



KWI'AH: THE GIRL WHO HEALS | STUDY GUIDE

This Study Guide includes suggestions about preparing your students for a digital performance to help them get the most from the story. Included is a history of the author, the Kwantlen Nation, a synopsis, colouring pages, and suggestions for how to use the study guide in conjunction with the BC Education curriculum. The exercises within are designed to help students respond to the themes and the musical and dramatic elements presented in the film.

Please copy and distribute this guide to your students and fellow teachers

CREDITS

- » Written by Joseph A. Dandurand – Inspired by a Kwantlen First Nation legend
- » Dramaturgy & Direction by Chris McGregor
- » Set, Props, Puppets, Mask and Costume Design & Painting by Jay Havens
- » Original Composition by Joseph A. Dandurand, Michael Kelly-Gabriel, and Kevin Kelly
- » Director of Photography and Film Editor Angelica Perez Anzures
- » Sound Design and Editing by Noah Valentine Meyer and Stephen Bulat

Please contact the Tour Coordinator for more information

LOCAL: 604 669 0631

TOLL FREE: 1 866 294 7943

EMAIL: tours@axistheatre.com WEBSITE: www.axistheatre.com



CONTENTS

PRE-PERFORMANCE ACTIVITIES.....	3
MOTION PICTURE VS LIVE THEATRE	3
HOW TO BE A POSITIVE AUDIENCE MEMBER	3
SYNOPSIS.....	4
CHARACTERS.....	4
VOCABULARY	5
TIMELINE.....	8
THEMES.....	8
ORIGINS OF THE STORY.....	9
ABOUT THE AUTHOR	10
Q&A WITH AUTHOR JOSEPH A. DANDURAND	11
POST-PERFORMANCE ACTIVITIES	12
REVIEW THE SHOW	12
DISCUSS THE THEME OF RESPECT FOR THE ENVIRONMENT	13
RESEARCHING AND REFLECTING ON FIRST NATIONS CULTURE.....	13
GEOGRAPHY.....	15
DRAMA GAMES.....	15
PLAYING WITH SONG AND STORY.....	15
MASKS AND PUPPETS	15
MAKE YOUR OWN SHADOW PUPPETS.....	16
PANTOMIME	16
MIRRORS.....	17
WHAT ARE YOU DOING?.....	17
APPENDIX.....	18
LIST OF ANIMALS - PANTOMIME	18
COLOURING PAGES.....	19
PRINTABLE SHADOW PUPPETS	21
TEACHER RESOURCES	26
CURRICULUM CONNECTIONS K-7	26
FIRST PEOPLE’S PRINCIPLES OF LEARNING.....	27
WEBSITES FOR REFERENCE	28
ABOUT AXIS	29



PRE-PERFORMANCE ACTIVITIES

MOTION PICTURE VS 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 **KWI’AH: THE GIRL WHO HEALS** 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 and 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 VOCABULARY

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



SYNOPSIS

Journey to a time long ago on the Kwantlen lands and meet Kwi'ah, a young woman who ventures across a river and into a great cedar forest to seek understanding on how to heal her people from a terrible sickness. The ancient healer Sasq'ets (Sasquatch) may have the wisdom Kwi'ah seeks. Her travels reveal that there are others that urgently require Sasq'ets healing secrets. She crosses paths with Sqeweqs (Raven) and Sp'oq'es (Eagle) who hope to gain the wisdom to save their own communities from fire and famine. Together, they learn and share healing dances and songs to save their people, the fish, and the earth.

Inspired by Kwantlen First Nation tales and molded through the creative genius of Joseph A. Dandurand, *Kwi'ah: The Girl Who Heals* explores the issues around health and uncertainty, encouraging us to uplift our communities during dark times.

CHARACTERS

Kwi'ah: (kwe-ahh) Young girl who is the Storyteller and Healer of the Kwantlen People. Translates to “she who heal.”

Sqeweqs: [skway-ex] Raven - The Storyteller and Healer of their people.

Sp'oq'es: (spo-kus) Eagle - The Storyteller and Healer of their people.

Sasq'ets: [sass-kets] Sasquatch – 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.



Sp'oq'es



Kwi'ah



Sasq'ets



Sqeweqs

The illustrations above are character design sketches from Jay Havens.



VOCABULARY

Kwantlen/Qw'ó:ctl'an: Translates to "tireless runner." Kwantlen Traditional Territory extends from Richmond and New Westminster in the west, to Surrey and Langley in the south, east to Mission, and to the northernmost reaches of Stave Lake, British Columbia.

Canoe: A narrow, keelless boat with pointed ends, propelled by a paddle or paddles. Pacific Northwest Native canoes are carved from tree trunks and designs can vary from nation to nation.

Oychka: Thank you in the hə́nq̓əmiḥəm language, the downriver dialect of Halkomelem.

Stó:lō: A group of First Nations peoples inhabiting the Fraser Valley of British Columbia, Canada. "Stó:lō" is the Halkomelem word for the Fraser River. The Stó:lō are thus "the river people".

Smoked fish: Traditional preserved fish, commonly salmon, smoked over fire or in a smoke hut.

Sasquatch: A large, hairy, humanlike creature believed by some people to exist in the northwestern United States and western Canada.

Trickster: A cunning or deceptive character appearing in various forms in the folklore of many cultures. The Raven appears as a trickster in many First Nation stories.

