



STUDY GUIDE

This Study Guide includes suggestions about preparing your students for a live theatre performance in order to help them take more from the experience. Included is information and ideas on how to use the performance to enhance aspects of your education curriculum: with exercises that respond to the themes presented in the performance and the dramatic and musical elements.

Please copy and distribute this guide to your fellow teachers.

BOOKING INFORMATION

Please contact the Tour
Coordinator for more
information.

Tel: 604 669 0631

Email: tour@axistheatre.com





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CREDITS

- » Written by Joseph A Dandurand – Inspired by a Kwantlen First Nations legend
- » Directed by Chris McGregor
- » Set, Props, Mask and Costume Design by Jay Havens
- » Original Composition by Marguerite Witvoet
- » Sound Design by Stephen Bulat
- » Mask Carving and background design by Carrielynn Victor



SYNOPSIS

Six storytellers from the Kwantlen First Nations Village of Squa'lets spin the tale of Th'owxiya: the Hungry Feast Dish. The mouth of Th'owxiya holds the most wonderful foods from around the world. However, if you steal from her, you will pay a terrible price for Th'owxiya eats children! When a brave young Mouse takes a piece of cheese from Th'owxiya, he is caught. To appease the ogress, he must find two young spirits to sacrifice to her before the moon rises or she will eat his whole family! With the help of two Bears, a Raven and a Sasquatch, the Mouse sets forth on a journey for knowledge and forgiveness. TH'OWXIYA: THE HUNGRY FEAST DISH has shades of the *Hansel and Gretel* fairytale and the First Nations story of *The Wild Woman of the Woods*, told through mask and music.

ORIGINS OF THE STORY

Th'owxiya is a scary spirit. Some say she is a giant. She has great powers. Elders would tell children that if they did not listen and behave that she would take them into the forest and eat them. Although she is scary she also has the powers to bring good luck to anyone who has seen her. She cannot see very well and you can easily avoid her because she can barely see. She is also said to be rather drowsy and dimwitted. For Kwantlen people, she is a mythological being used to teach children to listen and not to venture off alone or else she may take them.

ABOUT THE AUTHOR

Joseph A. Dandurand is a member of Kwantlen First Nation located on the Fraser River about 20 minutes east of Vancouver. He resides there with his three children Danessa, Marlysse, and Jace. He is the Director of the Kwantlen Cultural Centre and has been performing his duties for 21 years, tasked with protecting his people's heritage from the many destructive elements of development in the Kwantlen territory.

Joseph received a Diploma in Performing Arts from Algonquin College and studied Theatre and Direction at the University of Ottawa. His produced plays include CRACKERS AND SOUP (1994), NO TOTEM FOR MY STORY (1995), WHERE TWO RIVERS MEET (1995), and PLEASE DO NOT TOUCH THE INDIANS (1998) produced by Red Path Theater in Chicago, (1999) the Algonquin Theater in Connecticut, (2000 and 2006) the Debajemejig Theater in Ontario (2001), and at the Autry Theater in Los Angeles California (2004). He has just recently published two books of poetry: I WANT by Leaf Press (2015) and HEAR AND FORETELL by BookLand Press (2015). His newest book of poems, THE RUMOUR, will be published by BookLand Press in October. (2017)



Q&A WITH AUTHOR JOSEPH A. DANDURAND

1. What does this story mean to you?

I have to think back 25 years ago. I was an intern in a pilot program for aboriginals to study museology at the new Museum of Civilization. My internship included working with the in-house interpretative theatre company. I would spend days in the Grand Hall, where I first met the feast dish Th'owxiya. For me, this story shows the beginnings of a playwright. This story took a life of its own as I began to explore the many spirits and characters that come from our people. This story is a gift that will carry on for generations to come.

2. What is your background?

My father was white and my mother is from Kwantlen. I am also a registered member of the Nooksack people located just across the border. My grandfather was Nooksack. I am and have always believed that I am Kwantlen. My background is in education. I have studied at Algonquin College and University of Ottawa, where I studied acting and direction. As far as my writing, I am self-taught and have been writing plays and poetry for the past 25 years.

