



# Night



a collective creation by Human Cargo  
written and directed by Christopher Morris

a Human Cargo (Toronto) / National Arts Centre coproduction  
in association with Nunavut, Northern Arts and Culture Centre (Yellowknife),  
and Yukon Arts Centre (Whitehorse)

## Study Guide

**THE NATIONAL ARTS CENTRE ENGLISH THEATRE  
PROGRAMME FOR STUDENT AUDIENCES  
2009-2010 SEASON**

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Artistic Director, English Theatre**

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**Pond Inlet, 11:30 p.m.** Photo by Christopher Morris

## **PRODUCTION CREDITS**

**Directed by** Christopher Morris

**Written by** Christopher Morris

**Set/Costume Design** by Gillian Gallow

**Lighting Design** by Michelle Ramsay

**Sound Design** by Lyon Smith

**Stage Managed by** Elizabeth McDermott

### **CAST (in alphabetical order)**

**Gloria/Ruby:** Reneltha Arluk

**Piuyuq:** Tiffany Aylalik

**Jako/The Mayor/Apuk/Candy Man/RCMP:** Jonathan Fisher

**Daniella/Teacher:** Linnea Swan

**Radio Man/Moon/Panguit/Imosie/Sheeba:** Voice Over

*Night* is a collective creation by Human Cargo

## **PLOT, SETTING AND THEMES IN *NIGHT***

**Plot synopsis:** Daniella, a Toronto anthropologist, travels to Pond Inlet to repatriate the bones of an Inuit man. She encounters Piuyuq, a young woman living in Pond Inlet, and her best friend, Gloria. Their lives briefly intersect as Daniella tries to figure out why she has brought the bones this far, and Piuyuq struggles to deal with her best friend's suicide. The play takes place over 24 hours of winter darkness. *Night* is the story of the North and the South, cultures clashing and generation gaps. The play is presented in Inuktitut and English, with appropriate subtitles.

**Setting:** *Night* is set in the Hamlet of Pond Inlet, a town of 1,315, which is located on Baffin Island in Nunavut, Canada. Pond Inlet (or Mittimatilik, as it is known in the North) is often referred to as the "Jewel of the Baffin" because it is rich in scenery and wildlife. It is situated above the 72<sup>nd</sup> parallel. Pond Inlet is accessible by air in the winter with a connecting flight from Iqaluit and by air and ship in the summer. Tourist cruise ships often visit the area in the warmer months.

**Themes:** Watch for the following themes.

-South vs. North in Canada. Daniella, the anthropologist from the South is caught between a sincere desire to help, and the feeling that she is in way too deep, and, even, that she has meddled in something that is not her business.

-Teen suicide. Both Piuyuq and Daniella have to contend with the unexpected death of a young woman, and deal with the feelings that it brings up in them.

- Fear, and daring to examine, and face, the darkest corners of one's fear. Sometimes facing your fear can lead to transformation.

-The truth, and how that "truth" can vary from person to person. The Candy Man helps us examine this theme. He also represents the courage that it takes to speak one's truth, no matter who is listening.

-Darkness and light. Pay close attention to the use of lighting during the production. When and how is it used to accentuate what is going on in the play?

**Cultural note:** Sometimes in the past in Inuit culture, the dead were dressed with their clothes inside out. And sometimes close mourners would also wear their clothes inside out when someone died. Look for how this is used in the play.

**Note on the creation of the play:** *Night* was written as a collective creation. The process began three years ago and drew on the experience of a number of actors from different cultures. Three four-week workshops were held in Pond Inlet and Iceland over the three years, allowing themes to develop. Input was welcomed from everyone involved, and the final production has evolved accordingly.

*Night* is the NAC's first presentation from Nunavut, and its first presentation in both English and Inuktitut.

## COMPANY BIOGRAPHIES AND PHOTOS



### **CHRISTOPHER MORRIS**

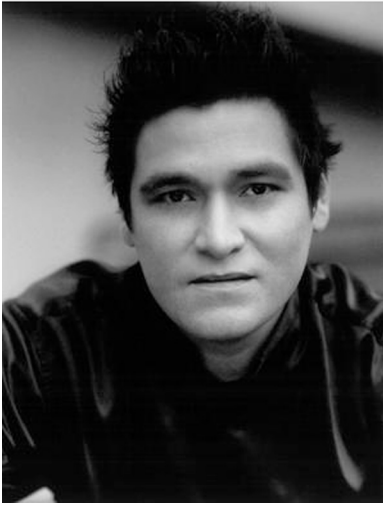
#### **Director, Writer**

Christopher is a director, actor and playwright residing in Toronto. He is the Founder and Artistic Director of Human Cargo, and is co-founder/co-artistic director of the Tununiq Arsarniit Theatre Group, an Inuit theatre company based in Pond Inlet, Nunavut. Prior to initiating these companies Christopher established himself as a director, with *Mary's Wedding* (Grand Theatre/London), *The Bear* (Preface Theatre/The Art Gallery of Ontario), *I Am Yours* (Equity Showcase Theatre), *Mad Forest* (Guest Director -University of Toronto), *The Crack Walker* (Trinity Theatre, Dublin), *Salt Water Moon* (Queen's University) and *Riders to the Sea* (Queen's University). Christopher also assistant directed *Medea* (Sardapi Theatre, Republic of Georgia) and *Vote* (Theatre for Change, Azerbaijan).

In September/2007 Christopher launched Human Cargo, a multi-disciplinary theatre company based in Toronto that uses the creation of new works as a means to expose and discuss social and political issues. Through cross-cultural exchange and professional mentorship, it offers Canadian and international performance artists, and youth, a creative environment where they'll be inspired to express themselves by transforming their life experiences into theatrical language. Human Cargo's vision is to spark an innovative theatrical/cultural/social movement that inspires audiences to re-evaluate their personal and global perspectives of the human condition.

As a professional actor he has worked with Soulpepper, the Tarragon Theatre, Necessary Angel, Theatre Passe Muraille, the Blyth Festival, Young People's Theatre, Canadian Stage, The Grand Theatre (London and Kingston), Shakespeare Works, Resurgence Theatre, Theatrefront, the Thousand Islands Playhouse, and Halifax's Shakespeare by the Sea, to name a few. He is a founding member of the Toronto based, award winning company Theatrefront. With Theatrefront he spearheaded *Return: The Sarajevo Project*, a theatre creation between Bosnian and Canadian Theatre artists (which was nominated for five Dora Mavor Moore Awards). His international work as an actor has brought him to Ireland, France, Bosnia, South Africa, the Republic of Georgia, and Iceland.

Christopher studied directing at Queen's University and Trinity College, Dublin, graduating with a BAH in Theatre/Literature and a Bachelor of Education. While directing *I am Yours* at Equity Showcase in 2003, Christopher was mentored by Daniel Brooks. In 2005 Christopher received funding from Theatre Ontario's Professional Theatre Training Program to complete an eleven-week director mentorship in Tbilisi, Republic of Georgia with the award-winning Georgian director Gocha Kapanadze. During this time he also trained with Caryne Chapman-Clarke and Theatre for Change in Baku, Azerbaijan. Christopher is the recipient of the 2005 K.M Hunter Award for Theatre, was for a Dora Mavor Moore Award in 2006 as a playwright for *Return: The Sarajevo Project* and was nominated for the 2008 John Hirsch Award.



## **JONATHAN FISHER**

**Actor: Jako/The Mayor/Apuk/Candy Man/RCMP**

Jonathan Fisher is Pottawattami, Muckwa Dodem (Bear Clan) from the Wikwemikong Unceded Indian Reserve, Three Fires Confederacy on Manitoulin Island, Ontario. He has performed extensively as an actor, dancer and singer in numerous productions across Canada, the U.S. and most recently Europe. Favourite roles include Lupi in “Lupi, The Great White Wolf” (De-ba-jeh-mu-jig Theatre Group) performed entirely in the Anishnabe language. John Pai in “The Indolent Boys” (Syracuse Stage) by Pulitzer Prize winning Kiowa novelist N. Scott Momaday. Almighty Voice in “Almighty Voice & His Wife” (Native Earth Performing Arts) by Daniel David Moses. Creature Nataways in “Dry Lips Oughta Move to Kapuskasing” (Red Roots Theatre) by Tomson Highway. Teddy in Ian Ross’ Governor General Award winning play “farewel” (Prairie Theatre Exchange/Great Canadian Theatre Company/Traverse Theatre) for which he performed at the prestigious Edinburgh Fringe Festival in Scotland. And Mark in “Time Stands Still” (Native Earth Performing Arts). He has performed in Prague, Czech Republic in the productions “Myths That Unite Us” and “A Trickster’s Tale” (Ypsilon Theatre/De-ba-jeh-mu-jig/University of Toronto). Raven in “Raven Stole The Sun” (Red Sky Performance) for which he has done many productions of across Canada, the U.S. and for “The Dreaming” Aboriginal festival in Woodford, Australia. He has sung in the indigenous dance musical “Tribe” (Ordway Music Theatre) in St. Paul, Minnesota and in the Oji-Cree opera “Diva Ojibway” (Native Earth Performing Arts) based on Mozart’s “The Don Giovanni”. He has directed the play Toronto@dreamersrock.com (De-ba-jeh-mu-jig Theatre Group) the sequel to Drew Hayden Taylor’s Chalmer’s Award winning play “Toronto At Dreamer’s Rock” for which he has also co-directed and acted in numerous productions across Canada. Jonathan has been a two year participant of the “Aboriginal Dance Program” (Banff Centre for the Arts) and “An Aboriginal Journey With Brecht” and also as a guest actor for the “Aboriginal Screenwriters Workshop” both also at the Banff Centre. Other theatres he has performed with include Magnus Theatre, Arts and Cultural Centres Newfoundland & Labrador, Theatre Direct Canada, VideoCabaret, Manitoba Theatre for Young People, Sudbury Theatre Centre, Catalyst Theatre, One Yellow Rabbit’s High Performance Rodeo, Perth Theatre Projects, Red Barn Theatre, Arbour Theatre, Carousel Theatre, Firehall Arts Centre, National Arts Centre and The Kennedy Centre in Washington D.C. Jonathan can also be seen in the independent feature “Johnny Greyeyes” (Nepantla Films). Radio credits include Owen in “Owen” (CBC New Voices Series). Chris in “Peggy Delaney” (CBC Mystery Radio Series) and Teddy in “farewel” also for CBC Radio. Jonathan is also the drummer for the alt-country band “Creek Johnson”. Jonathan has also just finished performing in the National Arts Centre mainstage production of “Copper Thunderbird” based on the world of Ojibway artist Norval Morrisseau.