Honour: Regard with great respect.

Coast Salish Blankets: Woven blankets made from collected mountain goat and dog wool traditionally used in trading, markers of high status, worn during ceremonies of celebration or naming, and at funerals. Patterns and images could be woven into the blanket.



Figure 1. Loom-woven blanket with four yellow stripes and long twisted fringe. Design added after woven. Stó:lō weavers note that this blanket can be identified as a swoqw`elh (chief's) blanket by the fringe that hangs down along the edge.



Cedar basket: Traditional baskets made from softened cedar bark and root, often decorated with intricate designs and symbols. The basket weavers know how to use the fiber and weave pattern to make the baskets waterproof.



Figure 2. Coast Salish basket with geometric design in harpoon or arrow motif; beading in red cherry bark in sets of three around lower edge; lid with different design.



Figure 3. Coast Salish coiled cedar root basket with three sides and round base; decorated with three butterfly shapes, one on each side.

Sturgeon/Skwó:wech: Reaching 6 m in length, 635 kg in weight and over 100 years in age, this is the largest freshwater fish in Canada. Known for its huge size and bony spine.

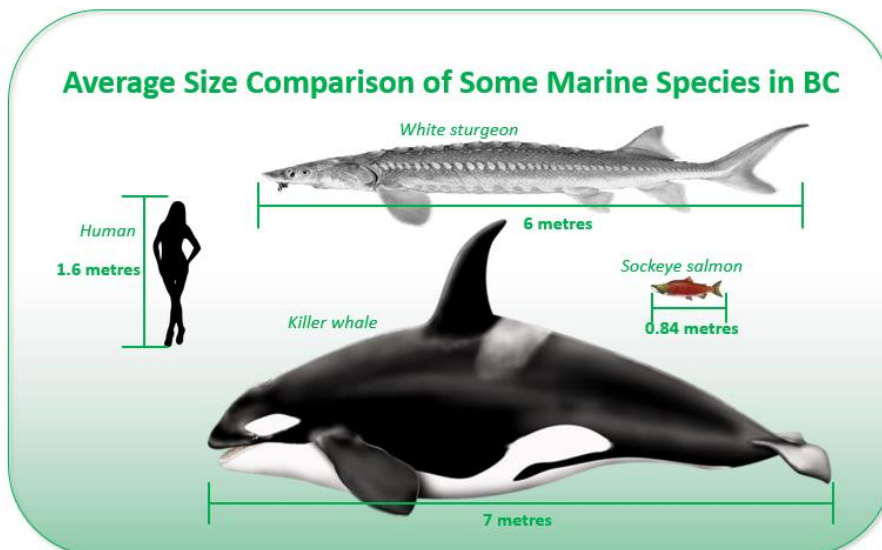


Figure 4. Image comparing the size of a white sturgeon with a human, salmon, and a killer whale.



Bone game: Traditional Stó:lō game played by two opposing teams. A designated person is selected on one team to hold the bones, one bone in each hand, in front of the body, behind their back, or under a small mat covering their hands. On the other team, there is a designated guesser (*t'át'emes*), who is charged with making a guess ("pointing" - *t'ámet*) at which hand the marked bone is in. If the guess is correct, the wager is won, and the bones get handed to the guessing team. If the guess is incorrect, the bones get passed along to another player on the opposing (bone holding) team.

O'siam: A word of recognition for someone of a high status in the hə́nq̓əmiṅə́m language, the downriver dialect of Halkomelem.

Sh:Lam: A magic word to assist in the healing ritual in the hə́nq̓əmiṅə́m language, the downriver dialect of Halkomelem.

Elder: An aged person, bearing knowledge of traditions, culture, and language of their community. May also hold a position of leadership.

Squa'lets: Translates to "where waters divide," a Kwantlen village.

Sasq'ets Song: A magical Healing song for the world.

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.

Paddle Song: A drum song to make paddling a canoe go faster.

Longhouse: Usually built from cedar, a wooden log style building for communal gatherings in Pacific Northwest First Nations.

Spirit World: An imaginary world beyond our own full of spirits and magic.

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.

Medicines: Healing substance. Red Elderberry is a medicine, Licorice Fern is a medicine, Dandelions are a medicine, Salmon Berry, Raspberry, Smoked Chum or Dog salmon are all medicines the Kwantlen people use.



TIMELINE

	<p>Kwi'ah meets Sqeweqs on the riverbank. She learns Sqeweqs' people are also very sick. They must find Sp'oq'es who can lead them to the great healer Sasq'ets.</p>	<p>Kwi'ah, Sqeweqs, and Sp'oq'es reach an old growth cedar forest with giant trees. They find Sasq'ets asleep in his nest. Kwi'ah offers Sasq'ets berries and they exchange greetings and stories. One by one, they tell Sasq'ets the illnesses and dangers their people are facing. Sasq'ets leads them in a Healing Song and they dance. The song is carried across the world to heal the people.</p>	<p>They reach the fire and put it out with the water from the magic baskets. Sp'oq'es cools the river so the salmon will return and Sqeweqs drops a feather so the sturgeon will return.</p>	<p>They celebrate and play the bone game. Afterwards, they say goodbye and they part.</p>
<p>Kwi'ah paddles upriver in a canoe.</p>	<p>Kwi'ah and Sqeweqs travel upriver and find Sp'oq'es flying to safety. Sp'oq'es leads them toward's Sasq'et.</p>	<p>Sasq'ets tells the story of how cedar baskets helped save the forest from a terrible fire. He gives Sp'oq'es a cedar basket to fill with water and throw on the fire. Sasq'ets also advices Sp'oq'es on how to cool the river for the salmon to return.</p>	<p>The group paddles back to Kwi'ah's village and she tells the tale of the magic sturgeon and the two sisters.</p>	<p>Kwi'ah reflects on her journey by a fire and gives thanks for all the stories.</p>

