



THE

AN AWARD-WINNING PLAY BY **YVETTE NOLAN**
DIRECTED BY **RENELTTA ARLUK**

UNPLUGGING

STUDY GUIDE



THE UNPLUGGING

By Yvette Nolan | Directed by Reneltta Arluk

A Gwaandak Theatre Production

Presented by the Yukon Arts Centre, Dänojà Zho Cultural Centre,
KIAC, Vuntut Gwitchin Government, First Nation of Na-Cho Nyak Dun,
Junction Arts & Music

SHÀW NÍTHÄN • KWÄNÄSCHIS • GUNALCHÎSH • MÀHSI' CHOO MÁSIN CHO • MEEGWETCH • THANK YOU

To Yukon Education's First Nations Programs and Partnerships Unit
for their support of this Study Guide.

Yukon



Canada Council
for the Arts

Conseil des arts
du Canada



YUKON NEWS



Archer, Cathro
& Associates (1981) Limited

THE MAURO FAMILY
FOUNDATION

© Gwaandak Theatre / Yukon Education
April 2018
Whitehorse, Yukon

Writer – Norma Shorty
Editors – Patti Flather, Leonard Linklater
Design – Jasmine Doll

This publication is available free and downloadable from gwaandaktheatre.ca/teachers

TABLE OF CONTENTS

Greetings Teachers	2
About Norma Shorty	2
The Play: The Unplugging by Yvette Nolan	3
Words from the Playwright: Yvette Nolan	4
About Yvette Nolan	4
Words from the Director: Reneltta Arluk	5
About Reneltta Arluk	5
Think and Talk: Pre-show Discussion Question	6
Pre-show Discussion Question & Notes for Teachers	6
Preshow Discussion Activity on Indian Residential Schools in the Yukon	7
Timeline Continued	7
The Unplugging: Talking with Students About Related Themes	8
Suggestions on Teaching Oral Narratives The Yukon First Nations Way	9
Think and Talk	9
Arts Education Community Engagement: Some Context for Teachers	9
Local First Nation Arts Engagement – Tips for Teachers	10
Place Based Education Can Expand First Nation Arts Education Dialogue	10
Meaningful Engagement Additional Local Resources	10
Principles of Indigenous Learning	11
Curricular Overview: The Importance of Indigenous Arts Education	11
The Unplugging: Our Artistic & Production Team	12
About Gwaandak Theatre	13
Theatre 101 I WANT TO BE ONSTAGE!	14
RESPECT!	14
Selected Resources	15
Yukon Indigenous Drama (Selected)	16

GREETINGS TEACHERS



I have been working with First Nation communities for over 30 years now. Mom went to mission school. Mom was my first teacher. When I was four I knew I wanted to be “any kind of doctor” and here I am at 62 with a PhD in Indigenous Studies, Education and Pedagogy. I, like my parents and their parents before them, grew up in a time of extreme racism. Somehow our stories survived and with great teachers like Mom and Dad, Elders, Knowledge Bearers, and many public-school teachers and professors I came to realize that our Yukon First Nation system of beliefs is tied to our languages and to our local cultures. I hope that the following resource helps you tap into local Yukon First Nation communities and teachers with respect to Indigenous Arts Education.

Sincerely,
Norma Shorty

MAA SÁ YEEYATÉE KÓO AT LATÓOX’U?

Nas’k jinkàt táakw wanyáax’ kanax áyá língit aani has du éen yeijixané. Ax tláa á kuduóox’u sgóoni yoo- wagút. Ax tláa shux’wáanax ax kóo at latóowu áwé. Daax’oon táakw yaxwadlaghi xwasikóo ch’a daaxwaa daaxdaax xat wustéeyí ka 62 yaxwadlaghi PhD Indigenous Studies, Education ka Pedagogy kóo ax jeewú. Ax tláa ka ax éesh ka has du tláa ka has du éesh jiyax extreme racism tóo xat óowawát. Ch’a.aan ku.a, haa shkalnéegi dax woonéix kóo at latóowu kadáan ax tláa, ax éesh, shukakáax’u, ka sgóon kóo at latóox.u ka has du jeedáx. Ax eet oowaxíx haa atx’ak’ahéeni haa yoo xatangi tóo yeiyatée.