## **RENEL'TTA ARLUK**

**Actor: Gloria/Ruby**

Renel'tta was born and raised in the Northwest Territories. Starting there, she has traveled off the unbeaten path enough times to get a BFA-Acting degree from the University of Alberta and perform in a few shows...recent acting credits include: Annie Mae’s Movement (Studio Theatre), Dead White Writer on the Floor (Magnus Theatre), The Rez Sisters (O’Kadenigan Wiingashk), (Magnus Theatre) and (Theatre Northwest), Aklavik Journals (Stuck in a Snowbank Theatre), Toronto Fringe Festival in Artifacts (Frontal Lobe Theatre), touring northern Greece in Utopian Floes (Caravan Stage Tall Ship Theatre) and Copper Thunderbird (National Arts Centre) where she became a premier recipient of the David S.R. Leighton Fellowship Award. Upcoming projects include a playwright residency with Gwaandak Theatre, co-producing a radio drama adaptation of Richard Van Camps’ short story I Count Myself Them under her company, Akpik Theatre, and performing her play TUMIT as part of Workshop West’s Canoe Festival. Renel'tta is thrilled to be part of Human Cargo and the Night cast.



## **TIFFANY AYALIK**

### **Actor: Piuyuq**

Tiffany Ayalik was born in Yellowknife, Northwest Territories and is of Inuit ancestry. It was in the North, listening to stories from her elders that she discovered her love of storytelling, and the powerful change that hearing a story can bring about. After receiving her Diploma in Acting from Red Deer College, she continued her studies at the University of Alberta, and graduated 'With Distinction' from the Bachelor of Fine Arts in Acting. Tiffany's other credits include Sedna in *The Legend of Sedna* (Table D'Hote Theatre) Woman in *A Taste of the Wildcat* (Stuck in a Snowbank Theatre), Bobby in *The Big League* (Manitoba Theatre for Young People), Kili and Elrond in *The Hobbit* (Manitoba Theatre for Young People), singing and storytelling as a cultural representative for the Northwest Territories at the 2010 Olympics (BDK Services), Lady Capulet in *Romeo and Juliet* (University of Alberta), Clara in *Hay Fever* (RDC Arts Centre), Queen Gertrude in *Hamlet* (RDC Arts Centre), Reporter in *Aklavik Journals* (Stuck in a Snowbank Theatre).



## **LINNEA SWAN**

### **Actor: Daniella/Teacher**

Originally from Saskatoon, Toronto-based dance artist Linnea Swan is a graduate of Main Dance Place (Vancouver) and The School of Contemporary Dancers (Winnipeg). Throughout her career she has performed with many of Canada's leading dance companies and artists including Ruth Cansfield Dance, TRIP dance company, Dancemakers, Winnipeg's Contemporary Dancers, Serge Bennethan, Rachel Browne, Lesandra Dodson, Susanna Hood, D.A. Hoskins, Claudia Moore, and Yvonne Ng. She is featured in the short film "Fabric", and the Bravo!FACT "Slip". She is currently a member of the Exchange Rate Collective, and rehearsal director for The Dietrich Group.



## **LYON SMITH**

### **Sound Designer**

Lyon Smith has been playing with sound in Toronto for close to 29 years. He was a member of the rock trio Skylight, indie duo HANDSoverTime, the improvisation Something is Burning Ensemble, and co-creator of Robokitty. Selected credits as a sound designer include *Little Dragon* (K'now Theatre-Dora award for sound design and original composition), *Dreary and Izzy* (Native Earth), *Return: The Sarajevo Project* (Theatrefront), *Generous* (Tarragon), *The Drawer Boy* (TPM) *Christmas Carol* (Soulpepper), *I, Claudia* (Segal Centre), *Dead Ahead* (LKTYP), *Agokwe* (Buddies-Dora nomination for sound design) and *Bird Brain* (LKTYP) *Up they Flew* (Theatre Columbus).



**GILLIAN GALLOW**  
**Set & Costume Designer**

Gillian is a set and costume designer and some of her credits include: One Flew Over the Cuckoo's Nest (costumes, Theatre Calgary/MTC); Awake and Sing! (costumes, Soulpepper); The Mill (set, Theatrefront); Appetite (set/costumes, Volcano/TPM); The Pillowman (costumes, Canadian Stage); Ubuntu (costumes, Tarragon/Neptune Theatre); The Syringa Tree (set/costumes, The Grand Theatre); Pride and Prejudice and The Graduate (costumes, The Grand Theatre); The Bear (Preface Theatre and the Art Gallery of Ontario) and The Merchant of Venice (Associate Set Design, The Stratford Festival). Upcoming: Ruined (Obsidian) and Sherlock Holmes (The Grand Theatre). She is the recipient of three Dora Mavor Moore awards.



**ANNA TREUSCH**  
**Props and Scenic Art**

Anna is Toronto based Set Designer and Scenic Painter. Her recent Credits include Night, Human Cargo ( Props), Yichud, Theatre Passe Muraille ( Paints), And So It Goes, Factory Theatre ( Head of Paint and Props), Red Machine parts 1 and 2, The Room (co-Designer), Romeo Et Juliet, Opera Dublin ( Studio Assistant), The Children's Crusade, Soundstreams Canada and Luminato ( Assistant Designer). Other credits are A Very Polite Genocide, Native Earth ( Costume Design), Cinderella, Randolph Academy (Set Design, Paints), Gameshow: The Musical, Theatre Engine (Set Design). Anna has worked as a Studio Assistant to Camellia Koo, Michael Levine, Leslie Travers and Gillian Gallow. Upcoming Credits: The City, Actors Repertory Company, (Associate Designer), 25th Annual Putnam Spelling Bee, Fallen Rock Productions ( Set Designer).



**MICHELLE RAMSAY**  
**Lighting Designer**

Michelle is a Lighting Designer based in Toronto, Ontario. Selected Productions include: Lighting Designer for: April 14, 1912 and The Stronger Variations (Theatre Rusticle), Mary's Wedding (McManus Studio Theatre at the Grand), Honouring Theatre – A Tri-national Tour of Aboriginal Theatre, The Unnatural and Accidental Women and Tales of an Urban Indian (Native Earth Performing Arts), Death of a Chief (Native Earth Performing Arts and the National Arts Centre), Annie Mae's Movement (NEPA), Twilight Cafe (Theatre Archipelago), That Time (The Theatre Centre), Banana Boys (fu-GEN) and Poochwater (Theatre Passe Muraille); Lighting Designer/Production Manager for: Cast Iron (Nightwood Theatre/Obsidian); Co-Lighting Designer: Rough House (with Rebecca Picherack for nightswimming) Russell Hill (with Andrea Lundy for Tarragon Theatre).

She has been nominated for six Dora Mavor Moore Awards and has received three. She was also the 2008 recipient of the Pauline McGibbon Award.



## PEOPLES OF THE CIRCUMPOLAR WORLD, A HISTORY

**Study Guide Author's Note:** Most of the research that is available to those of us who live outside the Arctic has been carried out and written by people who are also not native to the land and people they are studying. This implies an inherent bias. Though one may try to remain impartial, artifacts and remains can only be interpreted through one's personal filter. Many indigenous cultures are beginning to take back their stories and, incorporating archaeological evidence, evidence from their oral traditions and lifestyles, and the study of historical documents, are reinterpreting and rewriting them. Inuit Tapiriit Kanamati (ITK) has offered much-appreciated assistance in compiling the information that follows.

Tens of thousands of years ago, sheets of ice covered most of what we now know as Canada, from the Rocky Mountains to Hudson Bay. As the fields of ice retreated, groups of hunters probably migrated in search of better hunting grounds. There is scant archaeological evidence to support any theories about the arrivals of early humans to the area. They would have traveled lightly, in small, mobile groups, and possessed tools and other goods made of stone or bone, skins, wood and sinew – all materials that do not stand the test of time. Archaeologists have grouped these peoples according to the tools they used and the lifestyles they lived.

About 8,500 years ago, small communities lived along the shoreline near what is now called the Bering Strait. These communities lived off the resources at hand – marine mammals, and other plants and wildlife that grew and lived along the shore. Populations eventually spread east and northward, always along the shore. As they arrived further north, sea ice covered the ocean for much of the year. This led to a cultural adaptation that included hunting marine mammals.

The group that spread eastward and lived on the sea ice about 5,000 years ago is sometimes called Dorset or pre-Dorset in the South. In the North, they are called Sivullirmuit (the first people). The Sivullirmuit spread from northern Alaska, east as far as southern Greenland and south along the Belle Isle Strait.

**"As our early ancestors began to establish living places and hunting areas, they began a process of continuous use of these areas year after year and generation after generation. Over time, patterns of regional groups started to develop and these have remained reasonably stable up to the present time." (5000 Years of Inuit History and Heritage, Inuit Tapiriit Kanamati, page 6, <http://www.itk.ca/sites/default/files/5000YearHeritage.pdf>)**

About 1,000 years ago, there is archaeological evidence of the emergence of another culture, the Thule culture, that spread throughout the North as the climate warmed. The Thule culture developed the ability to hunt whales, along with other sea mammals, allowing them to live in larger community groupings.