THEMES

Respecting the environment

Problem solving and friendship

Courage, cooperation, and honour

Mask, puppets, music, and songs as a form of communication and healing



ORIGINS OF THE STORY

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 there since time immemorial and continue to live there 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/> and <https://www.surreyhistory.ca/kwantlen.html>

The Kwantlen are part of the Stó:lō Nation (or *river people*) inhabiting the river around the Fraser Valley. The Stó:lō share a common language known as Halkomelem (Halq'eméylem), of the Coast Salish language family. Since time immemorial, the Kwantlen First Nations people 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 future generations. In working together and learning from their Elders, they are respectful, proud, independent, and responsible.

The Kwantlen (Qw'nt'l'en) First Nation were recorded in 1827 as the largest group on the lower Fraser, with a traditional territory extending from Mud Bay in Tsawwassen, through the Serpentine and Salmon Rivers and along the Fraser River, east past Mission. Kwantlen (Qw'nt'l'en) is a hun'qumi'num word meaning “tireless hunters”, or “tireless runners”.

Elders explain how X_á:ls (the Creator), placed the Kwantlen people under the shores of the Fraser River so they would have access to the area's rich resources. The legend tells of the first Kwantlen named **Swaniset**, meaning to come or appear in a mysterious manner. He was a Ten Swayil, or a descendent of the sky, who suddenly appeared on the River. X_á:ls gave Swaniset all the tools and knowledge needed to become a great hunter and fisherman, as well as a leader. Under Swaniset and his successors the Kwantlen people thrived for countless generations.

Salmon was the primary resource to the Kwantlen people and was the basis of their economy and held sacred as a gift from X_á:ls. The salmon runs determined the seasonal cycle of the Kwantlen people who joined many other Nations in their summer homes on the tributaries and lakes to fish and preserve, by either smoking or wind drying the salmon for winter. There were reportedly upwards of 5,000 First Nations who gathered in the Kwantlen territory to fish and trade. This peaceful economic trade between the Nations allowed for a rich cultural interchange and preserved cultural unity.



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

The Musqueam people have lived in their present location for thousands of years. Their 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 $m\theta k^w\acute{a}y$. There is a story that has been passed on from generation to generation that explains how they became known as the $x^w m\theta k^w\acute{a}y\acute{a}m$ (Musqueam) - People of the River Grass.

ABOUT THE AUTHOR

Director of the Kwantlen Cultural Centre, Joseph brings a wealth of experience and knowledge to his role as a storyteller. A member of Kwantlen First Nation located on the Fraser River, he has been a storyteller since he was a young man. His talent and passion for words and sharing stories has followed him through the many journeys of his life.

An accomplished poet (shortlisted for The Griffin Trust Award - Excellence in Poetry 2021), playwright (TH'OWXIYA: THE HUNGRY FEAST DISH), researcher, archaeologist and proud father of three children, Joseph received a Diploma in Performing Arts from Algonquin College and studied theatre and direction at the University of Ottawa. He was the Indigenous storyteller in residence at the Vancouver Public Library in 2019. He has produced several plays for adults and youth, including works as the Playwright-in-Residence for the Museum of Civilization in Hull in 1995 and a radio script, *St. Mary's*, produced by CBC Radio in 1999.

He is also the author of twelve books of poetry, including *I Want* (Leaf Press, 2015), *Hear and Foretell* (Bookland Press, 2015) and *The Rumor* (Bookland Press, 2018). His latest title, *SH:LAM (The Doctor)*, was released by Mawenzi Press in April 2019.



Figure 5. Above is an image of KWI'AH playwright, Joseph A. Dandurand.



Q&A WITH AUTHOR JOSEPH A. DANDURAND

1. What does this story mean to you?

J.D: “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?

J.D: “My father was non-Native 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.

J.D: “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.

J.D: “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 eagle 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, McMillian 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 everyday lives.”

5. Tell us about the setting in the play.

J.D: “Our spirits, though some live inside, are mainly found outdoors. This story takes place on the river, in the forest, Sasquatch’s nest, and ends in our Longhouse in the Kwantlen village.”



POST-PERFORMANCE ACTIVITIES

There are a variety of ways for students to respond to, reflect on and analyze dramatic and musical performances. For example: talking, writing, stories, art, singing and playing drama games.

The following suggestions will help engage your students in activities where fun and laughter are often as important as the building of critical thinking, self-awareness and confidence skills. 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.

REVIEW THE SHOW

Now that your students have seen **KWI'AH: THE GIRL WHO HEALS**, it is the perfect time to expand on their excitement and interest in storytelling 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? What makes them a good friend?
- What character would you not want to have as a friend? Why?
- If you could be an actor in **KWI'AH** which character would you like to be? Why?
- What do you think it takes to be a good actor or musician or drummer?
- What was the scariest part of the performance? What made it scary?
- What was the funniest part of the performance? Why did you find it funny?
- What part of the performance surprised you the most? Why?
- Which friends have you helped in difficult times? What did you do to help them?
- What did you notice about the costumes and masks in the performance?
- How did the costumes and masks make the performance more interesting?
- If you were the writer of the film, what would happen next?