ABOUT NORMA SHORTY

Thank you, grandfathers, for this land, and thank you grandmothers for my ancestry and for my identity. I am an Inland Tlingit and my ancestral community is Teslin Yukon. Long ago Raven Clan history connects the Teslin Tlingit to Taku Kwaan (community) and to Angoon on the Southeast Coast of Alaska. Long ago Wolf Clan history connects Teslin Tlingit to the Stikine and beyond. My name is Yeskeitch Aantookwasaak. This name means “works well with her hands” and the “cry of the raven over the land”. These are old Tlingit names and once you understand the name you understand how most Tlingit names bear Tlingit history about clan origins, about land, migration, and more. I am from the raven moiety. My clan is Ganach.adi and my house (hit) is Kookhittaaan.

I am a grandchild of the Big Salmon People. My paternal uncles and aunts have ancestral and historical land connections to Big Salmon and Tagish Yukon. Mother has ancestral connections to One Hundred Mile, near Teslin Yukon and to Douglas Island near Juneau Alaska and the Taku.

THE PLAY: THE UNPLUGGING BY YVETTE NOLAN

Could an old woman's wisdom save the world?



Heather Majaury (Elena) and Mary Sloan (Bern) during rehearsals.

When the world becomes unplugged – no more iPhones, internet or electricity – two exiled older women retreat to the land, reclaiming wisdom from the past to survive, and build a future.

The Unplugging takes place after a catastrophic event: In an instant, the world changes. Electricity stops flowing and humanity is left in the dark. Two women - free-spirited Bern and cranky Elena - are exiled from their village for being too old to bear children. Under a winter's moon they retreat to the bush, where they must rely on traditional knowledge to survive. When a charismatic young stranger from the village arrives seeking their aid, the women must decide whether to share their wisdom, and give the society that rejected them a chance at a future.

- Winner of Vancouver's Jessie Richardson Theatre Award for Outstanding Original Script -

The Playwright was inspired by the Gwich'in story Two Old Women, as told by Velma Wallis.

WORDS FROM THE PLAYWRIGHT: YVETTE NOLAN



The Unplugging has its roots in the north, in this place. Inspired by Velma Wallis' retelling of the Athapaskan story Two Old Women, I dragged the tale into the 21st century to examine what my own traditional knowledge might be, in the event that I was banished from my community. The cabin I wrote for Elena and Bern is a real place, not far from where you sit now, built with care and foresight, in a place far enough off the beaten path to offer safety. Early in the life of the play, Miche Genest and I read scenes from it publicly, becoming the two (old) "women of a certain age", and manifesting our own bonds and ideas of community.

The Unplugging is about community, how we build it, what it asks of us, what we want for it. I am grateful, oh so grateful to this community of mine that is taking on The Unplugging here: Patti and everyone at Gwaandak, Reneltta and Heather and Mary and Aaron, Scott and Liz and Erin... and you my community that has come to see it, to sit in community for a little while, to be together and consider what we have and what it means to us.

Meegwetch x4
Yvette

ABOUT YVETTE NOLAN

Yvette Nolan (Algonquin) is a playwright, director and dramaturg. Plays include BLADE, Annie Mae's Movement, The Unplugging, The Birds. Directing credits include Bearing and Michael Greyeyes' Nôhkom (Signal), Kenneth T Williams' In Care (GTNT) and Café Daughter (Gwaandak), Falen Johnson's Salt Baby (Globe), Leonard Linklater's Justice (Gwaandak), Marie Clements' Tombs of the Vanishing Indian and The Unnatural and Accidental Women (Native Earth), The Ecstasy of Rita Joe (WCTC/NAC). As a dramaturg, she works across Turtle Island on projects including Little Badger and the Fire Spirit by Maria Campbell, Confluence by Raven Spirit Dance in Vancouver, In Care by Kenneth T Williams. Her book Medicine Shows was published by Playwrights Canada Press in 2015. She is an Artistic Associate of Signal Theatre.