3. Tell us about the traditions of music and storytelling in First Nations culture.

Our traditions, ceremonies, and rituals have been here since we began as a people. The use of both story and music can be found in any ceremony that we perform. There is not one without the other. Even the sharing of a meal will include a dinner song to bless the food.

4. Tell us about the characters in the play.

The characters in this play are ones that I use throughout my work. I constantly use spiritual beings. I write a lot about the raven and the wolf but also about being a fisherman. The river and the fish are very prevalent in my work. I think the fact that I live on an island has a lot to do with that. The use of characters has many elements. I believe that children will learn from this story to welcome animal spirits into their every day.

5. Tell us about the setting in the play.

The story is set in a simple Kwantlen village. With our traditional longhouses, there is a single door for each family, but in this tale, the doorways are for the Spirits. Our spirits, though some live inside, are mainly found outdoors: along the river, on top of a mountain, in the sky, or simply in the open where a feast dish lives.



4. CONNECTIONS

THEMES

- » Respecting the environment
- » Problem solving and friendship
- » Courage, Cooperation and Honour
- » Mask, Puppets, Music and Songs as a Form of Communication

ARTS EDUCATION CURRICULUM CONNECTION K-7

- » Drama Curriculum (responding to, reflecting on and analyzing drama presentations)
 - People create art to express who they are as individuals and community.
 - Dance, drama, music and visual arts are each unique languages for creating and communicating.
 - People connect to the hearts and minds of others in a variety of places and times through the arts.
 - Experiencing art challenges our point of view and expands our understanding of others.
- » Music Curriculum (responding to, reflecting on and analyzing music performances)
Music is created and performed within a wide range of historical, cultural and social contexts.
- » Literary Curriculum (recognize advanced vocabulary, analyze oral language and communication strategies, read and demonstrate comprehension)
 - Exploring stories and other texts help, us understand ourselves and make connections to others and to the world.
 - Everyone has a unique story to share.

SOCIAL RESPONSIBILITY PERFORMANCE CONNECTION K - 7

- » The themes in the production support an understanding of the importance of contributing to community, solving problems in a peaceful way, defending human rights and exercising democratic rights and responsibilities.



5. PRE-PERFORMANCE ACTIVITIES

MOTION PICTURE VERSUS LIVE THEATRE

Talk about the similarities and differences between watching a movie, a television show and a “live” theatre presentation. Include discussions about how the performers prepare for their roles in each of the situations. For instance, how an actor in a movie or a television show can redo a scene if a mistake is made versus an actor in a “live” performance must carry on regardless of mistakes. Also discuss how an audience impacts each type of performance.

Remind your students to notice the way that the set, costumes and live music help make the performance of *Th'owxiya: The Hungry Feast Dish* exciting and fun to watch!

HOW TO BE A POSITIVE AUDIENCE MEMBER

Next, prepare your students for watching a “live” performance by discussing the characteristics of a positive audience member. For example, a positive audience member:

- » Will sit quietly so everyone around can see and hear the performance
- » Will listen attentively and remain focused on the actors and musicians will not distract performers by moving about or by waving or calling out to performers
- » Will laugh and applaud appropriately
- » Will contribute to the performance when asked

CHARACTERS AND VOCUBULARY

Review the list of characters and vocabulary words, found in the Appendix, and choose what information is most useful and appropriate to share and discuss with your class prior to viewing the performance.



6. POST-PERFORMANCE ACTIVITIES

REVIEWING TH'OWXYIA: THE HUNGRY FEAST DISH

Now that your students have seen TH'OWXYIA: THE HUNGRY FEAST DISH, it is the perfect time to expand on their excitement and interest in drama and music and to discuss ideas and themes presented in the performance.

The following questions can be used for whole group discussions or for sharing with a partner or in a small group. After sharing with a partner or small group, students can take turns sharing ideas with the whole group.

If using the questions as sentence starters for a writing activity, the students can also draw pictures to accompany their writing.