**"If someone were to ask the Inuit of today 'where did your culture come from?' we would have to say it came from both the Sivullirmuit and the Thule. Together they provided the foundation from which the Inuit cultures of today developed." (5000 Years, p. 9)**

Inuit share the Arctic with other indigenous cultures: Yupik and Inupiat (Alaska and Russia) and Inuit of Greenland. Yupik, who live in Alaska and Russia, number about 26,000. Inupiat (north Alaska and eastern Russia) and Inuit of Canada and Greenland number about 152,000. These

groups speak languages from the same linguistic family, but, like English and German, that cannot be mutually understood without study.

### **Contact with Other Cultures**

The expansion that was going on in the Arctic was not the only expansion or exploration that was happening around the world. There is some evidence that Viking explorers encountered indigenous peoples in northern Newfoundland a thousand years ago. That contact was brief. The next contact, during the summer months, was with whalers who arrived off the coast of Newfoundland in the 1400s. In the late 1500s, explorers began to arrive in the waters around Hudson's Bay. Most of these early travelers did have contact with Inuit, but it was seasonal contact, during the warmer months. Materials and knowledge were traded.

"Not all of these had any direct impact on the course of our recent history. Nevertheless, with each trip, the map of the Arctic became more European and then our land itself started to be claimed by outsiders." (*5000 Years*, p. 10)

Thousands of whaling ships arrived in the area during the 1700s, staying from spring until fall, when the seas froze over again. The mid-1800s saw a change in this activity with the establishment of permanent whaling bases in certain areas of the north. These bases led to greater contact with Inuit, different trading patterns, and perhaps, worst of all, disease. Inuit immune systems were unable to resist the onslaught of European diseases, such as influenza, measles, smallpox and tuberculosis.

The decline in the whale population and a reduction in the market for whale products in Europe led to further changes. Exploration and exploitation of the natural resources in the Arctic turned from the sea to the land. The fur trade developed between the late 1800s and the early 1900s, beginning with the Arctic fox.

Missionaries came to the Arctic in numbers in the late 1800s. Their role was, of course, to convert the indigenous population to Christianity. But they also provided basic education and health services (necessary because of the influx of disease contracted from European settlers).

"We often hear non-Inuit talk about how missionaries were not good for us. When Inuit talk about this, they usually give another opinion and tell of their respect for the religious teachings, and for the other roles they played especially in those early days. Some have recently turned to more fundamental religions while individuals continue to stay with the churches of their childhood. One way or another these teachings have become part of our life and culture." (*5000 Years*, p. 13)

The RCMP arrived on the scene in the early 1900s because of concerns about maintaining Canadian sovereignty over the land. The Hudson's Bay Company also settled in the area and oversaw trading and many commercial operations.

Interest in the Arctic territory continued to grow during the First and Second World Wars, and the Cold War period that followed WWII. The American and Canadian militaries built outposts along the northern shores to monitor for Russian planes or missiles.

The period of contact in the 1950s and 1960s was a dark time in Canadian history. Residential schools separated Inuit children from their families. Abuse, both emotional and physical, was common in these institutions. Attempts to stop the spread of diseases such as tuberculosis obliged Inuit to be separated from their families in order to receive treatment in the South. The treatment could last for years, and Inuit were given little or no explanation as to what was happening. Relocation programs were instituted that saw whole communities moved to completely different habitats, with few resources, and little help coping with an entirely different physical environment.

The 1960s saw the development of Inuit co-ops, the beginnings of a transitional economy that continues today. Natural resources, such as fish and lumber, were harvested and processed locally and marketed in the South. Arts and crafts co-ops also began at this time, and led to a worldwide appreciation for Inuit art, carvings and handicrafts.

In the 1970s, two things happened. First, the South became interested in large-scale development projects that would exploit resources like oil, natural gas, coal deposits, minerals and hydroelectric installations. Second, Inuit began to group together and reclaim their territory. Inuit interest groups, like Inuit Tapiriit Kanatami, formed and the beginning of a long process of land claims and settlements got underway. This process led to the creation of Nunavut, a Canadian territory that came into existence on April 1, 1999. Nunavut has an Inuit population of 23,000 and occupies one fifth of the land mass of Canada. The other Inuit regions of Canada are Inuvialuit (5,000 Inuit in the northwest part of the Northwest Territories), Nunavik (8,000 Inuit in northern Quebec) and Nunatsiavut (4,500 Inuit in Labrador).

"The Inuit of Canada are now in the post land claim era of our continuing history. Consequently, it is impossible to discuss our future as part of the larger Canadian fabric without giving serious consideration to the role we will play in the next phase of economic and political development throughout the Canadian North." (*5000 Years*, p.14)

With thanks to Inuit Tapiriit Kanatami (ITK) for its assistance and excellent document entitled *5000 Years of Inuit History and Heritage*. The ITK was founded in 1971 to represent and promote the interests of Inuit. The document, *5000 Years of Inuit History and Heritage* is available on its web site: <http://www.itk.ca/publications/5000-years-inuit-history-and-heritage>.



**The Co-op in Pond Inlet.** Photo by Christopher Morris

## **INTERVIEW WITH CHRISTOPHER MORRIS, WRITER/DIRECTOR OF *NIGHT***

### **Why did you decide to write a play about Inuit culture?**

**Christopher Morris:** I'd been doing work in other countries, and I thought, what about my country? Our culture in Canada is complex and complicated. There's a lot going on here. When I was a teenager I heard this strange thing. It was something like... people in Scandinavia, because it's dark all the time in the winter, committed suicide. Now I know more about this, and that's not necessarily the case. But it stuck with me. What would it mean if you lived in a climate where it's dark all the time in the winter? I've never done that. I wanted to do something about Canada, and there's darkness in the winter in the North. So I thought, let's go there.

As another component of this project, I thought it would be interesting to explore the topic of winter darkness with another country that also has this natural phenomenon. I wanted to work with a country that didn't have an Inuit culture or a Sami culture, so I picked Iceland. The whole intention for this project was to create it with Icelandic actors and Inuit actors. We had a workshop in Iceland in January 2008. Then I brought an Icelandic actor with me to Nunavut this past January and February. At the end of that, we saw that it was the Canadian story that was really coming up. Everything that was learned in all these workshops from all of the different actors added something to the play.

### **How many years has this project been in the works?**

**CM:** I first went to Pond Inlet five or six years ago for three weeks to introduce myself to the community and see if they'd actually let me come back. You can't just walk in somewhere and expect everybody to do what you want. I thought, if at the end of this, they say get out of here, there's no project. But it worked out.

When they found out I was in theatre, a few people asked if I could help them put on a show for Drug and Alcohol Awareness Week. Abbie was in that. She was ten. Two or three years later, I went back to do the first workshop of *Night*. We did a youth project in the evenings on the side. Abbie came out again. She was 13. And it just kept going since then. Now, last February, we had the final workshop. I chose her to be the professional actor on the show and she worked alongside me as a professional actress. She's awesome, this girl. She's very special.

### **Is this the future direction of theatre? Workshopping over several years?**

**CM:** Sometimes money dictates how long something is in development, in reality. There are the incurred costs of traveling somewhere. Sometimes scripts need time to develop. Personally, for this particular project, I think it was necessary. The more I've gone up North, I realized I have no clue what the heck is going on. It's been a thing I have had a hard time battling as a director and writer, in essence, to allow myself to have the right to tell this story.

There's also a trap in theatre where, if you spend a lot of time doing it, you can just kill a play. Sometimes a lot of the initial instincts and fire that began something get lost. Because I feel like there's so much more I can know.

To begin with, the relationship between the South and the North is a complex, complicated relationship. It's something I had no understanding of. It's something I still don't really get. I've made six trips up to Nunavut over the last couple of years. All of that has informed me in order to be able to write and guide the writing of this play. In the process of working with other cultures, and when the creators are involved and are going through these experiences, it's important for them to have time to gain some perspective.

There's an ethical thing about what to do with peoples' stories. Who am I to write a play about them? For me, I always say this: I spent months or years creating a play or something because I want to and I'm doing it for *me*. I'm not doing it for anybody, not doing it for any community, any culture, nothing. It's for me. Full stop, end of story, that's it.

### **How did you decide on some of the major themes and ideas that show up in *Night*?**

**CM:** Some things are interesting in rehearsal, but some other ideas stay with you for years. To me, that's a telltale thing. I learned through *Night* to follow that instinct.

On my first trip up there, I was exposed to suicide amongst young people. No young person committed suicide when I was there on that first trip; it was just talking about it, hearing about it. And something in me clicked, and I thought, this has to be in the play somehow. And the first workshop, I denied it. The second workshop, I denied it. But in preparation for the third one, I said, this has to be in the play and we are going to look at this, I don't care. And I was scared, because I thought, who am I to write about teenage suicide in the North?

And to me that's the whole problem. All we do is show that stuff about the North. A month ago on the front page of the *Globe* they had a photo from Iqualuit of two kids sleeping in garbage. Why would anybody put that on the front page of a national newspaper? To what end? What I've learned and what I'm trying to consider in the play is the role of Southern culture. How we, whether we like it or not, continually put Inuit in a position of being someone that needs to be saved by us. Like they're a catastrophe. There are rarely any stories about regular life. It has always shocked me. And, right from the beginning, why am I going up there to do a play? Why do I think it's important to put youth suicide in a play? So I've been thinking about that.