WORDS FROM THE DIRECTOR: RENELTTA ARLUK



In the Northwest Territories there is a lake that once was called Ama beh tueh, Our Mother's Lake. It was called that because of two old Chipewyan women who survived there after being left behind by their community. The men were trying to catch up to a herd of caribou. The two old women moved slow. They understood and settled by that lake. Instead of giving in, they wove sinew into a net, chipped into the ice with what tools they had and set net for fish. They caught fish and survived the winter. A season later the community who left them returned. There were less of them though and those that survived were still starving. The two old women, with no resentment, fed them. The community was grateful. I was told this by a Chipewyan trapper.

Yvette Nolan's *The Unplugging* is inspired by the Athabaskan story of two old women. It is not surprising their legacy crossed mountains because it is one of strength, tenacity, and generosity. Now they cross time into the apocalyptic future where their legacy spark thoughts of reconciliation and reparation. This production subtly creates discussion about feminism, Indigeneity, man's call-to-action, and what it takes to build community. Mahsi cho to Gwaandak, Yvette, the excellent cast, stage management, and design team. What a wonderful community to be part of.

ABOUT RENELTTA ARLUK

Renelтта is Inuvialuit, Cree and Dene from the NWT. A graduate of University of Alberta's BFA Acting program and founder of Akpik Theatre. Co-directed works: *Aklavik Journals* (Stuck in a Snowbank Theatre), *A Winter's Tale* (Longest Night). She is the first Inuk and Indigenous woman Director at the Stratford Festival. There, Renelтта received the Tyrone Guthrie - Derek F. Mitchell Artistic Director's Award for *The Breathing Hole*. She is the Director of Indigenous Arts at BANFF Centre for the Arts.

THINK AND TALK: PRE-SHOW DISCUSSION QUESTION

In the play there is reference made to an apocalypse – what could this mean when we think of Indigenous culture?

PRE-SHOW DISCUSSION QUESTION & NOTES FOR TEACHERS

In the 500 years before the writing of this play, a cataclysmic number of events greatly impacted the perpetuation of Indigenous peoples' identity, knowledges, and languages. Indigenous peoples (labelled by colonizers as Indians in the past) have continued to assert and advocate for their rights to their land and culture. Here are just a few examples of events:



Mary Sloan (Bern) and Aaron M. Wells (Seamus) during rehearsals.

- Smallpox epidemics begin on Turtle Island (North America) (1634)
- Kwädąy Dän Ts'inchj (Long Ago Person Found) dies in a crevasse near Chilkat Pass (circa 1656); the recent discovery of his remains has spurred new understandings
- The Royal Proclamation issued by the British Crown partially acknowledges Aboriginal rights to lands in British North America (1763)
- The federal government introduces acts to settle the Indians on reservations (1859)
- Canadian confederation includes four provinces; Indian people become a federal responsibility (1867)
- The federal government passes the Indian Act (1876), allowing the Department of Indian Affairs to control Indian lands, determine who has Indian status and promote so-called “civilization” of Indians through imposition of new education systems; these aim to eliminate Indian cultural and spiritual practices
- The federal government outlaws potlaches (1884)
- Indian lands can be surrendered without band consent (1879, 1884, 1894)
- First agreements by the federal government to fund churches to run Indian residential schools across Canada (1892)
- Indians are restricted to their reservations (1885)
- Dancing and wearing regalia is outlawed (1895)

- The discovery of gold by Keish (Skookum Jim) and others on Rabbit Creek (1896) triggers the Klondike Gold Rush; Aboriginal people become a minority in their territory
- On behalf of Yukon First Nation leaders Chief Jim Boss of Lake Laberge is selected to send a letter to the federal government seeking compensation for losses to “Yukon Indians” and damages to their lands arising from the influx of newcomers (1902).
- “Baby George” is one of many children who die of tuberculosis at the Chooutla Indian Residential School (1907 in/near Carcross, Yukon)

PRESHOW DISCUSSION ACTIVITY ON INDIAN RESIDENTIAL SCHOOLS IN THE YUKON



Discussion: How can photographs expose social injustice? How can you learn about history from a photograph?

Additional Resources

Our Stories of Residential Schools in Yukon and Canada Seeking Understanding – Finding Our Way Together

Students in front of Chooutla Indian Residential School, around 1935. Yukon Archives, Anglican Church, Diocese of Yukon fonds, 86/61, #635.