- » Who was your favourite character? Why?
- » How did the actors use their voice, body and movement to make the characters more believable in the performance?
- » What character would you like to have as a friend? Why?
- » What character would you not want to have as a friend? Why?
- » If you could be an actor in the *TH'OWXYIA* which character would you like to be? Why?
- » What do you think it takes to be a good actor or musician?
- » What was the scariest part of the performance? Why?
- » What was the funniest part of the performance? Why?
- » What part of the performance surprised you the most? Why?
- » If you were the writer of the play, what would happen next in Th'owxiya?
- » SPA:TH and SQEWEQS work hard to help their friend KW'AT'EL. Which friends have you helped in difficult times? What did you do to help them? What did you notice about the costumes, masks, and puppets in the performance?
- » What did you notice about the costumes and masks in the performance?
- » How did the costumes and masks make the performance more interesting?

There are a variety of ways for students to respond to, reflect on and analyze Drama and Musical Performances: for example, through talking, writing, stories, art, singing and playing drama games.



The following suggestions will help to engage your students in activities where fun and laughter are often as important as the building of skills to increase critical thinking, self-awareness and confidence. Choose the activities that are best suited to your grade level and, if necessary, modify the skill level of the activities to meet the needs of your students.

DISCUSS THE THEME OF RESPECT FOR THE ENVIRONMENT

In TH'OWXIYA: THE HUNGRY FEAST DISH, the RAVEN (SQEWES) talked about the earth.

“Should we eat the earth? Yes, but we must not eat too much. We must save some for the next generation. Remember that, do not eat too much of the earth. Save some.”

Why do we want to save the earth for other generations? David Suzuki works very hard to educate people on the environment and climate change, please visit his website for more information on what you can do to help; <http://www.davidsuzuki.org/what-you-can-do/>

PLAYING WITH SONG AND STORY

Using a familiar song that the students love to sing, write a class story related to the song. Add characters, simple dialogue and actions that can help to make the song come alive! By combining the story and the song, the students will experience the fun of participating in a musical drama. Challenge the students to vary the tone of their voices and to use body movements to help portray the personalities of the characters in the story. Experiment with using simple sound effects, props and costumes.

MASKS AND PUPPETS

Children love the magic and intrigue associated with masks and puppets. Although creating your own masks and puppets in the classroom requires extra time and effort, the result will most certainly outweigh all considerations. The use of masks and puppets will enhance the enjoyment and deepen the understanding of many classroom activities related to drama, storytelling, music, singing, body movement and art.

GEOGRAPHY

Make a colourful map of the different First Nations regions in your area. Discuss how these regions intersect with the cities and towns in the area.



HAVE FUN WITH DRAMA GAMES: PANTOMIME

A great way to start playing with drama is with simple pantomimes. Explain to your students that acting is showing. By NOT using words during a pantomime, they become forced to show, not tell.

Copy the list of animals, also translated into Kwantlen Language (found in the Appendix), and cut out the names of the animals. Have students draw an animal, by themselves or with a partner, and take turns acting like their chosen animal. Encourage the students to exaggerate their body movements in order to help their classmates guess the animal they are portraying.

The students may also be encouraged to come up with their own ideas for pantomimes. Get them started with these suggestions: tying a shoe, brushing teeth, eating spaghetti, riding on a skateboard, playing basketball, or painting a mural.

HAVE FUN WITH DRAMA GAMES: MIRRORS

A game of mirrors is a great group activity that gets students working together and paying close attention to each other. Have the students pair off in A/B partners around the classroom. To begin, A will be the actor and B the mirror. The two partners face each other and partner A begins to move and partner B will mirror everything that partner A does. When you call out “freeze,” partner B will become the actor and partner A will be the mirror. Do this a few times throughout the activity.

HAVE FUN WITH DRAMA GAMES: WHAT ARE YOU DOING?

In a circle – One person in the centre is doing an activity, someone jumps in and asks, “What are you doing?” the person in the centre says something different from what they are doing; the person who jumped in does that new activity.

I.e. person in middle is cutting the lawn, person jumps in and asks “What are you doing?” the person in middle says “screwing in a light bulb” the person that jumped in does that activity...and so on around the circle.



RESEARCHING AND REFLECTING ON FIRST NATIONS CULTURE

Suggested questions for grade K-4 audiences:

1. What do you already know about First Nations people?
2. What is a reserve? Why do many First Nations people live on a reserve?
3. Who are Elders? Why are they important?
4. What First Nations stories or songs do you know?
5. What examples of dance, drama, music, and visual arts in Native cultures have you seen, heard, or do you know about?
6. Which ancestral First Nations territory is your school built on?