DISCUSS THE THEME OF RESPECT FOR THE ENVIRONMENT

In **KWI'AH: THE GIRL WHO HEALS**, Sp'oq'es' home, the cedar forest is in danger of being burnt down unless the group of friends take action to put it out. Sp'oq'es knows that the fire will drive the salmon away, threatening the eagles' food source. What examples do you know of where an environmental danger can have effects on the food chain of birds like Sp'oq'es and Sqeweqs? What are some actions humans can take to prevent forest fires? Name 5 things you can do in your life to be more respectful for the environment.

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/>

RESEARCHING AND REFLECTING ON FIRST NATIONS CULTURE

(Suggested Grade: K-4)

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 Indigenous cultures have you seen, heard, or do you know about?
6. Which ancestral First Nation territory is your school built on?

(Suggested Grade: 5-7)

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, lack of clean drinking water, racism, Residential Schools)?
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 and Inuit people?
5. Can you name a famous Indigenous artist, songwriter, actor, or performer?

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



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

SET

- What First Nation iconography (imagery) did the students see in the film?
- How many different locations did the film take place in?
- What were the different locations that the sets represented?
- Filming took place on McMillan Island on the Fraser River. Why do you think that location was chosen to shoot the entire film?
- Try and find McMillan Island on a map. See how close it is to your school.

ACTING/MOVEMENT/STAGING

- What different ways did the actors represent their characters?
- What were the different characters and animals/creatures/spirits portrayed by the actors?

MUSIC AND SOUND EFFECTS

- How did the music and sound effects suggest different locations (dream world, spirit world) and how did the music/singing/drumming and sound effects create mood and atmosphere?
- Did you hear the many sound effects in the film i.e. water splashing, birds chirping, crickets, croaking frogs, fire burning (forest fire, campfire), wind, branches breaking?

1. In a circle, have students share, one at a time, appropriate body sound possibilities. Suggest an environment and have students each create and share a sound found in the film. Discuss and experiment with changing dynamics, volume, tempo, and colour.

For example:

- Butterflies fly around them
- A cool mountain fed stream
- High above the great mountains
- Running in the forest
- The Spirit World
- Along a riverbank
- On the river
- Sitting by a warm fire
- Playing a game in a Longhouse

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.
- The host drum is usually made up of a group of about eight men.
- The drummers sit around a very large drum that is about one and a half meters in diameter.
- The drum is made from deer, elk, buffalo, or cowhide, and each person has a leather mallet that they beat in unison on the drum.
- Each gathering or ceremony has a host drum, and usually several guest drums.
- Men are the traditional drummers at gatherings and ceremonies, but women often take part by singing the songs with the drummers. Drum 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 syllables like “Ah Hey Yah Ho,” which makes it possible for everyone to join in.

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.

To search First Nations maps in your area use <https://www.bctreaty.ca/map>

DRAMA GAMES

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 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 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.



MAKE YOUR OWN SHADOW PUPPETS

What you need:

- Lamp
- Cardboard
- Tape
- Scissors
- Skewers or stir stick
- Brass brad clip
- Parchment paper or tissue paper

How to:

1. Choose what type of puppets you want. There are printable shadow puppet templates used in **KWI'AH** in the Appendix of this Study Guide.
2. Cut each part of your puppet out. Use brad clips to join all your puppet pieces, this allows for movement.
3. Use tape to attach a skewer/stir stick to the back of each of your puppets. You may also want to attach skewers to the limbs so they can move.
4. Put the lamp on the floor or on a table. Point it at the wall and turn it on. Turn off other lights and close the curtains.
5. Hold your puppets between the light and the wall. Can you see a shadow on the wall? Move the puppets between the light and the wall to make the shadow different sizes.

To make your own shadow puppet theatre watch this video:

<https://www.youtube.com/watch?v=-hL28SkHf1g>

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 must 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 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.



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 “switch,” partner B will become the actor and partner A will be the mirror. Do this a few times throughout the activity.

WHAT ARE YOU DOING?

Ask your students to get in a circle, one person is in the center doing a mimed activity, someone jumps in and asks, “What are you doing?” The person in the center says something different from what they are doing; the person who jumped in mimes that new activity.

Example: the person in the middle is cutting the lawn, the person jumps in and asks “What are you doing?” The person in the middle says “screwing in a light bulb”, the person that jumped in mimes “screwing a light bulb”, and so on around the circle.



APPENDIX

Please print and distribute the areas of this Appendix as you see fit with your students.