Timeline Continued

- The Alaska Highway is completed (1942), bringing major changes to Yukon First Nations people
- Status Indian people are allowed to vote in federal elections for the first time without giving up their status (1960)
- The Yukon Indian Women’s’ Association forms to lobby for improvements for First Nations women and children (1973)
- Elijah Smith and Yukon Chiefs present Together Today for our Children Tomorrow to Prime Minister Pierre Elliott Trudeau, seeking compensation for use of lands and resources and demanding full participation in decisions affecting their lives (1973)
- The Umbrella Final Agreement is signed by Council for Yukon Indians, Canada and Yukon, establishing a framework for Yukon First Nations self-government agreements (1993)

Wrap up discussion: What lessons from this phrase “Together Today for Our Children Tomorrow” can be applied to your life today?

THE UNPLUGGING: TALKING WITH STUDENTS ABOUT RELATED THEMES

The Unplugging allows youth to discuss their own notions of survival, oratory and oral history, and gender. This play is an ideal starting point for conversations around Indigenous and non-Indigenous involvement in Indigenous arts and culture.

In The Unplugging all of the characters find out that they do know how to survive, and this knowing is deep. This deep knowing is a message of hope and inspiration for Indigenous families today who are connecting to their own culture, language, research, plays, teaching and more.



Yukon trapper Montana Prysnuik (right) teaching actor Aaron M. Wells and The Unplugging team how to make rabbit snares. Photo Leighann Chalykoff.

In the play, the characters test societal and cultural conventions with respect to the roles of ageing Indigenous women and young men in modern society. Elena and Bern, who are past child-bearing age, are exiled from their community after the electricity goes out, because the leader does not see their value. However, they possess considerable knowledge and have many skills. The young man, Seamus, is hungry, literally, but also hungry for knowledge that he does not yet have.

What are roles of women and men, and two-spirit people, in various traditional and modern Yukon First Nation societies? These conversations should be led by local Yukon First Nation Elders and knowledge bearers who come from the community. It is important to acknowledge that not all culture bearers in a given community may have the same opinions and teachings, and that discussion happens within communities too. Remember to promote respectful listening and dialogue.

After so much effort to separate indigenous people from language, land and water, and culture, many are unsure or unaware of traditional teachings. What have you heard of some of the local teachings around gender, oratory and cultural survival?

Suggestions on Teaching Oral Narratives The Yukon First Nations Way

- Address story ownership
- Yukon First Nations stories cover many topics including stewardship over lands, place names, fishing streams, hunting and burial grounds and are told as ways to bring Yukon First Nations history forward
- Invite an elder or knowledge bearer into your classroom. Ensure that the elders or culture bearers are from the area you are talking about
- Understand that to work with the culture is to work with the language

Activity: Work with local Elders, Community Education Liaison Coordinators, Education support workers (ESW), etc., and students to localize how to teach oral narrative the Yukon First Nation way. You can do this by sitting in a discussion circle. Make sure you have a microphone and speakers for Elder comfort as some Elders do have soft voices.

Think and Talk

- What are some Yukon First Nation ways of knowing on survival?
- What are some Yukon First Nation ways of knowing on gender?
- What are some Yukon First Nation ways of knowing on oratory and oral history?
- What does contact mean to you?
- What does colonization mean to you?
- What does 'Indigenization' mean to you?

ARTS EDUCATION COMMUNITY ENGAGEMENT: SOME CONTEXT FOR TEACHERS



Learning to make rabbit snares. Daniela Masselis (Set, Props & Costumes Designer), Renelta Arluk (Director) and Mary Sloan (Bern).

Today in Indigenous communities there remains a sense of “not knowing.” This feeling is based on the history of contact, colonization and assimilation. Indigenous ways of knowing were interrupted and there is a deep sense of loss around language, land and water, history, thinking and philosophies. . More exploration into these difficult topics will lend to a sense of “knowing” on how to connect with local First Nations towards healing the deep wounds of contact and colonization in our Elders, youth, and community.