In the first workshop, there was a story that came up about a person called Minik, this boy from the 1900s. There's a book called *Give Me My Father's Body*, by Kenn Harper [Minik was brought from Greenland to New York City by Robert Peary in 1897 as a "museum specimen". This book tells of the 12 years he spent there. Visit <http://www.salon.com/audio/2000/10/05/harper/index.html> for a six-minute excerpt of the author reading from his book.] What is interesting to me about that story is the conclusion of it. In the 1980s it was reported that the community where they were from asked for the body to be repatriated. The museum responded in a positive manner and brought the body, they had a funeral and everyone was happy. But the real story about these bones is that the museum decided they had to repatriate the bones. They asked the community, and the community's response was that it was irrelevant. If you want to do it you can do it, but we don't care. Then there was a whole ordeal of the museum forcing the body back. A lot of obstacles came up with flying the remains there, and it was problematic. It could have ended many times but they kept persisting and persisting. And then they had a priest arrive. They got the community to attend this thing and they took pictures of it and put it out, like it was a good deed.

I had a German video artist working on the first three workshops. At the first workshop, he came across this story on the internet. I had one of those feelings. Because it's the perfect example of trying to deal with something that's going on inside us in the South, to cleanse us or absolve us of something. What is this instinct that makes someone persist against all odds to do something like that? I find that it sums up everything for me, from my perspective, of a Southerner going up there.

So what we have is this anthropologist, Daniella. To make it more interesting, possibly realistic, is that we have Gloria asking for the body to come back. If it's just the anthropologist doing it, it's obvious it's boring. The relationship is more complicated than that. So what if someone asks for it? And you respond. Then what? That's what we're really trying to capture.

### **Can you talk a bit about the theme of facing your fear?**

**CM:** I believe that our perception of what is dangerous may in fact save us. In the play, Piuyuq is a young person. There's a lot of promotion in the North to embrace your traditional culture and a traditional lifestyle. There's also a draw to Southern culture: very good music, interesting entertainment, computers, great clothes, all that stuff. So youth sometimes find themselves in a middle place. On top of that, sometimes there's not a positive view of Southern-style schooling. Naturally so, because of the experiences that the older generation has had with assimilation. So that creates a stagnation. Youth can't go back. Are they really going to go back and live in caribou skin tents and igloos? And they're not going to have gasoline? And there's no snowmobiles, and they're going to have dogs? They *could*, I suppose. So there's that option.

Or to completely become Western style and come live in the South, have a so-called "life" here. What I find, and what's remarkable to me about Piuyuq as a character, is that she's in search of a middle ground. It's hard and scary to do that, because it's not supported by anyone. I think she's striving for this because in some ways she must need to do this. And I think that could be a scary prospect for all parties involved. Older generations and new. It's not good to create an environment for young people that hurts them, that keeps them stuck, that doesn't liberate them.

In my mind, if you are faced with something and scared of it, and you try to ignore it, you're never going to go anywhere. So I'm trying to come up with a metaphor to embrace something that scares you. To try a new approach.

It's the same for Daniella. Dare to do something different that's scary. Whatever it is. But attempt something new. Face your fear. Because in the end, what you're scared of, what you want to destroy, may in essence free you.

### **How did it affect the actors in the workshop to have them immersed in the Arctic darkness?**

**CM:** The irony of the workshops is this. I picked Pond Inlet off a map because I wanted to be able to be in a place that has a large window of darkness. It's always complicated with actors' schedules. And the first workshop, I assumed was going to happen in the dark, but when we got there it wasn't dark any more. In Iceland, due to scheduling, our first week and a half was their darkest period. It was dark until 10 a.m. and dark again at 1:30 or 2 p.m. By the time we got to Pond Inlet on this last trip, we had about a week and a half of dark. The sun came out when we were there, which was beautiful.

I think the effects of being in Pond Inlet were more about just being in Pond Inlet. I've always thought that the dark itself would be just an umbrella of an idea that we could work under, while we're trying to find out what our real story is.

Pond Inlet is a fly-in community. You can't leave unless you fly out again. At that time of the year it's pretty cold there. There were a few days when it was -60 with the wind chill, but it's usually at mid -40s. And also, according to our Southern way of doing things, there really is nowhere to go. There's one coffee shop/greasy spoon place attached to the big co-op grocery store. And it's packed all the time.

Because it's such a small community, also, whenever you're out, you don't have anonymity. I think that is a hard thing for Southern folks to handle sometimes. And on top of it, it's a different language and a different culture. It's just a different speed up there, too. I explained to everybody that no matter where they are outside, they have to think of the community as if they were in someone's home. So behave accordingly.

During our first workshop, there was a teenager that committed suicide in our third week. I was afraid it might be someone from our group. It wasn't, but the whole thing was still hard. And then, on this last workshop, it happened again.

Also in Pond Inlet, there's a cultural difference. Inuit don't necessarily say, hey, come on over on Friday to my house. So it can feel at times like you're not welcome. But, for example, there was one guy that I know. I saw him when I arrived for a workshop, and he was glad to see me. I thought maybe he'd invite me over. I saw him on my last day, four weeks later. He asked me why I hadn't come over. And I was like, ooohhh... It's different.

All around, it was a challenging but rewarding experience for everybody. I brought two actors from the South, one's from Ottawa, actually. A brilliant actor. I hadn't talked to him in about a year and a half and then I ran into him in April at a show and he introduced me to his girlfriend as "the guy who brought him to Nunavut." It's a powerful process, doing this. Also when you're collaborating with other actors from another culture, it's different. You work with the youth and just hang out a bit and learn. It changes you. It affected people that way more than the dark.

**Can you tell me a little bit about the production itself? Is there anything the audience can look for in the set design, costumes or lighting?**

**CM:** [At the time of the interview] I'm talking to the designers and the script isn't totally finished. But I can give a general answer. Good design should be completely inseparable from the play, and the direction and the action of the play. Great designers, which I have, make decisions to illuminate, strengthen and propel the essence and the arguments of the play.

What's great is that we have two designers who are visual, bold designers. I know it's going to be a strong design. Even yesterday, my designer, who was up here working with us for the last two days, made a comment realizing how important the costumes are going to be. She's realizing it's a strong costume piece. The sound design too will be quite bold. And the lighting itself. The whole play takes place in the darkness. The fun would be how to design with lights. What does light mean?

**What does Daniella represent?**

**CM:** I think she represents all of the South's good intentions. The fine line with her character is that she can't ever seem ridiculous or stupid. If that happens, the play's over. I have to keep in mind that there are two audiences, so far. And these audiences will respond differently. The minute Daniella shows up in Pond Inlet and she pulls out oranges to give to Gloria, or even if she says, in the first scene in the coffee shop, I'm an anthropologist and I'm here to bring back the bones of someone... My instinct as a Southern person is, I'm kind of moved by it. I'm thinking that this might be an interesting thing to do. Whereas I know, the second an Inuit audience hears that, they're going to laugh. And they know, she's done, it's over. It's the most preposterous thing you could ever think of. And especially if she pulls out oranges, it's like "oh my god, she's one of those." Another one of those trying, for their own good, doing whatever they have to do for themselves.

For us, the South, she has to be us. She has to be our hopes. I wish I had the courage to do what she's doing. She's taking a stand about something. I think that if it's written well enough, she'll have that. Because, in essence, we have to follow someone.

This isn't a Greek drama in any sense, but the idea of Aristotle's catharsis is: it works if you as an audience see yourself as that person. Then you say, oh my God, that could have happened to me. That's when you get your catharsis. She has to have that. It's a fine line. That's one of my goals.

**What about the Candy Man?**

**CM:** The Candy Man reveals the point of view and the facts that are uncomfortable for me to hear. Sometimes these facts are based on his personal experience. Sometimes they are absolutely true. But it is just truth to him.

In the writing of the play, I haven't figured out exactly what to do with him, but I kind of see him as an oracle. He has information. The truth, in a sense. The truth, to our perspective, to an outsider's perspective. He will speak the truth, come hell or high water. What's really developing as a theme in the play is this: the writing is on the wall, but no one's reading it. And to me, dramatically, I think the Candy Man can help offer one of the writings that are on the wall.

**What can we, as Southerners, do about the situation in the North?**

**CM:** Just look, both sides, North and South, just look at each other. That's it. Stop trying to make other people do something. Stop trying to figure out what you need to do for them. Just take a moment and see who the other is. That's all we can do. And even then it's almost a futile attempt because we have years of experience that will inform how we look at somebody.

I wonder if there is some way to just acknowledge each other. I mostly say that as a Southern person. I have no idea what Inuit should do. And even then, I feel uncomfortable with thinking that there's something that has to be done. I think that's problematic, because that acknowledges that I'm big and smart enough to figure out that there's a problem. I find that condescending. It's tricky. But if there's some way just to acknowledge.

**What do you hope the average high school student is going to get out of the play?**

**CM:** I hope *Night* will allow teenagers to consider how life may be for another young person. It's a play, so who knows if it's true. But they might get a glimpse of what it is like for a teenager living up North. While I go to school here, they do that. It's interesting. And then, they can do whatever they want with that. I'm big on perspective, both in these theatre projects and particularly in my life. It's the best thing you can have. I always try to find ways to shake up my world view. Even professionally, I love working with actors of other cultures, as an actor and as a director, because it shakes me up. I have to think about things differently. Perspective is the best thing going on earth.

Abbie herself is such a remarkable young woman. I benefit from her presence whenever I'm with her. I just love her. She's a great teenager. And I think that if I was a teenager, it would be fantastic to be exposed to her.