LIST OF ANIMALS - PANTOMIME

Tl'elqtele (Deer)	Steqo:ya (Wolf)
Kw'at'el (Mouse)	Spa:th (Bear)
Shxwoxw (Rabbit)	Chitmexw (Owl)
Wexes (Frog)	Swetiya (Porcupine)
Stheqi (Salmon)	Xep'i:tsel (Chipmunk)
Sqela:w (Beaver)	Sasq'ets (Sasquatch)
Sqeweqs (Raven)	Q'oyi:ts (Moose)
Skwó:wech (Sturgeon)	Sp'oq'es (Eagle)



COLOURING PAGES

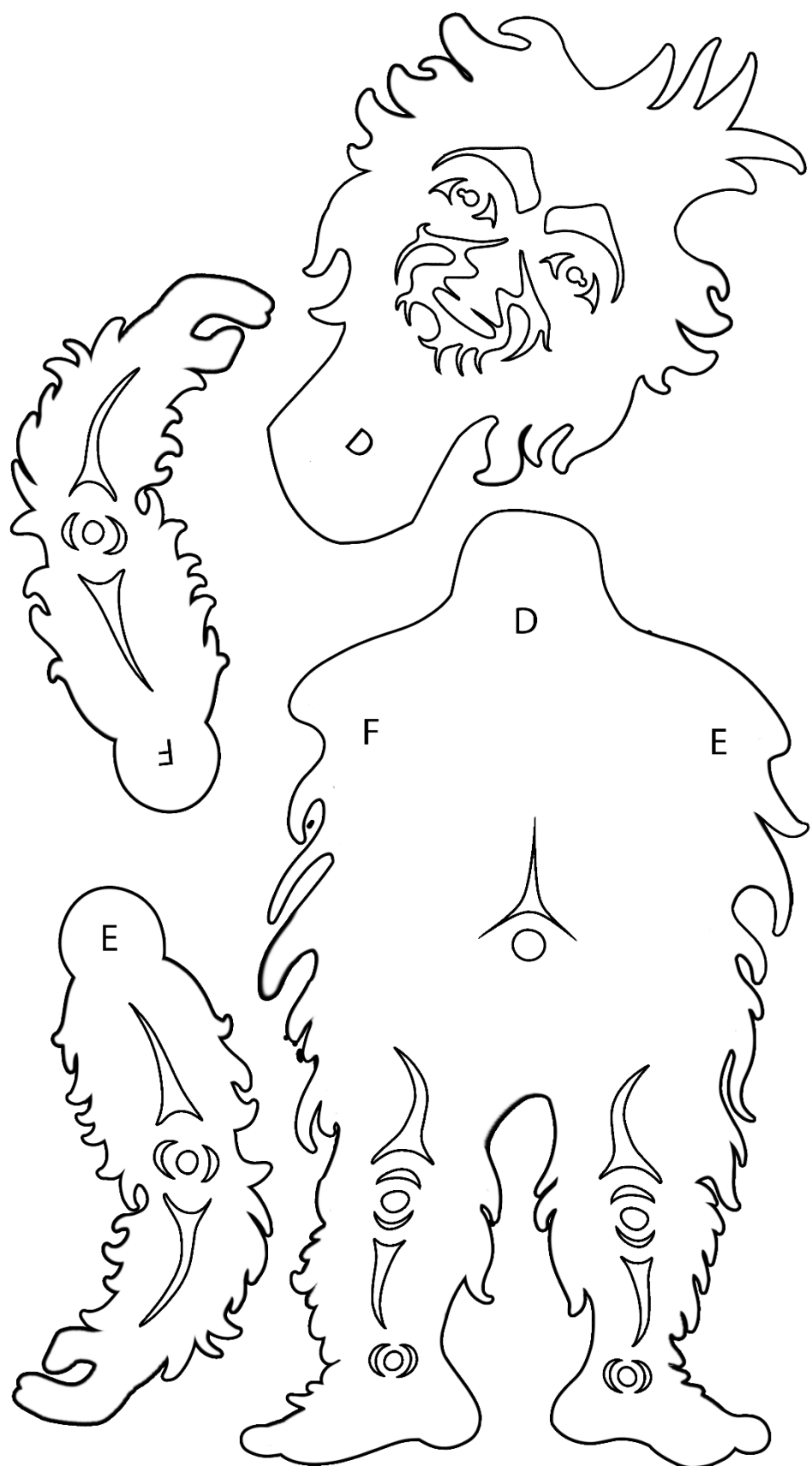


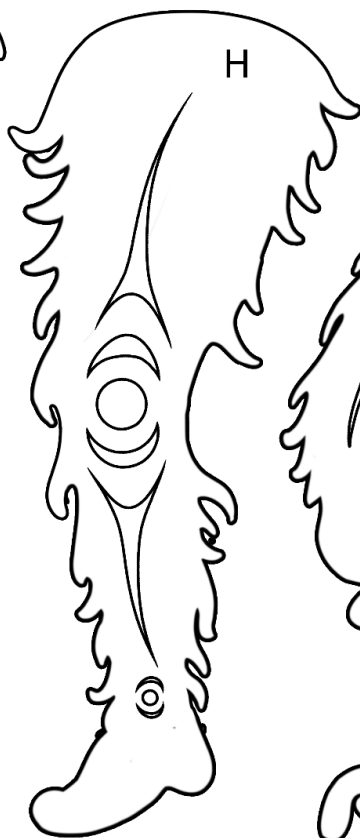
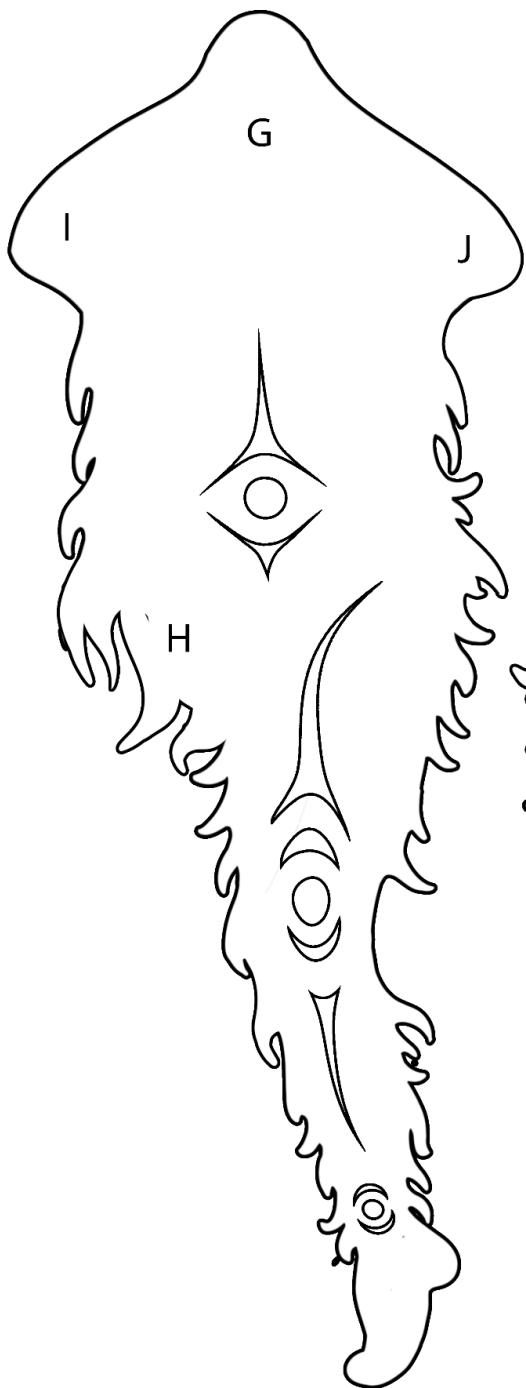


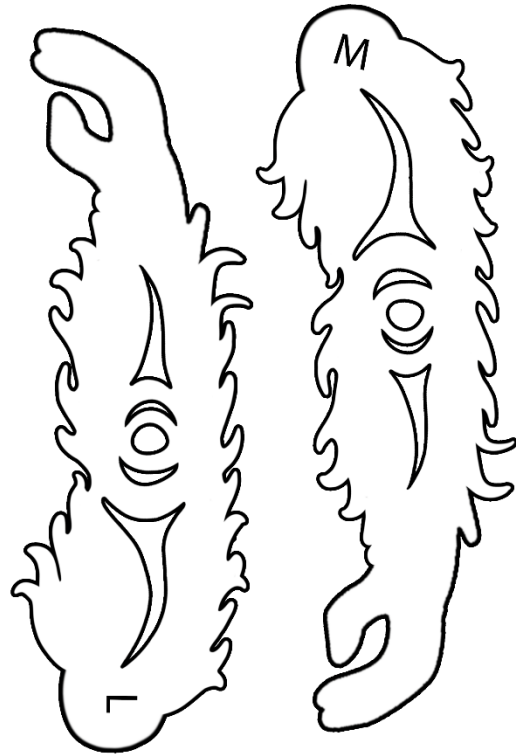
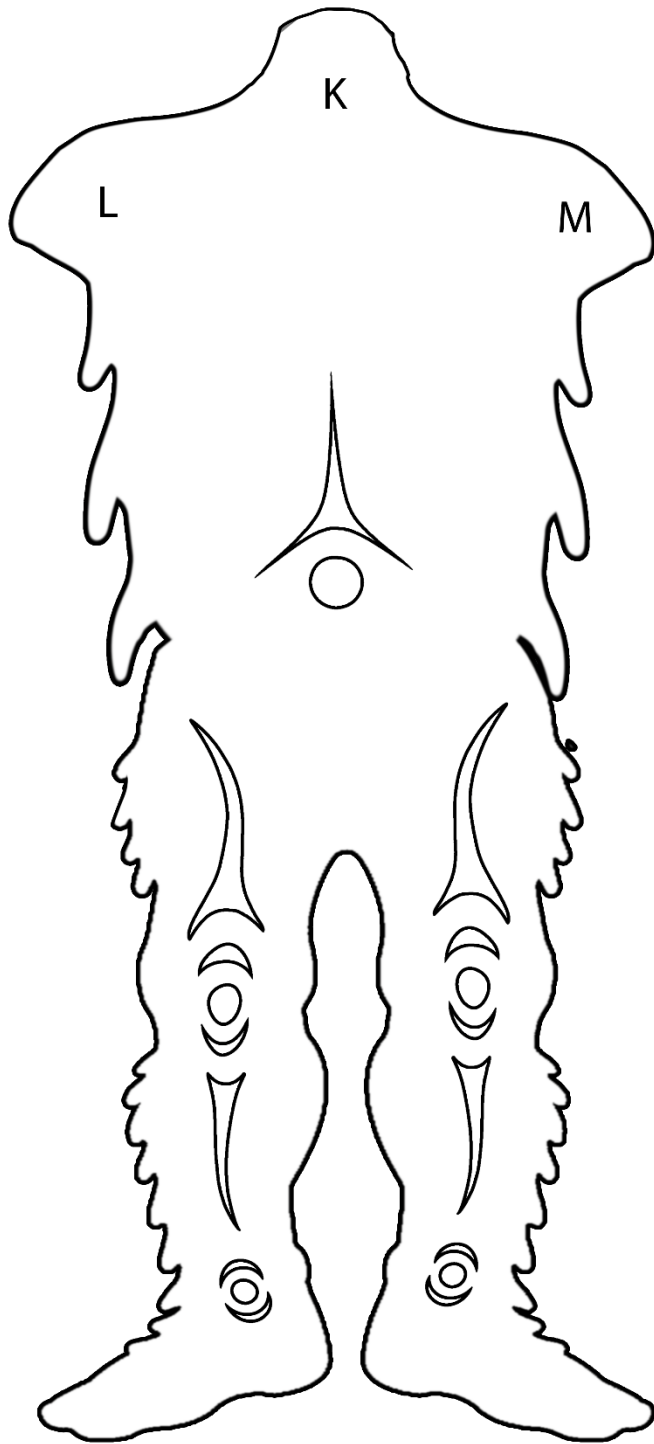