LOCAL FIRST NATION ARTS ENGAGEMENT – TIPS FOR TEACHERS

- Encourage the identity journey by engaging with land, nature, the outdoors
- Acknowledge our paths forward by focusing on the strength of Yukon First Nations arts and culture
For example: The Unplugging's team invited a young Yukon trapper in teach about making rabbit snares. Be respectful and ask permission from Elders and knowledge bearers as Clans and ownership come into play here.
- Inject music, dance, and regalia into your classroom to better understand local First Nation culture
- Read local and Indigenous authors' words
- Invite in local Elders for storytelling and other forms of arts engagement
- Get ongoing training on how to incorporate Yukon First Nations arts education, history and teachings in your classroom

The above list is condensed and excerpts originate from *Aboriginal Worldviews and Perspectives in the Classroom: Moving Forward*.

Place-Based Education Can Expand First Nation Arts Education Dialogue

Art learning and literature are doorways into new worlds. Exposing students to meaningful engagement with Yukon First Nations in arts education opens the door to meaningful, informed participation in community life. In our post-Yukon Land Claims era Yukon First Nations continue to be major players in the territory's business, government, and cultural life.

There is an existing and growing body of work featuring the words and stories of Yukon First Nations people and other Indigenous writers. Many writers and storytellers are active and available as resources in Yukon communities.

Activity: Localize the list of oratory by getting your students to conduct a literature and local resources review on who are the First Nations people of their area. This will help students establish local community connections and will ensure that local oratory is brought forward, and proper local community protocols and cultural laws are adhered to. Bring members of the community to add to historical perspectives rather than to correct them.

Meaningful Engagement Additional Local Resources

- Local cultural and interpretative centres
- Elders as teachers
- Taped story collections (Yukon Native Language Centre)
- See listings at First Nations Partnerships and Programs Website <http://www.yesnet.yk.ca/firstnations/publications.html>
- Go to First Nation specific websites

PRINCIPLES OF INDIGENOUS LEARNING

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

CURRICULAR OVERVIEW: THE IMPORTANCE OF INDIGENOUS ARTS EDUCATION

11 of the 14 Yukon First Nations, along with the Yukon and federal governments, have agreed to each occupy and be responsible for certain areas of the Yukon. Teaching all students about engagement with Yukon First Nations is highly relevant. It is preparing students for their adult life and careers in Yukon.

Yukon First Nations arts education has the potential to fill in some of the gaps in the history and the relationship of the various cultures/societies. It builds self-esteem in First Nation students while at the same time building empathy in others.

This play will be received differently by students depending on where they are from. However, common themes of belonging and self-worth will be a point of connection and a good starting point for discussions.

Returning to the question we posed earlier:

- In *The Unplugging*, could the apocalypse be only referring to the environment?
- Could it also be including First Nations' teachings and languages?
- Can old women's wisdom save the world?
- Using the heritage language of your area what is the First Nation name for a rabbit?



Performers Heather Majaury and Mary Sloan during rehearsals.

THE UNPLUGGING: OUR ARTISTIC & PRODUCTION TEAM

The artists working on this play come from many different backgrounds. Some of us were born and raised in the Yukon. Some of us moved here. All of us have our own stories. Some of us have Indigenous ancestry. Some of us don't. All of us have mixed ancestry.

We trace our Indigenous ancestry to the Algonquin, Cree, Inuvialuit, Dene, Gwich'in, Tlingit, Tsimpsian, Mik'maq peoples and more. Our roots are all over Canada too including the Northwest Territories, B.C., Alberta, Saskatchewan, Manitoba and Ontario, and other countries including England, France, Ireland, Scotland, the Philippines, the United States and elsewhere.

THE UNPLUGGING

- By **Yvette Nolan***
- Directed by **Reneltha Arluk****
- Starring **Heather Majaury, Mary Sloan, Aaron M. Wells****
- Set, Properties & Costumes Designer: **Daniela Masellis**
- Lighting Designer & Technical Director: **Cimmeron Meyer**
- Sound Designer & Composer: **K. Scott Maynard**
- Stage Manager: **Liz King****
- Production Manager: **Erin Corbett**
- Design Assistant: **Alyson Stopps**
- School Study Guide Writer: **Norma Shorty**
- Set Builder: **Michel Gignac**
- School Bookings Assistant: **Léa Roy Bernatchez**
- Graphic Design: **Jasmine Doll**
- Publicist: **Leighann Chalykoff**
- Artistic Director, Gwaandak Theatre: **Patti Flather**
- General Manager, Gwaandak Theatre: **Jenna Winter**



Set, Props & Costumes Designer Daniela Masellis working on The Unplugging design elements at the Heart of Riverdale.