## POND INLET, BAFFIN ISLAND AND NUNAVUT: SOME FACTS

### POND INLET

- located on the northern shore of Baffin Island, Nunavut
- many Thule and Dorset archeological sites located nearby
- the area was named "Ponds Bay" in 1818, after John Ponds, a British astronomer
- known locally as Mittimatilik
- mid-1800s: Inuit set out on a successful expedition to Greenland that took eight years
- 1820s: British whalers arrived to hunt for bowhead whale
- mid-1800s: European explorers arrived, searching for Northwest Passage
- 1921: Hudson's Bay Company established trading post
- 1922: RCMP arrived in the area and opened a post
- 1929: Anglican and Catholic missionaries arrived and built churches
- mid-1960s: opening of a government-funded residential school
- late 1960s: air travel became common in the North
- 1970s: rapid economic development. Weather station, run by local Inuit, still operates today
- mid-1970s: first co-op, hardware store, clothing store, hotel, fishing camp for tourists
- 1975: regular telephone communication by satellite, radio and television
- April 1, 1975: Pond Inlet incorporated as a Hamlet (like a town, but with no powers to tax)
- visit <http://www.pondinlet.ca/i18n/english/index.html> for photos, map

### BAFFIN ISLAND

- 507,451 square kilometres; largest island in Canada; most of the population lives in Iqaluit
- continuation of the Canadian Shield: mountains, fjords, cliffs, Great Plain of the Koukdjuak
- freshwater lakes and rivers inland in the summer; -nesting ground for migratory birds
- lead, silver and zinc mines
- visit <http://jdc.math.uwo.ca/images/baffin/baffin.html> for photos

### NUNAVUT

- population 31,762, 85% Inuit
- 26 communities, spread over 2 million square km
- no communities accessible by rail or car
- occupies one-fifth of the landmass of Canada
- idea for territory originated in the 1970s when Inuit Tapirisat of Canada (ITC) began study of Inuit land use
- 1979: Northwest Territories divided into two electoral districts for federal election
- 1980: ITC delegates pass resolution calling for creation of Nunavut
- 1990: signature of land claims agreement supporting the division of Northwest Territories
- 1992: plebiscite held about boundary for division
- 1999: creation of Nunavut
- visit <http://www.gov.nu.ca/english/about/symbols.shtml> to see flag and coat of arms
- visit <http://www.gov.nu.ca/english/about/Nunavut%20a%20chronological%20history-Feb%2008.pdf> for a detailed chronological history of Nunavut



House in Pond Inlet. Photo by Christopher Morris

## THE INUKTITUT LANGUAGE

Inuit culture is traditionally an oral culture. Oral cultures offer many advantages. You get instant feedback on all communication. Your knowledge comes from face to face interactions with others and from direct experience doing something. Oral cultures can easily move from one location to another, because all of the knowledge and memories are carried internally. Oral cultures encourage greater development of memory, because everything must be learned. These cultures are also image oriented, and their members often have incredible knowledge of their surroundings in their head. In fact, European cartographers were often astonished to find that Inuit hunters they encountered were able to make precise drawings of shorelines for many kilometres. Oral cultures also offer a different perception of time. The past exists in the context of what is being discussed or said at the present moment. Time is not linear – writing and papers impose linear thought. And there is generally a great sense of community in oral cultures, because stories are told and retold in groups, serving to create a more communal memory.

Unfortunately, oral cultures were often perceived throughout history as being "illiterate" by cultures who prized literacy. Because there was no written evidence of "culture", these groups were often thought to have none. In conflict between oral and written cultures, written cultures generally predominated. Perhaps if the written cultures had taken more time to listen, and realize that oral cultures have hierarchy, structure, values and rules – they just aren't written down – things might have been different.

In the late 19<sup>th</sup> century, a syllabary was adapted from the Cree syllabary in order to record the Inuktitut language. A syllabary is a writing system that uses a symbol to represent each syllable (a syllable consists of a consonant and a vowel, like "ma"). There are advantages to a syllabic writing system. It is flexible, and can allow for a language to change and develop, like an alphabet can. There are fewer symbols and combinations to learn (no spelling tests!), so literacy can be attained more quickly. Certain languages, like Inuktitut, are ideally suited to syllabics, because they have fewer syllables, and mostly consonant-vowel combinations. English has thousands of syllable shapes, both consonant-vowel (like "me") and consonant-vowel-consonant (like "mean", "meat", "mere", "meal"). It would be difficult to represent this type and quantity of syllables with a syllabary. In 1976, two official standard writing systems, Canadian Aboriginal Syllabics, and the Latin alphabet, were approved by Inuit Cultural Institute for the Inuktitut language.

Here are some examples of Inuktitut words written in syllabics and the Latin alphabet, followed by their translation in English, taken from the *Inuktitut Living Dictionary* <http://www.livingdictionary.com/>:

ᑎᐱᑦᑭ	Nanuq	polar bear
ᑎᐱᑦᑭᑦ	Natsiq	ringed seal
ᐱᑭᑦ	Aput	snow
ᐱᑭᑦᑭᑦ	Unnuaq	night

The following table compares the Inuktitut, English and French languages:

Inuktitut	English	French
Syllabic writing system (written with symbols that represent both consonants and vowels)	Latin alphabet	Latin alphabet
Spoken by 65,000 people	Spoken by 341 million people as a native language, 274 million people speak it as a second language	Spoken by 265 million people
Spoken in Greenland, Canada, Alaska, Siberia	Spoken in over 104 countries	Spoken as a native language in over 20 countries
Eskimo-Aleut language	West Germanic language (with a large amount of borrowed words from French, Latin, Greek...)	Romance language (from Latin)
Range of dialects across the Arctic, all mutually understandable to some degree	Different varieties spoken in different countries. Slight variation in spelling, often considerable variation in pronunciation	Variations in vocabulary and pronunciation between countries
Aatuvaamiutaujunga	I'm from Ottawa.	Je viens d'Ottawa.
qujannamiik	Thank you.	Merci.
Inuktituuuungujunga	I speak English.	Je parle français.
One of the official languages in Nunavut and the Northwest Territories, and in Nunavik (part of Quebec) and Nunatsiavut (part of Labrador)	Official language of federal government institutions. Provinces vary in the extent to which French and English are spoken officially	Official language of federal government institutions. Provinces vary in the extent to which French and English are spoken officially



Stop sign in Pond Inlet. Photo by Christopher Morris

## ARTS IN THE NORTH

Inuit culture is rich in many art forms: storytelling, music (including drumming and throat singing), dance, carving, print-making, embellished clothing and more. There are several arts festivals and groups in the North working to promote awareness of this rich cultural heritage, and to encourage the next generation to participate.

The Great Northern Arts Festival began in 1989, and brings together Inuit and First Nations visual artists and performers each summer in Inuvik. Visitors from around the world attend the event. In 2009, the theme was "Old Legends, New Dreams". The festival consists of workshops, performances and music. Sometimes additional workshops are held throughout the year.

Much of the art in the North is done in isolation and persists in the face of many obstacles. It is difficult, if not impossible, for artists to travel to other communities to share ideas and further their skills. Art supplies, other than natural materials that can be found locally, have to be flown in from the South at great cost. It is often prohibitively expensive for artists to create and maintain a current portfolio, though the falling price of digital cameras and somewhat easier access to the Internet may help. One final problem is the difficult access to markets and buyers – remember that much of the North consists of fly-in communities that don't have daily access. The Internet has provided some exposure for artists. Festivals like the Great Northern Arts Festival help artists feel less isolated.

<http://www.gnaf.org>

2009 marked the 10<sup>th</sup> annual Nunavut Arts Festival that unites artists from across Nunavut. Much of the art that is done in Nunavut is stone carving. Traditionally, artists have learned from their elders, and from spending time out on the land hunting and observing wildlife. This has led to the ability to remember and reproduce even minute details of what they saw. Stone, antler and bone carvings and printmaking are time-honoured Inuit arts. Carving and other arts developed out of a need to provide everyday objects. Arts have expanded to include fibre arts (including embellished clothing), jewelry, ceramics and paintings. Some subjects seen in the artwork are legends and spiritual beliefs and wildlife. The Nunavut Arctic College now offers a Fine Arts Program, consisting of short courses or three-year programs. <http://nacaarts.com/english/>

The Alianait Arts Festival is held each year in Iqaluit, Nunavut. The theme in 2009 was "Arctic Winds" and musical performers from as far away as Africa, Scotland and Greenland attended. The 2009 festival featured throat singers, vocalists and wind instrumentalists. The festival also organizes mural projects. This year, high school students created four portable murals to be posted around town. <http://www.alianait.ca/>

Follow this link to hear Inuit throat singing: <http://www.youtube.com/watch?v=qnGM0BIA95I>.

The Canada Council for the Arts offers funding for Northern arts, music, media arts, storytelling, theatre and artist exchanges. The Nunavut Department of Culture, Language, Elders and Youth also provides funding for the arts.

**Other groups focusing on Northern or Aboriginal arts include:**

◆The ImagiNATIVE Film and Arts Festival: <http://www.imagenative.org/>

◆IsumaTV is a web site that allows users to upload multimedia content related to Inuit and Indigenous cultures: <http://www.isuma.tv/hi/en>

◆The Centre for Indigenous Theatre: offers a three-year full-time program and summer programs in Toronto to provide training and development for Native Theatre artists.  
<http://www.indigenoustheatre.com/>

◆Ondinnok: the only Aboriginal theatre group in Quebec, founded in 1985 in Montreal. Its goal is to integrate contemporary and traditional mythologies. Encourages emerging actors. First Nations productions, Inuit legends, Aboriginal reinterpretations of *Hamlet*, etc.  
<http://www.ondinnok.org/en/mission.php>

◆The Canadian Museum of Civilization has thousands of Inuit works of art on display.  
[http://www.civilization.ca/cmcc/exhibitions/tresors/art\\_inuit/inart90e.shtml](http://www.civilization.ca/cmcc/exhibitions/tresors/art_inuit/inart90e.shtml)