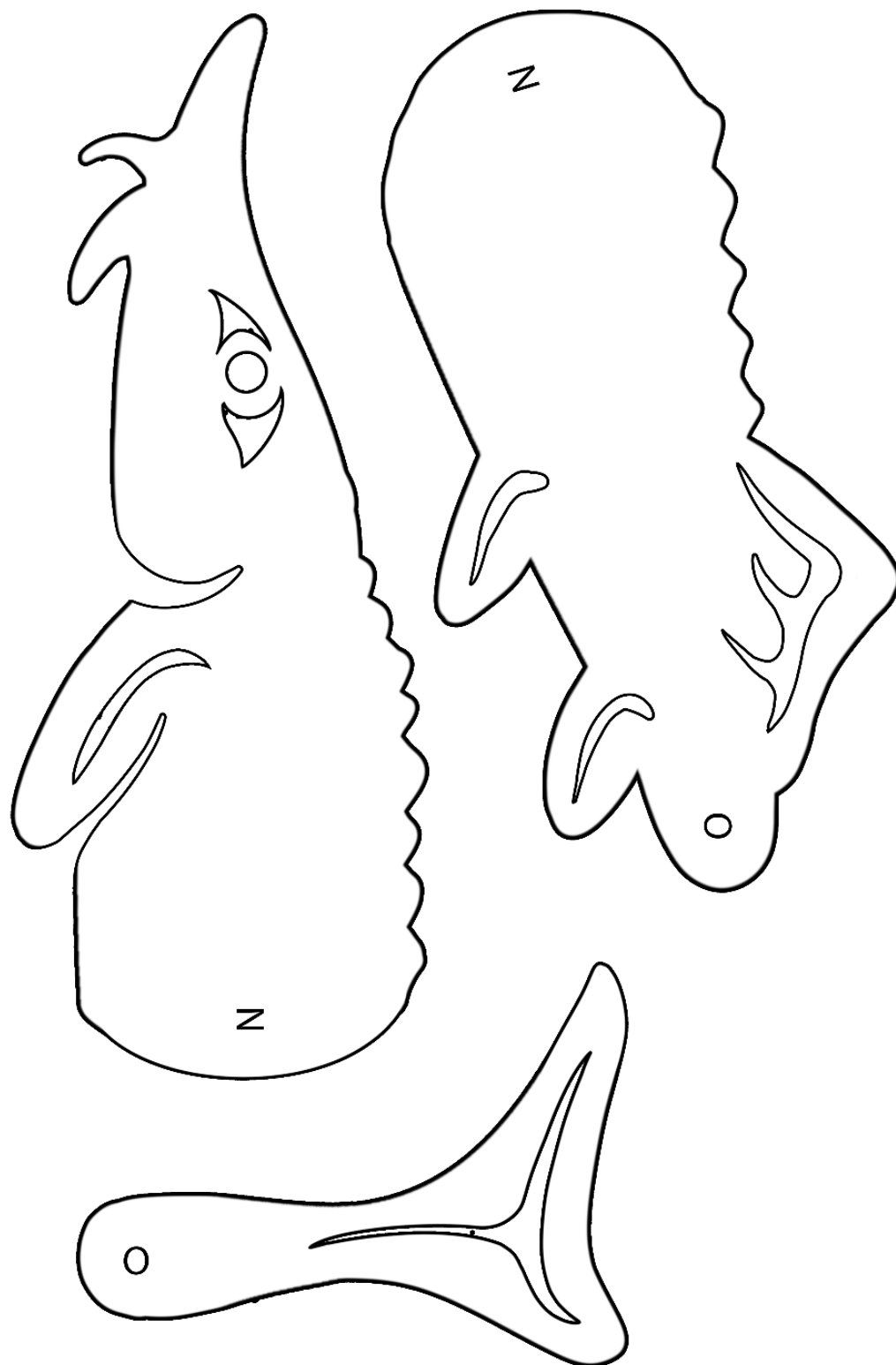
PRINTABLE SHADOW PUPPETS













TEACHER RESOURCES

CURRICULUM CONNECTIONS | K-7

ARTS EDUCATION

- » 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.