Suggested questions for grade 5-7 audiences:

1. What assumptions do people make about First Nations people (e.g., they only live in rural areas)?
2. What are some of the challenges faced by Indigenous people in Canada (e.g. poverty)?
3. Why are some of our First Nations people not living on reserves and why have they left (e.g., schooling, living conditions, etc.)?
4. Who are the Métis people? What about the Inuit people?
5. Can you think of a famous aboriginal artist, songwriter, actor, or performer?

Teacher Note: You may want to reference, Buffy St. Marie, Chief Dan George, Corrine Hunt, Graeme Greene, Bill Reid, Tomson Highway, Rita Joe.

Ask individual students or small groups of students to focus on the following components of the play:

Set

- What did the students see in the set (e.g., the spindle whorl, the plank house, the totem Door entrance etc.)?
- How did the actors use the set to represent the spirit world in the story?
- What were the different places that the set represented The Spirit World, the Great Mountains?
- How did the actors use the set to communicate what they were doing (e.g., climbing around, through, over, etc.)?

Acting/Movement/Staging

- What different ways did the actors represent their characters? What were the different characters and animals/creatures portrayed by the six actors? This includes the use of puppets and the one character only using their voice.



- How do the actors change from one character to another? I.e. from the Storyteller to their animal characters. What techniques did the actors use to change from one character to another?

Music

- How did the music suggest different locations (dream world, spirit world) and how did the musician create mood and atmosphere?
- How did the actors create sound effects with their vocal sounds, body percussion, found objects, drums, rattles?

1. In a circle, have students share, one at a time, appropriate body sound possibilities. For example:

- Suggest an environment and have students each create and share a sound found in it (e.g., the forest, the river, by the ocean).
- Discuss and experiment with changing dynamics, volume, tempo, colour.

2. In the play, there are several locations described that inspire sound.

Give small groups of students one of the following locations or situations from the play and ask them to create a soundscape:

- A peaceful mountainous windy outdoor location.
- Inside SQEWQES dream.
- High above the great mountains.
- Running in the forest.
- The Spirit World.
- Hiding from Th'owxiya.
- The thunderous laughter of Th'owxiya.

The Drum

In a circle, do a shared reading of the following information about drums:

- In the Kwantlen Nation, drumming is a very important part of their traditions and culture. To the Kwantlen people drumming brings down the spirit of the occasion.
- The drum is a very important part of First Nations music.
- The drum is the beat that all the dancers move to.
- Some people say that the drum makes the sound of a heartbeat.
- In a way, the drum is the heart of the powwow.
- The host drum is usually made up of a group of about eight men.
- They sit around a very large drum that is about one and a half meters in diameter.
- The drum is made out of deer, elk, buffalo, or cowhide, and each person has a leather mallet that they beat in unison on the drum.
- Each powwow has a host drum, and usually several guest drums.



- Men are the traditional drummers at powwows, but women often take part by singing the songs with the drummers. It would be pretty hard to have a powwow without a drum. Powwow songs are usually sung in the traditional language of the
- Drummers. Some songs are centuries old, while others were written more recently.
- There are also songs that use sounds, called vocables, instead of words.
- The drummers sing sounds like “Ah Hey Yah Ho,” which makes it possible for everyone to join in. Kwantlen drumming brings down the spirit of the occasion.

Stó:lō Nation <http://www.sfu.museum/time/en/panoramas/beach/culture/>

Stó:lō are the original inhabitants of the Fraser Valley; they have been here since time immemorial and continue to live here today. The villages along the Fraser River housed hundreds of people in large structures called longhouses that have stood for hundreds of years in one location-passed down from one generation to the next. Prior to initial contact with European newcomers, the Stó:lō population was estimated to number up to 30,000 people.

Kwantlen Nation <http://www.kwantlenfn.ca/>

The Kwantlen are part of the Stó:lō Nation inhabiting the river around the Fraser Valley. Since time immemorial, we live by the seven traditional laws that guided their ancestors: health, happiness, generations, generosity, humbleness, forgiveness and understanding. Through learning, family, health, their culture and traditions and looking after their lands and resources, they are tireless in their spirit to make a better world for their future generations. In working together and learning from their Elders, they are respectful, proud, independent and responsible.