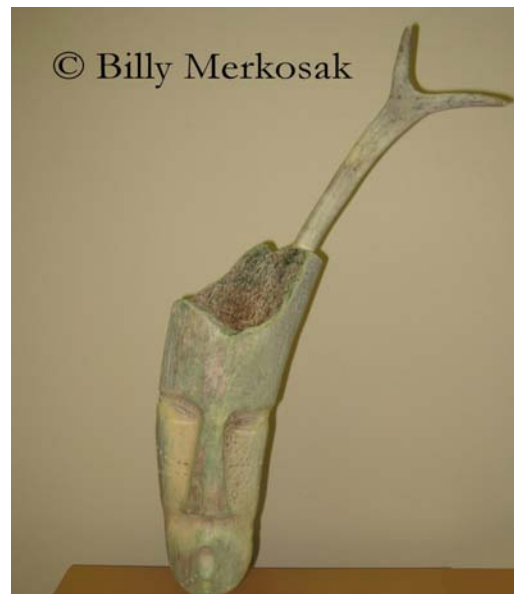
◆The National Gallery of Canada also has a permanent collection of Inuit art. Here is a link to a lesson plan entitled Prints and Drawings in Contemporary Inuit art:  
[http://cybermuseum.gallery.ca/cybermuseum/teachers/plans/intro\\_e.jsp?lp\\_counter=1&lessonid=144](http://cybermuseum.gallery.ca/cybermuseum/teachers/plans/intro_e.jsp?lp_counter=1&lessonid=144)

◆*Inuit Art Quarterly* (IAQ) is a publication of the Inuit Art Foundation, and contains a wealth of information on arts in the North. <http://www.inuitart.org/content.aro?pageID=8>

◆See the National Arts Centre publication *Aboriginal Theatre in Canada: An Overview* for a detailed look at First Nations arts in Canada:  
[http://artsalive.ca/pdf/eth/activities/aboriginal\\_overview.pdf](http://artsalive.ca/pdf/eth/activities/aboriginal_overview.pdf)

◆Stuck in a Snowbank Theatre, Yellowknife: Develops and produces new theatre work about the North.

◆Nakai Theatre in Whitehorse, Yukon Territory: a non-profit theatre company helping local playwrights. Holds the Pivot Festival for theatre from all over Canada each January.



**Art by Billy Merkosak, Pond Inlet**  
Photo courtesy of Nunavut Arts and Crafts Association

## EXCERPTS FROM

### *SAQIYUQ: STORIES FROM THE LIVES OF THREE INUIT WOMEN,*

by Nancy Wachowich, in collaboration with Apphia Agalakti Awa, Rhoda Kaukjak Katsak, and Sandra Pikujak Katsak

Montreal: McGill-Queen's University Press. 1999. Used by permission.

Apphia Agalakti Awa was born in 1931.

Rhoda Kaukjak Katsak (Apphia's sixth child) was born in 1957.

Sandra Pikujak Katsak (Rhoda's eldest daughter) was born in 1973, and grew up in Pond Inlet.

#### **APPHIA AGALAKTI AWA: THIS IS HOW WE SPENT OUR YEAR**

January is the time for light. February is the time for bright. Animals deliver in March, and April is the month of baby seals. May is for putting up tents. June is time for eggs, birds' eggs. July is for calves of caribou, they start delivering in July. August is the middle of the year and September, halfway through the year. October and November are fall. November is for hard times and December is the dark season. That is how the year was described.

This is how we spent our year, this is what we did. I will start with the spring. Seal-hunting season, out on top of the ice, it would be in early spring, April, May, June, no, not June ... April and May would be seal-hunting season out on the ice. We would live in igloos. Then in June the sea ice would start to get thin, so we would move to the camp on the shore, the camp with the sod-houses. We would go back to the shore because in June we started walrus-hunting. We didn't use the sod-houses in this season, we would put up our tents right beside the sod-houses. We just left the sod-houses where they were. Everyone would put up their tents right next to the sod-houses. We would walrus-hunt with boats. We would use boats to hunt because in Igloodik in June the ice would be all gone in the area where we walrus-hunted. It was that particular season that we would go out on the boat and hunt for walrus meat. We would use the walrus meat for the dog-meat cache, and we would eat some of it too. Some of it we also used to age. We would let it sit in rock caches over the spring and summer and eat it in the fall. [...]

In August we would walk inland from the shore. We would walk for days, looking for caribou. We would take our dogs. We would leave our sleds in the elders' camp, and we would carry everything on our backs. Even the dogs would be carrying supplies on their backs. We would walk for four days, five days, or a week. We would walk with our dogs and our supplies until we reached where the caribou were. Then we would settle down with the caribou. We would spend the whole summer trying to get enough skins for the year, and we would cache meat at certain points to pick up later on in the winter. [...]

Then in early fall, about the first week in October, we would wait for the first snowfall to start traveling by dog team back to the shore, back to the sod-house camp. We would wait for the snow to come, and then we would start traveling. We would use polar-bear skins and caribou skins as qamutiks. We would be waiting for the first snow, and when the snow came, that is when we would fill up the caribou skins we had brought with us and use them as qamutiks. We would fill them up with all the supplies and all the caribou skins we had prepared. We would take everything off that we had on our backs, make a makeshift qamutik with the skins, and start travelling to the shore. We would start travelling and caribou-hunting at the same time. We would leave the caribou meat behind and bring only the skins so that they could be used for bedding and for clothing. We would come home when the snow was really hard and good. We would use our qamutiks later on to get the meat that we cached along the way. [...]

We would stay in our sod-house camp over the winter, during the dark season. We would stay there until the days started coming back. We would eat meat from the caches. We would hunt seals through breathing holes. We would hunt narwhals, sea mammals, anything we could find. We would stay there until March. It is always different every year. If we didn't have enough in our caches, even if it was really cold, we would move from our winter camp early. We would start moving when the caches ran out. March, that is when the caches of walrus meat would go down, and we would have to go to another camp closer to the floe edge to get seal meat. (pages 32-34)

### **APPHIA AGALAKTI AWA: THE AIRPLANE PICKED US UP**

[An airplane is heard in the distance, and Apphia wishes for it to land and drop off some tea. The children run to get their father.]

[...] They couldn't find their father, so they came back. By the time they got back, the airplane had landed on the water and it was trying to beach. We were wondering what was happening, so we went down to the water. We had a wooden door on the tent, and I closed the door. I was worried that the dogs would get in while we were over at the airplane. When we got to the beach, a man came out of the plane and started talking to us. He was making airplane noises with his mouth. He was making signs with his arms and talking in a language that didn't make any sense at all. Since I didn't know what he was doing, I just watched him. Simon, my son, was playing in the water. He was dipping his feet in the water, and suddenly the man picked him up and put him on the plane. I yelled at him, "That is my child! Don't take my child!" I was scared. He was trying to get us to follow Simon into the plane. I was worried about my sealskins and the dogs next to the tent. They were going to get into the tent if we left them. [...]

When we landed, one of the Catholic priests came over to where all the people were standing and told us that they were going to take chest X-rays. That is why the airplane picked us up. I asked, "What does that mean?" I had never had that done to me before. I was scared! I didn't know what they were going to do. The priest said that they wanted to look at pictures of our chests. I thought they were going to take out our lungs, and snap their picture, that is how I understood it. I was really scared, and he said, "Just come on." I was scared. I wanted to keep my lungs inside of me. I had good lungs back then ... We went inside, and right away they told us to get comfortable and take our clothes off. There were some tools there, and two Qallunaat\* [non-Inuit people] were talking. I did not understand even one word of what they were saying. The Catholic priest was the one who was interpreting for us. They told us to take everything off. We had to take our parkas and our shirts off for the chest X-ray. He explained to me exactly what was going to be done and what was going to happen to us. I asked him, "Are we going to get cut up?" I had heard of that before, about surgery and people being cut up. He said, "No, they just want to take a picture of your lungs. (pages 93 -94)

### **RHODA KAUKJAK KATSAK: THEY WANTED US TO BECOME QALLUNAAT**

[...] When I went to school, when I came off the land, everything changed for me all at once. My parents didn't have a say anymore in the way I lived my life. When I came off the land, the people with any type of authority were Qallunaat. The teachers were Qallunaat, the principals were Qallunaat, the RCMP were Qallunaat, the administrators were Qallunaat, the nurses were Qallunaat, it was them who told us what to do. We were told to go to bed at ten o'clock at night and get up in the morning before school. Our parents used to get us to bed early when we were out on the land – they did it because they had hunting and sewing to do, not because the clock told them to. It was the teachers who taught us how to watch the clock. The nurses, they taught us that we

weren't supposed to have lice in our hair. We had never thought that lice in our hair was necessarily a bad thing! When I got to town that very first day, they found lice in my hair, they took me to the nursing station and cut my long hair off. The nurses, they also taught us to take pills when we were sick, those sorts of things. The RCMP told us that we were not supposed to stay out late at night. We had a curfew at night, and if the RCMP saw us on the streets in the day, they could pick us up at any time to take us to school. They had that kind of authority. Same with the administrators, same with all of them. [...]

I moved in off the land and went to school when I was eight years old. That is when they started trying to teach me how to become a Qallunaaq\*. I don't quite know exactly how it was decided that I go to school. I think there must have been something forceful that went on for my father to let them take us away from the family at such a young age. I remember crying on his lap that first Christmas, crying for hours with my head in his lap, begging him to take me home. He said he couldn't. I don't know what happened, but it must have been forced on him to give me up and let me leave my family at that age. [...]

So when it came time to have our kids, we went to Qallunaat books to try and find out what we needed to do to be good parents. We learned about things like bottle feeding, Pablum, straining food, bottled milk, apple juice, Pampers, diapers, ways to clean the baby, whatever. I am not against doing those things. I am not going to literally have my child dirty or underfed or whatever. But I wonder sometimes, if Sandra had been fed real meat – "real" meat, the word makes me laugh – country-food meat when she was four or five months old, country food when she started teething, I wonder if I had raised her in a bit more of a traditional manner with values from the Inuit culture, I wonder whether she would have had more of a desire to keep the Inuit culture herself, learn about the Inuit culture. I am thinking about things like eating country food, using caribou fur, things like that. I don't know ... I don't know whether all the learning I did when I was a child was a good thing or a bad thing. [...]