Photo Leighann Chalykoff.

**Member of Playwrights Guild of Canada*

***The participation of these Artists are arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance Opera Theatre Policy.*



ABOUT GWAANDAK THEATRE

One meaning of “Gwaandak” in the Gwich’in language is “storyteller”.

Gwaandak Theatre, the Yukon’s only Indigenous theatre company, was founded in Whitehorse in 1999 by theatre artists Leonard Linklater (Vuntut Gwitchin) and Patti Flather (Anglo-settler).

Gwaandak Theatre’s vision is to illuminate Indigenous and Northern stories around the world.

We develop, produce and tour plays for both youth and adults. Our programming also includes new play workshops, readings and training for theatre artists.

Our stories question, honour and celebrate. We explore themes around decolonization, cultural identity, social justice, underrepresented voices and human rights. We tour to many places, from tiny Yukon communities to major cities across Canada.



Sound Designer/Composer K. Scott Maynard working on The Unplugging.

Photo Leighann Chalykoff.

THEATRE 101 I WANT TO BE ONSTAGE!

On stage or off stage, there are many roles for students to play in theatre – design the lighting, build the set, promote the play, direct the action, make props and costumes. Tell their stories.

There's lots of ways to get involved in theatre. In Whitehorse, young people can get involved with a production by companies such as: Gwaandak Theatre, The Guild, Moving Parts Theatre, Nakai Theatre, Ramshackle Theatre, and Open Pit.

A drama or creative writing class or a production at school are great starts. Check out the Music, Art, Drama program in Whitehorse. MAD is a unique fine arts program offered at the grade 9/10 level and the 11/12 level which allows any Yukon student the opportunity to take a full semester away from their home school to focus on the performing arts: music, art, drama, stage craft, theatre production, video and sound recording/editing, script writing, dance, and directing.

There's also the annual high school Young Authors' Conference for aspiring writers and storytellers from all over the Yukon. The Heart of Riverdale Community Centre offers after-school drama and theatre workshops for children and youth. Splintered Craft is a Whitehorse arts space for young people from ages 15 to 25.

Keep an eye out for drama and theatre workshops in your community. If youth can't find any, they can create their own. It's always helpful to have support from teachers, community rec directors, First Nations, families and friends.

There are many college and university programs across Canada for all aspects of theatre – writing, directing, acting, stage managing, designing. Examples of programs close to the Yukon are: Studio 58 (Langara College), Simon Fraser University, University of British Columbia and Capilano University in the Vancouver area; the University of Victoria; the University of Alberta in Edmonton. The Centre for Indigenous Theatre is based in Toronto and the National Theatre School in Montreal. Yukon College also offers writing courses.

RESPECT!

Creating and performing a play is hard work. It takes a lot of guts to get on stage. So, please, teachers and students, when you are in the audience, show respect to the performers, and everyone involved in the play. Be sure to:

- Only get up, move around, and/or talk before or after the play.
- Turn off your cell phone and other electronics.
- If you liked the play, clap loudly when the theatre company takes their bow
- If there is a Talkback session with the artists after the play, don't be shy -- ask questions!

Follow us at gwaandaktheatre.ca and [Facebook/Gwaandak Theatre](https://www.facebook.com/GwaandakTheatre)
To get involved contact us at **867-393-2676** or info@gwaandaktheatre.ca
Drop by our office at **#6-1114 Front Street in Whitehorse**
(upstairs in the Horwood's Building)