Musqueam Nation <http://www.musqueam.bc.ca/>

The Musqueam people have lived in their present location for thousands of years. Our traditional territory occupies what is now Vancouver and surrounding areas. The name Musqueam relates back to the River Grass, the name of the grass is *məθkwəy*. There is a story that has been passed on from generation to generation that explains how they became known as the *x^wməθkwəyəm* (Musqueam) - People of the River Grass.

6. ABOUT AXIS THEATRE COMPANY

Geared to young audiences, Axis Theatre’s productions are performed in theatres and schools, enriching curriculum by suspending disbelief, drawing children into stories and giving them access to ideas in new ways. Axis actively pursues a multi-disciplinary style of presentation. It is deceptively simple, completely fresh and memorable. With



over 40 years of history, Axis' 57 original works have earned 17 Jessie Richardson Awards, A Betty Mitchell Award and a Drama Desk Nomination for Unique Theatrical Experience.

To book a show, please contact the Tour Coordinator by email at tours@axistheatre.com or call 604 669 0631 for more information.

Axis Theatre is lead by Artistic Director, Chris McGregor; General Manager, Daune Campbell; and Tour Coordinator, Shelby Bushell. We are located in Vancouver, British Columbia. To learn more about Axis or our team please visit axistheatre.com.

Our shows are made possible through the generous support of these organizations



FULL CIRCLE: FIRST NATIONS PERFORMANCE- PRODUCTION PARTNER

Full Circle: First Nations Performance is the leading professional performing arts organization in Western Canada devoted to the support and development of Indigenous arts.

They have a long history creating, producing and touring new theatrical works (*The River-Home*, *Confessions of an Indian Cowboy*, *The Rez Show*) and currently have two new works in development; Xway Xway (pronounced Kwhy-Kwhy), a site-specific piece which explores the history of Xway Xway (Stanley Park); and *Keeping the Fire Burning*, a multi-disciplinary piece featuring mask, dance and song.

Note: Roseneath Theatre's study guide for their show *Spirit Horse* inspired some games and exercises in this study guide.



8. APPENDIX

We would also like to thank you for taking the time to use the *Th'owxiya: The Hungry Feast Dish* study guide as a resource to support and strengthen your students' experience with our production. If you or your students have any questions or comments we would love to hear from you. We also welcome letters and drawings from the class and accept mail at Axis Theatre Company, 1405 Anderson Street, Vancouver, BC Canada V6H 3Y7. We wish you all the best in the school year and hope your experience is a positive one.

CHARACTERS

STORYTELLERS/ SYUWE [SOO-WAY]: Like a Greek chorus. Each character plays the role of a Storyteller. They introduce each scene. They change the Spindle Whorl as the story moves forward.

TH'OWXIYA [THO-WOX-EEYA]: A Feast dish that lies on her back. She has a large open mouth. In the spirit world she is a cannibal woman, a basket ogress who likes the taste of children and any other foods found in the spirit world.

SASQ'ETS [SASS-KETS]: a servant for TH'OWXIYA. A Sasquatch who has become bored with the duties that it takes to care for TH'OWXIYA. A Sasquatch who may at any time be eaten by TH'OWXIYA.

KW'AT'EL/MOUSE [KWA-A-TEL]: A very quick and skittish mouse who likes cheese and chasing his tail.

THEQA:T [THAY-KET] /SPA:TH [SPA-ATH]: A young Tree/Bear: As they enter the spirit world they appear as young frightened trees who have lost their parents. They soon realize they must become young bears in order to face the many challenges of survival in the spirit world.

SQEWEQS [SKWAY-EX]: A very sly and cool Raven.

VOCABULARY

» **TH'OWXIYA** [THO-WOX-EEYA] - The Hungry Feast Dish. Th'owxiya is a great and powerful spirit woman who is said to eat children.