I am trying to say this very clearly ... I think about all those incidents in my life, I think about my life now and how I am trying so hard to learn things from the old culture, things like sewing skins, making traditional foods, learning about my relatives, all these things. I think of all this information that I am trying so hard to learn now, that I really should have learned as a child. Then I think of the life my children have now, school, the schedules, TV, video games, junk food, all the Qallunaat values and expectations. When I look at all that, when I put it all together, I start to question whether or not it was such a good thing to be totally immersed in Qallunaat culture. I mean, looking back and hearing my parents' and grandparents' stories, what is so bad about my own culture, what is so wrong with Inuit culture, that it has to be removed? Why did I spend almost all of my life trying to get away from it? It's like ... they spent all those years trying to change me into a Qallunaaq, and they couldn't. Was my life wasted? (pages 194-200)

### **SANDRA PIKUJAK KATSAK: GRADES TEN, ELEVEN AND TWELVE**

[...] Also those years, Grades Ten, Eleven and Twelve, I became more aware of the problems around town. I knew certain kids were having very rough problems outside of school. I sort of became like a social worker for these kids. I started staying up late, talking to them. I listened to them. I was very sympathetic, and I tried my best to help them, or let them talk at least. Sometimes they would talk to me for hours at a time, days at a time. Most of these kids had suicidal thoughts, and bad things were happening to them. It became really important for me to be there for them. I wanted to be there for those kids twenty-four hours a day. [...]



I realize now how long it takes for people to get better. It is hard growing up, so it takes a while for things to get better. My closest friends are doing a lot better. They weren't my friends before, we didn't start out as friends, but after all the talking we did, that's what happened. My closest friends, some of them were sexually abused. I can't believe some of the things that have happened to people! This particular girl, I remember having to be with her all the time at one point to make sure that she was okay. At first I didn't believe her when she told me the things that were happening to her. She cried a lot the first few months, and I held her a lot. Now she is okay. She is happy. She has a child to take care of, but she is still in school. She won't give up going to school.

Usually every weekend I talk to some friends to see if they are okay. One weekend this spring I listened to three separate kids talking about suicide. That was one scary weekend. They were desperate, they were ready to act. They showed me marks from their attempts. I remember staying awake for a long, long time. I didn't go home for a long time. One girl, she was really crying, she couldn't talk any more, she was shaking. She is fourteen years old, she is just a kid. So many things have happened to her already in her life and she is just a kid. (pages 233, 234)

### **SANDRA PIKUJAK KATSAK: A LOT OF THINGS TO LOOK FORWARD TO**

A lot of times I really don't know what to do. I think about a career, about having a family, about acting Inuit or acting like Qallunaat. I really don't know what I'll do ... I guess I have always felt that I wasn't Inuit enough ... I never really learned how to sew. I never even owned an ulu. I especially felt this way during Inuktitut classes when all my other classmates were so good at Inuit things. They were more traditional, they had kamiks and ulus, and they knew so many Inuktitut words. They were "university level" Inuit in comparison to me. They were so gung-ho about it. I guess I was just shy. I felt very dumb.

I don't feel any real bitterness about the mistakes I've made so far. I look at my mom and her life – she is raising kids, housekeeping, sewing, working, and now she is taking an accounting course too. That is a tough act to follow! That is what I think. And my grandmother, she's got a lot of grandchildren around. She is always tending to them ... There are a lot of things to look forward to, a lot of things I'd like to do for Pond to make it a little better here. Hell, I even wanted it to be the capital of Nunavut, but then I looked more closely at the map and saw that it wasn't as central as I thought. Come to think of it, I don't think I'd want all those people moving here. [...]

It was hard for me when my aunts and uncles started going away, when they started leaving the settlement to go to school, to look for jobs. I missed them very badly. I'm not saying that I never see them – I still do see them – it is just that I miss them so badly that I think to myself that I'd never want to leave the way they have. We were all together, a long time ago, we used to be all together. I'm not trying to sound overly sentimental. I'm not trying to dwell on the past to the point where I forget my life in the present. I'm not trying to make them feel guilty. My aunts and uncles, they are better off where they are, and they seem happy. Sometimes I think what I would like to do is to absorb as much traditional knowledge as I can and be like my name, be a Pikujak and take care of them. (pages 255-256)

\*Qallunaaq: singular; Quallunaat: plural.

## SUGGESTED BOOKS, MOVIES, DOCUMENTARIES, AND WEBSITES

### BOOKS

*Arctic Crossing: A Journey through the Northwest Passage and Inuit Culture*, by Johnathan Waterman. Canada: Random House. 2001. One man's experience paddling the Northwest Passage from west to east over several summers, and his experiences with Inuit he encountered. Natural history, social commentary, travel journal. (six copies, Ottawa Public Library (OPL))

*Far North*, by Patrice Halley. Quebec: Les Éditions de l'homme. 2003. Splendid photographs of natural history, people, artifacts, art. (five copies, OPL)

*Give Me My Father's Body: The Life of Minik, the New York Eskimo*, by Kenn Harper. Vermont: Steerforth Press. 2000. The story of a young Eskimo boy brought to New York City by Robert Peary in 1897 as a "specimen" for the Museum of Natural History. (seven copies, OPL)

*Inuit Journey*, by Edith Iglauer. Vancouver: Douglas & McIntire. 1979. One woman's journey to the north to observe the establishment of Inuit cooperatives (to sell art and natural resources). This program was set up by the Canadian government, beginning in 1959. Social commentary, economic history. (Not available in OPL)

*Saqiyuq: Stories from the Lives of Three Inuit Women*, by Nancy Wachowich, in collaboration with Apphia Agalakti Awa, Rhoda Kaukjak Katsak, and Sandra Pikujak Katsak. Montreal: McGill-Queen's University Press. 2005. First-person narrative about the lives of an Inuit grandmother, mother and daughter. Historical context, social commentary, differences between generations. (One copy, OPL)

*Walking on the Land*, by Farley Mowat. Vermont: Steerforth Press. 2001. History of Inuit, particularly Barren Ground Inuit, and result of their contact with outsiders. Based on his own travels to the Eastern Arctic. Political and social commentary, natural history. (20 copies and sound recording, OPL)

*Sacred Hunt*, by David F. Pelly. British Columbia: Greystone Books. 2001. The importance of the seal hunt to Inuit culture. Photographs, illustrations and interviews. (two copies, OPL)

*The Voyage of the Narwhal*, by Andrea Barrett. New York: Norton. 1988. The story of Erasmus Darwin Wells and his quest to find an open polar sea in the late 1800s. Historical fiction. (six copies and sound recording, OPL)

### MOVIES AND DOCUMENTARIES

*Atanarjuat: The Fast Runner*. Igloodik Isuma Productions, Inc. and National Film Board. 2000. (seven copies, OPL)

*The Necessities of Life*. ACPAV Production and Arico Film communication. 2009. (ten copies, OPL)

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*Nunavut: Changing the Map of Canada*, Indian and Northern Affairs Canada. 1992. 24 minutes. (one copy, OPL)

*Welcome to Nunavut*. National Film Board. 1999. 44 minutes. (two copies, OPL)

## WEB SITES

<http://www.pondinlet.ca/i18n/english/index.html>

Official site of the community of Pond Inlet

<http://www.humancargo.ca/>

Human Cargo, producers of *Night*

<http://www.artcirq.org/>

Arctic Circus. The initiative of the group that produced *Atanarjuat, The Fast Runner*, designed to introduce circus arts to the youth of Igloolik, Nunavut, as a suicide prevention program

<http://www.tusaalanga.ca/>

A website for learning Inuktitut (beginner to intermediate lessons, vocabulary words with sound, and dialogues, songs)

<http://www.nunavut.com/nunavut99/english/our.html>

See this site for an excellent essay on language and culture, and a clear explanation of the difference between English and Inuktitut grammar

<http://www.nunavut.com/nunavut99/english/index.html>

Nunavut history (ancient and modern), the creation of Nunavut, the next generation, the relationship between Inuit and the land, art, hunting, the economy, maps

<http://www.pc.gc.ca/eng/pn-np/nu/sirmilik/index.aspx>

Sirmilik National Park site

<http://www.nfb.ca/>

National Film Board: Many trailers and films available on line

<http://archives.cbc.ca/>

Digital archives for the CBC, radio and television

[www.imagescanada.ca](http://www.imagescanada.ca)

Images from Canada's cultural history

## SUGGESTED ACTIVITIES

### BEFORE SEEING THE PLAY

- 1) Have students read and discuss the interview with Writer/Director Christopher Morris (p. 9-13) in preparation for seeing the play.
- 2) **Socio-cultural context.** Have students read the excerpt from the book *Saqiyuq* (p.19-22). Students may read and discuss the entire excerpt, or the class may be split into three groups, each one reading either the grandmother's, mother's or daughter's words. Compare across generations.
- 3) **Geography/History:** Choose a body of water in the Arctic (for example, Hudson's Bay, the Mackenzie Delta) and research the European individual after whom it is named. Also research the Inuit name for the same place and compare the two different names and how each was selected. The same activity may be done with towns or natural landmarks.
- 4) **Drama:** If you are able to find a copy of Canadian Theatre Review. *Beast of the Land: Arctic Theatre Makers*. Vol. 73. Winter 1992, you may ask students to read one of the plays it contains. They might also prepare and act out a scene from a play, and compare that play to *Night*.
- 5) **Aboriginal Rights/History/Politics:** Investigate one land claim. Explain both sides of the situation, and offer suggestions about how it might have been resolved differently. When considering the Aboriginal perspective, do not forget to note that there were sometimes disagreements between different Aboriginal groups about how a claim should be settled.
- 6) **Aboriginal Rights/History/Politics:** Consider either the Mackenzie Valley Pipeline or a current dispute about mining (for example, the uranium mine near Sharbot Lake in Ontario). Look into Canada's mining laws. Who owns the land according to each group involved (government, Aboriginal groups, the mining company, other citizens)? Who has the right to mine there? Who can access the land? Draft a letter to your MP or to an Aboriginal group explaining your feelings on the issue and offering a possible solution.
- 7) **History/The Arts:** Choose one of the following groups (missionaries, whalers, early explorers, people who set out to conquer the North Pole) and conduct some research to answer the following questions: Who were the main people involved, and when did they visit the Arctic? What did they hope to accomplish by going there? How did they get there, and what did they use to travel and survive once they arrived? How did they keep warm in the winter? Who paid for their expeditions?

