wolfs-music>

Shana – The Wolf's Music <http://www.betafilm.com/en/product/do/detail.html?id=4000#closeAnk>

Shana – The Wolf's Music <https://www.facebook.com/ShanaMovie>

Shana – The Wolf's Music <https://www.facebook.com/ShanaMovie/photos/pcb.1032498873444676/1032497023444861/?type=1&theater>

Shana – The Wolf's Music Screenplay <http://www.shanafilm.com/En/film/film/screenplay/screenplay.html>

Shana – The Wolf's Music at Cowichan Aboriginal Festival of Film and Art <https://www.facebook.com/CowichanAboriginalFilmFestival?fref=ts>

Shana – The Wolf's Music Director's interview <http://www.shanafilm.com/En/film/background/directors-interview/directors-interview.html>

Shana – The Wolf's Music http://www.kamloopsfilmfest.ca/?page_id=1323

Stereotypes and Tonto <http://www.tolerance.org/lesson/stereotypes-and-tonto>

Storytelling and ecological management: understanding kinship and complexity http://www.jsedimensions.org/wordpress/content/storytelling-and-ecological-management-understanding-kinship-and-complexity_2013_02/

Teaching About Native American Issues <http://www.understandingprejudice.org/teach/native.htm>

The Canadian Holocaust: The Indian Residential School <http://nativevillage.org/Editorials/The%20Canadian%20Holocaust%20The%20Indian%20Residential%20School%20Timeline.htm>

Thompson River Salish people http://www.quazoo.com/q/Thompson_River_Salish_people

Thompson-Nicola Regional District https://en.wikipedia.org/wiki/Thompson-Nicola_Regional_District

Toolkit for “Rewriting History—for the Better” <http://www.tolerance.org/rewriting-history>

Where Are The Children <http://wherearethechildren.ca/en/timeline/research/>