



## TH'OWXIYA: THE HUNGRY FEAST DISH | 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.**

### CREDITS

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- » Dramaturgy & Direction by Chris McGregor
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## 1. SYNOPSIS

Indigenous Storytellers spin the Kwantlen First Nation 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 has developed a taste for children! When a hungry Mouse, Kw'at'el, takes a piece of cheese from Th'owxiya's mouth, they are caught. To appease the ogress, Kw'at'el must bring two children for her to eat before the second moon rises or Th'owxiya will eat their whole family! With the help of two Bears, a Raven and a Sasquatch, Kw'at'el sets forth on a journey for knowledge and forgiveness.

**TH'OWXIYA: THE HUNGRY FEAST DISH** takes inspiration from Hansel and Gretel and the First Nations story of The Wild Woman of the Woods. The story is told through mask and music.

## 2. 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 Th'owxiya would take them into the forest and eat them. Although she is scary she also has the powers to bring good fortune to anyone who has seen her. She cannot see very well and can be easily avoided as a result. 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 to not venture off alone or else she may take them.

## 3. 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, playwright, 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)*, will be released by Mawenzi Press in April 2019.



#### 4. Q&A WITH AUTHOR JOSEPH A. DANDURAND

1. What does this story mean to you?

**J.D:** “I have to think back 30 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.”



Figure 1. Above is an image of TH’OWXIYA playwright, Joseph A. Dandurand.

2. What is your background?

**J.D:** “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.

**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 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 everyday lives.”

5. Tell us about the setting in the play.

**J.D:** “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.



## 5. CURRICULUM CONNECTIONS | K-7

### THEMES

- » Respecting the environment
- » Problem solving and friendship
- » Courage, cooperation and honour
- » Mask, puppets, music and songs as a form of communication

### 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.

### SOCIAL RESPONSIBILITY PERFORMANCE

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

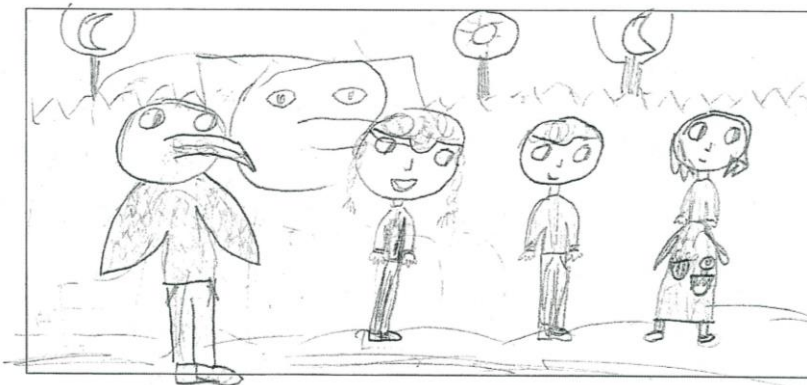


Figure 2. The image to the left is a drawing made by a student who watched TH'OWXIYA at the Richmond Children's Festival. Can you identify the different characters?



## FIRST PEOPLE'S PRINCIPLES OF LEARNING

- » **TH'OWXIYA** 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 involved 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 involved 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>)



Figure 3&4. The drawings above show preliminary designs by Jay Havens for the characters of Kw'a'tel and Sasq'ets.

Their costumes and masks change a little bit with each new iteration of the show.



## 6. 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 **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 VOCABULARY

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.





## 7. 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 **TH'OWXIYA: 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? 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 **TH'OWXIYA** 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?
- » If you were the writer of the play, what would happen next?
- » 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 and masks in the performance?
- » How did the costumes and masks make the performance more interesting?





## **DISCUSS THE THEME OF RESPECT FOR THE ENVIRONMENT**

In **TH'OWXIYA: THE HUNGRY FEAST DISH**, the Raven (Sqeweqs) 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 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 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 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.

### **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 centre doing a mimed 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 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.



## 8. 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 Native 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 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 (e.g. The Spirit World, the Great Mountain)?
- How did the actors use the set to communicate what they were doing (e.g. climbing around, through, over, etc.)?
- How were the puppets incorporated into the set?

### **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 and sound effects suggest different locations (dream world, spirit world) and how did the record music 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, and 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 Sqeweqs' 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.
- The drummers 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. In the first production of TH'OWXIYA the drums were made by the original cast. They are wood frames covered in elk hide.
- 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 syllables like “Ah Hey Yah Ho,” which makes it possible for everyone to join in.

**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 Sto:lo 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.



Figure 5. This image is a design for the front of the large spindle whorl that sits near the back of the set. Can you spot the two spirit bears, two salmon, and raven?

The Kwantlen (Qw'ntl'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'ntl'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 Sweyil, 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 məθkʷəy̓. There is a story that has been passed on from generation to generation that explains how they became known as the xʷməθkʷəy̓əm (Musqueam) - People of the River Grass.



Figure 6. This is a design drawing by Jay Havens, inspired by traditional long houses and totem door entrances. This particular house belongs to Kw'at'el, the mouse. You can tell because of the mouse imagery on the totem door entrance.



Figure 7. Here is another student drawing, this one is a representation of the character Sqweqs, the raven. Can you guess which part of the show the student captured?



## APPENDIX

Please print and distribute the areas of this Appendix as you see fit with your students. Within this section, you will find a list of characters and vocabulary words with their corresponding definitions.

### CHARACTERS

**STORYTELLERS/ SYUWE [SOO-WAY]:** Like a Greek chorus (or a group of storytellers helping to explain events). Each actor 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. Sasquatch has become bored with their duties and is at risk of being eaten by Th'owxiya.

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

**THEQA:T [THAY-KET] /SPA:TH [SPA-ATH]:** A young Tree/Bear. When 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 Nation village on the Fraser river, upriver of Musqueam.





- » **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 made of wooden planks. It is built in such a way that it can be easily unassembled, transported, and reassembled.
- » **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 Indigenous people depict the stories of their family and their culture through carvings. One example 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 own 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 and helps spirits to enter the spirit world.
- » **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:** a musical instrument in the idiophone class created in the early 2000 by Felix Rohner and Sabina Schärer in Bern, Switzerland. This instrument was recorded for the production; it is constructed from two half-shells of deep drawn, nitrided steel sheets 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. (In our play we have the Hang Drum recorded)



## WEBSITES FOR REFERENCE

- The Museum of Anthropology at UBC <http://moa.ubc.ca/>
- David Suzuki Foundation <https://david Suzuki.org/>
- Indigenous Tourism BC <https://www.indigenousbc.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/Halgemeylem/word-categories>



Figure 8&9. Another design by Jay Havens for the character of Sqeweqs. Can you see the difference between the initial design in figure 8 (left) and the current costume in figure 9 (right)?





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



COLOURING PAGE





## **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 44-year history has inspired 50 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; General Manager, Daune Campbell; and Tour Coordinator, Petrice Brett. We are located in Vancouver, British Columbia. To learn more about Axis or our team please visit [www.axistheatre.com](http://www.axistheatre.com).

Axis Theatre acknowledges that we live, work and play on the unceded and traditional territories of the Coast Salish peoples – s̓kwx̓wú7mesh (Squamish), sel̓ílwitulh (Tsleil-Waututh), and xʷməθkʷəy̓əm (Musqueam) nations.

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Conseil des arts  
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ARTS COUNCIL  
An agency of the Province of British Columbia



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VANCOUVER

*We acknowledge the financial assistance of the Province of British Columbia*

We would like to thank you for taking the time to use **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 3R5**

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