Once you have compiled that information, create a house program (a.k.a. playbill) for a play that includes the following:-

- front cover with graphics and a title (for example, Early Explorers);
- cast of characters, in order of appearance (for example, Martin Frobisher, 1576: Finds Baffin Island while searching for Northwest Passage);
- props and set design (illustration or description of his ship, transportation used in Arctic, special equipment);
- costumes (what he and his crew, and contemporaries wore to keep warm);
- a page thanking the "sponsors" (Martin Frobisher was financed by the King of England);

**8) Canadian Geography/Anthropology/History/The Arts:** Have students visit the following website about Nunavut (<http://www.nunavut.com/nunavut99/english/index.html>). There may be found a good deal of information about history, both ancient and modern, the creation of Nunavut, the next generation, the relationship between Inuit and the land, art, hunting, the economy, a map, etc. Have each student select a section to explore and summarize for the class.

**9) Language/Culture:** Have students read the section from the Study Guide on Inuktitut (p. 15-16). Then have students visit the following site <http://www.tusaalanga.ca/> that offers Inuktitut language lessons and complete the first lesson. Alternatively, have them examine the grammar of Inuktitut and compare its grammatical structure to English.

**10) The Arts:** Have students visit this site: [http://nacaarts.com/english/index.php?option=com\\_content&view=article&id=115&Itemid=96](http://nacaarts.com/english/index.php?option=com_content&view=article&id=115&Itemid=96) and read the bios of the different artists. They may choose one and present the person and the type of art they do to the class.

**11) History/Social Issues/Culture:** Watch the film, *The Necessities of Life*, in class and hold a group discussion about it afterwards.

**12) Geography/History/Science/Social Issues:** Have students read the section from the study guide titled “Peoples of the Circumpolar World, a History” (p. 6-8), then assign one of the following activities:-

-Draw a detailed map of the Northwest Passage indicating, if possible, who the first known individual was to have traveled that route.

-Draw a map of the circumpolar world with the North Pole as its centre. Label countries, major towns and cities, bodies of water and the territory occupied by the different indigenous groups living there.

-Prepare a report about how climate change is affecting the Arctic and the traditional lifestyle of those living there.

-One big sociological question that is addressed in *Night* is the clash of cultures. Create a poster that represents some aspect of the collision between two cultures at some point in history. How did that collision come about? What were the results? How do people deal with the lingering consequences of that contact (political institutions, resentment, organizations that try to help...). Address any or all of these questions.

**13) The Arts:** In groups, have students write a short scene from a play that deals with a social or political issue affecting today's youth and perform it for the class. (Examples: drugs/alcohol, not being allowed to vote, dropping out of school, body image, gender roles...).

**14) History/Social Issues/Geography/Culture:** Have students visit the National Film Board web site (<http://www.nfb.ca/>) and search a term related to Inuit or the Arctic. Ask them to select a documentary or a film to watch, and to then write a one-page single spaced report to share what they saw and learned with the class. Three suggestions are:-

-*Land of the Long Day*, Douglas Wilkinson, 1952, 38 minutes. Documentary of his journey to Baffin Island;

-*How to Build an Igloo*, Douglas Wilkinson, 1949, 11 minutes;

-*Through These Eyes*, Charles Laird, 2004, 55 minutes. The story of a 1970s American school curriculum that followed a year in the life of an Inuit family, and the controversy that ensued.

The same activity could be used with the CBC Digital Archives web site (<http://archives.cbc.ca/>).

Possible key terms to search: Creation of Nunavut, Inuit + education, Pond Inlet, Inuit + culture, + language, Arctic exploration.

**15) Geography:** Have students visit the site for Sirmilik National Park (<http://www.pc.gc.ca/eng/pn-np/nu/sirmilik/index.aspx>) and prepare a report on the following topics: geology, climate, animals, plants, history, cultural heritage, attractions.

**16) Visual Arts:** Browse the Internet for examples of traditional Inuit prints or carvings. Create a design or carving (out of a bar of Ivory soap, for example) that represents an aspect of your own life, in the same style you have seen in Inuit art.

**17) English:** Have students consider the following photograph of Pond Inlet. Ask them to compose a poem or write a short story that deals with either the desolation or the magnificence of the scenery (or whatever else comes to mind when they look at the photograph). This activity may also be done with one of the other photographs in this Study Guide.



**Pond Inlet in October.** Photo by Christopher Morris

**18) Culture/Travel:** Have students visit <http://www.pondinlet.ca/i18n/english/index.html> and click on the link for travel information. Compare prices and travel times for the three airlines, from Ottawa to Pond Inlet. How convenient is it to get there and back? How much would it cost? Using the site, plan a vacation there, including cost for activities, hotel and airfare.

**19) Geography:** Have students visit <http://www.gov.nu.ca/english/about/Nunavut%20Communities%20Jan%202008.pdf> for a list of the communities found in Nunavut and a brief description of each. Ask them to read about one community and tell the class what they found. See if they can find photographs on the Internet.

**20) Current Events:** Ask students to visit the following web site: <http://www.nunatsiaq.com>. It is the site for "the bilingual paper for Nunavut and Nunavik" which was created in 1972. Have students read the letters to the editor, or the column called Taissumani (historical events). Who writes what articles? Look at the advertising. What are the topics of interest to readers? Follow the links under "Advertising" ("About the Market" and "Nunatsiaq FAQ") to learn about the paper's history, the languages in which it is published, who owns it, how it is delivered, etc.

**21) History:** Have students visit the PBS web site to read the transcript of the program they did entitled *Minik, the Lost Eskimo*. <http://www.pbs.org/wghb/amex/minik/program>.

### **AFTER SEEING THE PLAY**

**22) Social Issues:** As you saw in *Night*, Daniella tries to do something that she believes is right to help someone else. But it doesn't end the way she hoped it would. Her trip to the North is perhaps motivated by the same feelings that drive people to participate in "Voluntourism" trips. As a class discussion or written assignment, have students explore the pros and cons of voluntourism.

**23) English:** Have students write a review of the play for the school newspaper. What did you like or not like? How were the actors? Do you think the play would appeal to other teens? What did you think about the costumes, set and lighting? [http://theatreontario.org/content/play\\_reviews.htm](http://theatreontario.org/content/play_reviews.htm)

**24) *Night*:** There is a wealth of information in the interview with Writer/Director Christopher Morris (p. 9-13). Assign all or part of the interview as reading material and conduct a class discussion on some of the following topics. As an alternative, students could be asked to write a one or two page personal essay on the same topics:-

-What were the major themes in the play? How were some of these themes illustrated? Consider lighting, costume, set design, dialogue.

-Do you think Daniella did the right thing, bringing back the bones? What about Gloria? Should she have asked for them?

-What do you think of the story about Minik's bones? See if you can find any information about the repatriation on the Internet.

-How did Piuyuq, Daniella, Gloria and Piuyuk's father face their fears (or not) in *Night*?

-Do you find the winter months hard because of the darkness? Can you imagine 24 hours of darkness?

-Imagine living in a fly-in community of around 1,000 individuals. What would you like about it? And what would you hate?

-Teens that live in small, isolated communities probably have different priorities than those who live in large urban centres. As a class, make a list of what you think teens might do for activities, their priorities and values in each location.

-How did the design of the set impact your enjoyment of the play?

-What about lighting? How was it used to echo the theme of darkness?

-And costumes? What did they add to the play? Would you have done things differently?

-Do you like Daniella? What do you think about what she did? Is she the type of person you can relate to, or not? Why?

-In our society, who plays the role of the Candy Man – for example, who speaks the truth, even when that truth is uncomfortable to hear? Who, in your life, speaks that truth? Do you?

-What do you think the government should do about the situation in the North? What do you think we, as individuals, should do?

-Why do you think, when two cultures come together, one dominates the other? Is there a way to blend two cultures without losing one in the process?

-What did you get out of the play?

-What events in your life have helped you gain perspective on a situation that you did not initially understand?

-Have you ever spent time immersed in a different culture? What did that experience teach you?

**25) Consider the following quote from the interview with Writer/Director Christopher Morris (p. 10): "There's an ethical thing about what to do with peoples' stories. Who am I to write a play about them? For me, I always say this: I spent months or years creating a play or something because I want to and I'm doing it for me. I'm not doing it for anybody, not doing it for any community, any culture, nothing. It's for me. Full stop, end of story, that's it."**

Do you think we have a right to tell stories that are from other cultures? On the one hand, it can bring public awareness to a situation. On the other hand, can we ever know enough about the culture to represent it accurately?



## **ADDITIONAL SOURCES:**

Francis, Daniel. *Discovery of the North: The Exploration of Canada's Arctic*. Edmonton: Hurtig Publishers. 1986.

Ray, Arthur J. *I Have Lived Here Since the World Began: An Illustrated History of Canada's Native People*, Revised Edition. Toronto: Key Porter Books. 2005.

Dickason, Olive Patricia. *Canada's First Nations: A History of Founding Peoples from Earliest Times*, Third Edition. Canada: Oxford University Press. 2002.

Crowe, Keith J. *A History of the Original Peoples of Northern Canada*, Revised Edition. Montreal: McGill-Queen's University Press. 1991.

Canadian Theatre Review. *Beast of the Land: Arctic Theatre Makers*. Vol. 73. Winter 1992.



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