- » **SASQ'ETS** [SASS-KETS] - Sasquatch. Sasquatch was a powerful but generally benign supernatural creature in the shape of a very large, hairy wild being. Kwantlen people consider spotting a sasquatch good luck. There's an even better endowment – a golden gift – if the sasquatch sees you.
- » **KW'AT'EL** [KWA-A-TEL] - Mouse, a small rodent with a large family.
- » **SQEWEQS** [SKWAY-EX] - Raven, a large blackbird known to be a trickster in Kwantlen culture.
- » **THEQA:T** [THAY-KET] - Tree
- » **SPA:TH** [SPA-ATH] - Bear
- » **SP'OQ'ES** - Eagle
- » **CHITMEXW** - Owl
- » **QW'O':NTL'AN** - Kwantlen, a First Nations village on the Fraser river, upriver of Musqueam.
- » **SYUWE** [SOO-WAY] - Storyteller
- » **SQUA'LETS** – Translates to “Where Waters Divide,” a Kwantlen village
- » **Celebration Song** – A traditional song accompanied by drumming to mark a celebration in the community.
- » **Welcoming Song** – A message that can indicate that you are welcome into the village.
- » **Plank House** – A traditional west coast First Nations style of house built with wooden planks.
- » **Longhouses** – Usually built from cedar, a wooden log style building for communal gatherings in Pacific Northwest First Nations.
- » **Door Mouth** – The opening or door at the front of a traditional plank house.
- » **Totem** – A totem is a way that Aboriginal people depict the stories of their family and their culture through carvings. One example of this is the Totem Pole, prevalent in Coast Salish First Nations.
- » **Basket Ogress** – Another name for the Wild Woman of the Woods, the spirit woman in Coast Salish folklore.
- » **Feast Dish** – A large, carved dish made for celebrations or ceremonies to hold gifts for the community.
- » **Cannibal** – A being who eats the flesh or organs of another member of its species.



- » **Sacrifice** – To give up (something important or valued) for the sake of other considerations.
- » **Debt** – Something owed or due from someone to someone else.
- » **Spindle Whorl** – A disc fitted onto a spindle (long stick) to increase and maintain the speed of the spin. Used to make fleece into yarn.
- » **Spirit World** – An imaginary world beyond our own full of spirits and magic.
- » **Sleeping Worm** – A worm in the spirit world that causes an instant and deep sleep when eaten.
- » **Sweet Berries** – Huckleberries, a berry native to the west coast used as food and traditional medicine by First Nations peoples of the Pacific Northwest and Interior BC.
- » The **Hang** (German pronunciation: [han]) is a [musical instrument](#) in the [idiophone class](#) created in the early 2000 by Felix Rohner and Sabina Schärer in [Bern, Switzerland](#).

The instrument is constructed from two half-shells of [deep drawn, nitrided](#) steel sheet glued together at the rim leaving the inside hollow and creating a distinct 'UFO shape'. The top ("Ding") side has a centre 'note' hammered into it and seven or eight 'tone fields' hammered around the centre.

STORY DEVELOPMENT

Scenes:

Intro: Kwantlen Storytellers tell of who the Kwantlen People are and how they came to be here on earth. They describe what a spindle and a spindle whorl is and how each whorl will be used to tell the story of TH'OWXIYA.

- i) The story begins as SASQ'ETS enters and begins to prepare for a great feast.
- ii) KW'AT'EL enters the spirit world and steals a piece of cheese from the mouth of TH'OWXIYA. KW'AT'EL is caught stealing and now must find two children for TH'OWXIYA to eat or else TH'OWXIYA will eat KW'AT'EL'S family.
- iii) Young THEQA:TS enter the spirit world as they have just lost their parents and now they must become young SPA:TH/BEARS in order to survive in the spirit world.



- iv) SQWEQS enters the spirit world. He meets the young SPA:TH and teaches them how to find food.
- v) SQWEQS teaches the SPA:TH to fly.
- vi) KW'AT'EL meets SQWEQS and agrees to help him, not find children, but to find a way to trick TH'OWXYIA so his family will not be eaten.
- vii) SASQ'ETS prepares the food as TH'OWXYIA awakes and is angry because the food is not ready.
- viii) SPA:TH meet KW'AT'EL and they learn about TH'OWXYIA and how SQWEQS is helping KW'AT'EL find a way to trick TH'OWXYIA so she will not eat KW'AT'EL'S family. SQWEQS eats a sleeping worm. KW'AT'EL and SPA:TH decide to leave the spirit world in search of gifts to help KW'AT'EL appease TH'OWXIYA so she will not eat his family. TH'OWXYIA awakes and states that the food is being prepared for the great feast once the great moon has become full.
- ix) SQWEQS dream. SPA:TH learn they must go to the great mountain.
- x) SASQ'ETS prepares food for the feast. TH'OWXYIA questions SASQ'ETS on why there are missing items. KW'AT'EL and SPA:TH return and enter the spirit world with gifts for TH'OWXYIA.
- xi) SASQ'ETS uses the gifts on TH'OWXIYA as SQWEQS wakes up from the sleeping worm. TH'OWXIYA awakes and is pleased with all the gifts and decides not eat KW'AT'EL nor his family.
- xii) Everyone celebrates and enjoys a feast and there is even cheese for a mouse.