CONNECTING WITH PERSONAL AND SOCIAL CORE COMPETENCIES

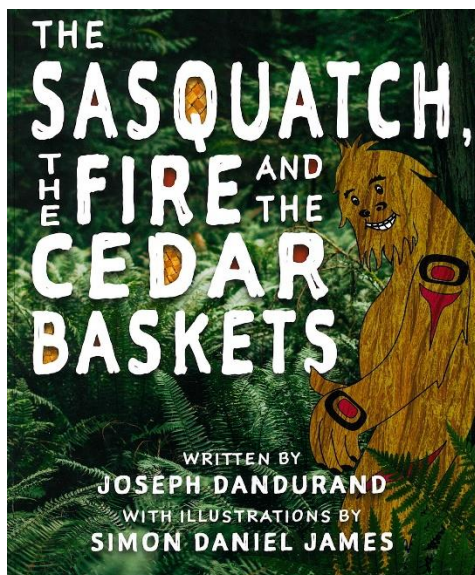
- » Social Awareness and Responsibility - focuses on interacting with others and the natural world in respectful and caring ways.
 - Building relationships
 - Contributing to community and caring for the environment
 - Resolving problems
 - Valuing diversity
- » Personal Awareness and Responsibility - relates to understanding the connections between personal and social behaviour and well-being.
 - Well-Being
- » Positive Personal and Cultural Identity - involves with the awareness, understanding, and appreciation of the factors that contribute to a healthy sense of oneself.
 - Understanding relationships and cultural contexts



FIRST PEOPLE'S PRINCIPLES OF LEARNING

- » **KWI'AH** incorporates the following First People's Principles of Learning:
 - Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits and the ancestors.
 - Learning is holistic, reflexive, reflective, experiential and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
 - Learning involves recognizing the consequences of one's actions.
 - Learning involves generational roles and responsibilities.
 - Learning recognizes the role of indigenous knowledge.
 - Learning is embedded in memory, history, and story.
 - Learning involves patience and time.
 - Learning requires exploration of one's identity.
 - Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

First People's Principles of Learning provided by First Nations Education Steering Committee. (<http://www.fnesc.ca>)



The story Sasq'ets tells in the film is based on "The Sasquatch the Fires and the Cedar Baskets" by Joseph Dandurand with illustrations by Simon Daniel James.



WEBSITES FOR REFERENCE

- The Museum of Anthropology at UBC <http://moa.ubc.ca/>
- David Suzuki Foundation <https://davidsuzuki.org/>
- Indigenous Tourism BC <https://www.indigenoussc.com/>
- Native Drums, an exciting and innovative website devoted to the rich heritage of First Nations Culture and Music <http://www.native.drums.ca>
- 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/>
- Canadian Indigenous books for kids <https://www.rcaanc-cirnac.gc.ca/eng/1534445404086/1557777493081>
- Here is a website to help with the pronunciation in the Kwantlen Language. Enjoy! <http://www.firstvoices.com/en/Halqemeylem/word-categories>
- Interactive Native Land Map: <https://www.bctreaty.ca/map> or <https://native-land.ca/>
- First Peoples history of controlling forest fires: <https://www.ictinc.ca/blog/indigenous-fire-management-and-traditional-knowledge>

LINKS USED:

Bone game: <http://www.web.uvic.ca/~bthom1/Media/pdfs/ethnography/GAMES.htm>

Fig 1: <http://collection-online.moa.ubc.ca/search/item?keywords=A8040&row=0>

Fig 2:

https://www.rrncommunity.org/items/552039?filters=contains+sto%3Alo&page=9#?tab=data_source_tab

Fig 3:

https://www.rrncommunity.org/items/551852?filters=contains+sto%3Alo&page=9#?tab=data_source_tab

Fig 4: <https://blogs.ubc.ca/oceanconsvcharlottematthews/2019/04/05/sturgeons/>



ABOUT AXIS

Axis Theatre Company exists to create physical theatre for the young and young-at-heart - exploring aspects of clown, commedia dell'arte, music, movement and puppetry to produce original plays. In the age of “looking down” at electronics, Axis Theatre draws young eyes up to engage them in interactive experiences that educate, inspire and transform. Telling stories in unique ways, Axis Theatre is guided by these words: inventive, youthful, kinetic, multicultural, smart and engaging.

Axis Theatre’s rich 46-year history has inspired 60 new creations and our current mission is to create solely for young audiences. In the past seasons our productions have completed several BC, cross-Canada and international tours. In 2017, the BC Touring Council voted Axis Theatre Artistic Company of the Year.

Axis Theatre is led by Artistic Director Chris McGregor, Managing Producer Daune Campbell, Artist Associate Cassandra Bouchier, and Tour & Safety Coordinator Petrice Brett. We are located in Vancouver, British Columbia. To learn more about Axis or our team please visit www.axistheatre.com.

Axis Theatre acknowledges that we live, work and play on the unceded and traditional territories of the Coast Salish peoples – sḵw̓x̓wú7mesh (Squamish), seííwítulh (Tsleil-Waututh), and xʷməθkʷəy̓əm (Musqueam) nations.

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



Conseil des arts
du Canada

Canada Council
for the Arts



BRITISH
COLUMBIA

BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia



We acknowledge the financial assistance of the Province of British Columbia

We would like to thank you for taking the time to use **KWI’AH: THE GIRL WHO HEALS** 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 3R5

We wish you all the best in the school year and hope your experience is a positive one!