SELECTED RESOURCES

- Aboriginal Worldviews and Perspectives in the Classroom: Moving Forward*. British Columbia: Ministry of Education, 2015.
- Clarke, Chris; Moore, Sharon; *K'änächá Group*. *Tr'ëhuhch'in näwtr'udäh'q - finding our way home*. Dawson City: Tr'ondëk Hwëch'in Publications, 2009.
- Cruikshank, Julie. *Life Lived Like a Story*. Vancouver: UBC Press, 1991.
- First Nations Programs and Partnerships Unit. *Our Stories of Residential Schools in Yukon and Canada: Seeking Understanding – Finding our Way Together*. Whitehorse: Yukon Education, 2015.
- Kaska Tribal Council. *Dene Gudeji: Kaska Narratives*. Aboriginal Language Services & Northern Research Institute, Yukon College, 1999.
- King, Thomas. *The Truth About Stories: A Native Narrative*. Toronto: House of Anansi Press, 2003.
- Kwädqy Dän Ts'inchi: Teachings from Long Ago Person Found*. Edited by Richard J. Hebda, Sheila Greer, Alexander P. Mackie. Champagne and Aishihik First Nations and Royal BC Museum Publications, 2017. Retrieved from: https://issuu.com/royalbcmuseum/docs/kdt_highlights
- Legros, D.. *Tommy McGinty's Northern Tutchone Story of Crow: A First Nation Elder Recounts the Creation of the World*. Ottawa: Canadian Museum of Civilization, 1999.
- Mishler, C.; et. al.. *Han People of the River*. Fairbanks: University of Alaska Press, 2004.
- Nolan, Yvette, *The Unplugging*. Toronto: Playwrights Canada Press, 2014.
- Truth and Reconciliation Commission of Canada, Reconciliation...Towards a New Relationship. Website: <http://www.trc.ca/websites/reconciliation/index.php?p=356>
- Truth and Reconciliation Commission Reports. National Centre for Truth and Reconciliation, University of Manitoba. Website: <http://nctr.ca/reports.php>
- Van Bibber, J. J., *I Was Born Under A Spruce Tree*. Whitehorse: Shannon Van Bibber, 2012.
- Vuntut Gwitchin First Nation; Smith, Shirleen. (2009). *People of the Lakes: Stories of Our Van Tat Gwitchin Elders*. University of Alberta Press, 2009.
- Wallis, Velma, *Two Old Women: An Alaska Legend of Betrayal, Courage and Survival*. Harper Collins, 1993, reprint 2004.

YUKON INDIGENOUS DRAMA (SELECTED)

Flather, Patti and Linklater, Leonard. *Sixty Below*, Playwrights Guild of Canada, 2004. (Also in *Staging the North: Twelve Canadian Plays*, Playwrights Canada Press, Toronto, 1999).

It's nearly winter solstice when Henry gets out of jail, ready to straighten out his life. Of course it's not that easy: his old buddies just want to party, his girlfriend's moving ahead of him, and then there's the ghost of Johnnie, everyone's hero, who just won't leave the northern lights.

Linklater, Leonard, *Justice*. Playwrights Guild of Canada cotypescript, 2012.

A gripping drama that sheds light on a little-known part of our nation's history, Justice is inspired by a true story. During the Klondike Gold Rush of 1898, Aboriginal and European cultures came together with sometimes tragic results. The accidental poisoning deaths of two members of the Tagish First Nation leads to a deadly confrontation between the young Nantuck brothers and a pair of prospectors on Yukon's McClintock River. This play explores the cultural misunderstanding and clash of justice systems that led to the first hangings in the fledgling Yukon Territory.

"Map of the Land, Map of the Stars" (Collective creation) in *Canadian Theatre Review*, Toronto, 2018. Or contact Gwaandak Theatre,

Yukon peoples travelled their rivers and trails, guided by the stars. The gold rush and the highway broke connections between land and sky. Map of the Land, Map of the Stars weaves together untold story-beads from our northern land. Generations of women walk their ancestors' trails. People gather at fish camp. A wartime highway is built on the backs of African-American soldiers, transforming the land and people forever. Newcomers fall in love with the land and the people living on it.

Sheldon, Melaina, *Chance*. Not published; contact playwright through Gwaandak Theatre.

A young First Nations woman goes out for a night on the town, but things do not go as planned. For her, a safe ride home will not come and protection does not lie where it should.

Shorty, Sharon, "*Trickster Visits the Old Folks Home*", in *Staging the North: Twelve Canadian Plays*, Playwrights Canada Press, Toronto, 1999.

Anna, a Tlingit elder, must make the transition from her traditional way of life in the bush to a senior citizens' home in Whitehorse. Anna plays a Trickster role with caregiver Barbara, a younger Tlingit woman who has lost connection with her heritage.



GWAANDAKTHEATRE.CA