XIII) WEBSITES FOR REFERENCE

- xiv) The Museum of Anthropology at UBC <http://moa.ubc.ca/>
- xv) David Suzuki Foundation <http://www.davidsuzuki.org>
- xvi) Aboriginal Tourism BC <https://www.aboriginalbc.com/>
- xvii) Native Drums, an exciting and innovative website devoted to the rich heritage of First Nations Culture and Music www.native.drums.ca
- xviii) A native-owned clearinghouse for native resources. Distributes books, videos, CD ROMs, etc. that are respectful of First Nations/Métis/ Inuit people, their history, and culture <http://www.goodminds.com/>
- xix) Canadian Aboriginal Books for schools http://books.bc.ca/wp-content/uploads/2015/10/AbCat_2015_Final_forWeb.pdf
- xx) UBC Botanical Gardens botanicalgarden.ubc.ca/research-collections/plant-collections



Here is a website to help with the pronunciation in the Kwantlen Language.
Enjoy! <http://www.firstvoices.com/en/Halqemeylem/word-categories>

PANTOMIME

Deer
Tl'elqtele

Mouse
Kw'at'el

Rabbit
Shxwoxw

Frog
Wexes

Salmon
Stheqi

Beaver
Sqela:w

Raven
Sqeweqs

Wolf
Steqo:ya

Bear
Spa:th

Owl
Chitmexw

Porcupine
Swetiya

Chipmunk
Xep'i:tsel

Sasquatch
Sasq'ets

Moose
Q'oyi:ts



UBC BOTANICAL GARDENS – INDIGENOUS PLANTS

Tsuga heterophylla / western hemlock / Asian + BC Rainforest

Pseudotsuga menziesii / Douglas-fir / Asian + BC Rainforest + Garry Oak

Abies grandis / grand fir / Asian + BC Rainforest

Thuja plicata / western red-cedar / Asian + BC Rainforest

Cupressus nootkatensis (nee *Chamaecyparis nootkatensis*) / yellow-cedar / BC Rainforest + Contemporary Garden

Alnus rubra / red alder / BC Rainforest

Acer macrophyllum / big-leaf maple / Asian + BC Rainforest

Arbutus menziesii / arbutus / BC Rainforest + Garry Oak

Quercus garryana / garry oak / Garry Oak

Gaultheria shallon / salal / BC Rainforest

Vaccinium ovatum / evergreen huckleberry / BC Rainforest

Rhododendron groenlandicum (nee *Ledum groenlandicum*) / Labrador tea

Arctostaphylos columbiana / hairy manzanita / Garry Oak

Symphoricarpos albus / snowberry / Garry Oak

Berberis nervosa (nee *Mahonia nervosa*) / dull Oregon-grape / Garry Oak
+ Contemporary Garden

Berberis aquifolium (nee *Mahonia aquifolium*) / tall Oregon-grape / BC Rainforest

Lysichiton americanum / swamp lantern or skunk cabbage / BC Rainforest

Plectritis congesta / sea blush / Garry Oak

Typha latifolia / cattail / ponds outside entrance gates (I believe the large pond on the other side has non-native species)

Blechnum spicant / deer fern / BC Rainforest + Garry Oak

UBC Botanical Garden Native Plant List

Polystichum munitum / sword fern / Asian + BC Rainforest + Garry Oak

Polypodium glycyrrhiza / licorice fern / on some big-leaf maples in Asian

Sedum spathulifolium / broad-leaved stonecrop / Garry Oak