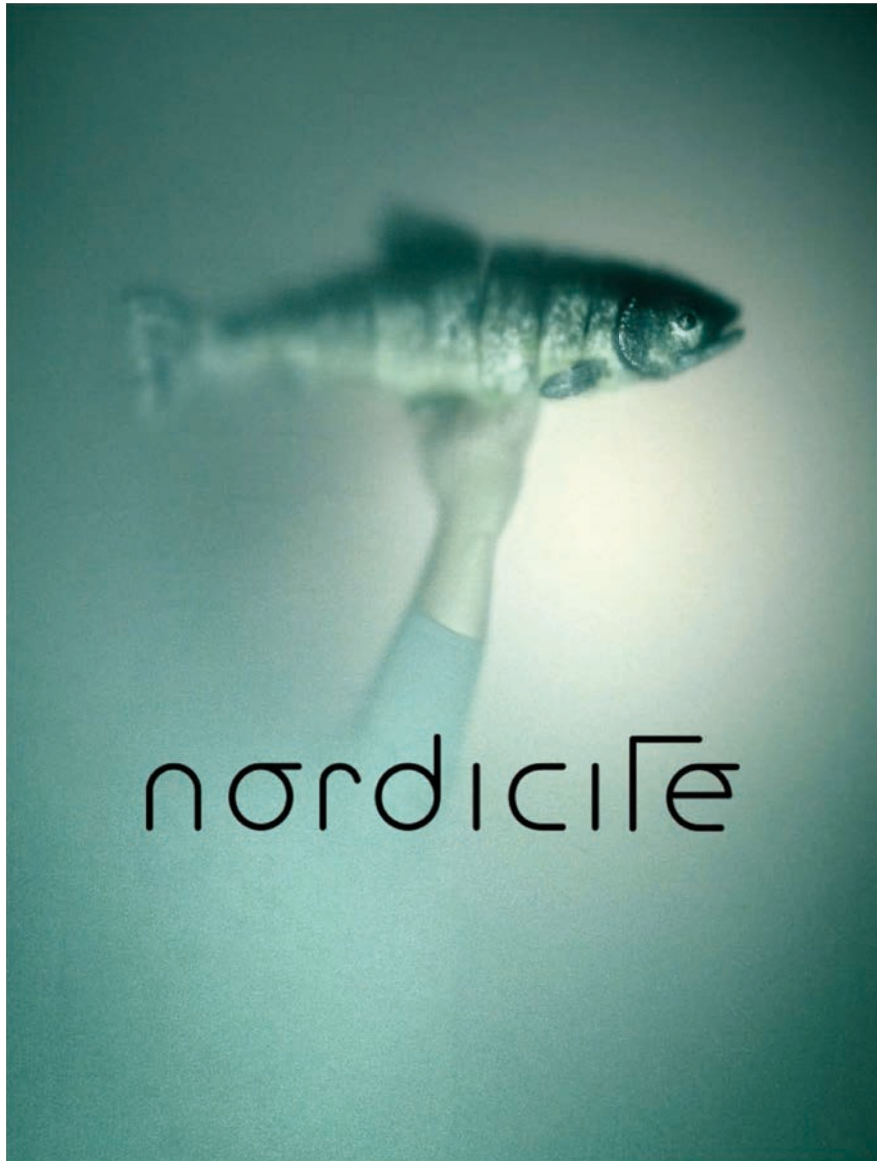


TEACHER'S GUIDE



Coproduced by Théâtre Incliné and Nordland Visual Theatre

Table of content

| | |
|---|-------|
| Purpose of this Teacher's Guide | p. 2 |
| Creator's intentions..... | p. 3 |
| Decoding Incliné's visual theatre: multidisciplinary art..... | p. 4 |
| Activity 1 | p. 6 |
| The writing, Nordicité dramaturgy | p. 7 |
| Activity 2 | p. 8 |
| Territory and the North | p. 9 |
| Activity 3 | p. 10 |
| Activity 4 | p. 11 |

Purpose of this Teacher's Guide

The purpose of this guide is to:

- Introduce Nordicité prior to attending the play
- Provide tools and exercises to reflect on certain themes addressed in Nordicité.

We chose to introduce visual theatre, autofiction dramaturgy and the concept of territory with a focus on the North.

This guide is appropriate for high school, college and CEGEP students as well as students enrolled in francization courses.

The exercises contained in this guide follow the Quebec Education Program cross-circular competencies set by the Ministère de l'Éducation et de l'Enseignement supérieur of the Province of Québec. We gave particular attention to the following competencies:

Exercises critical judgement

Uses creativity

Uses information

Communicates appropriately



© Kalle Nio

Creator's intention



© Kalle Nio

Encounter the North...

« I was looking for the North. I was dreaming of a vast circumpolar project. So I walked the polar circle, I explored the land, I captured samples of humanity hoping they would help me translate the spirits of the North onstage. I met people, artists, silence, and immensity. I wanted to show the North I had imagined, the one I had encountered. Magnificent. Intangible. But projects are like relationships. Some leave frostbites on your heart. This one challenged everything I knew, beyond what I expected. How would I be able to tell about the scar left on my soul by the silence of the tundra? How could I be truthful to a territory and people that were so vast and diverse, so complex and fragile? I wish to share a testimony of the journey to the heart of the creative process which had me yearning to bring the North to the South. »

- José Babin, writer, director and performer.

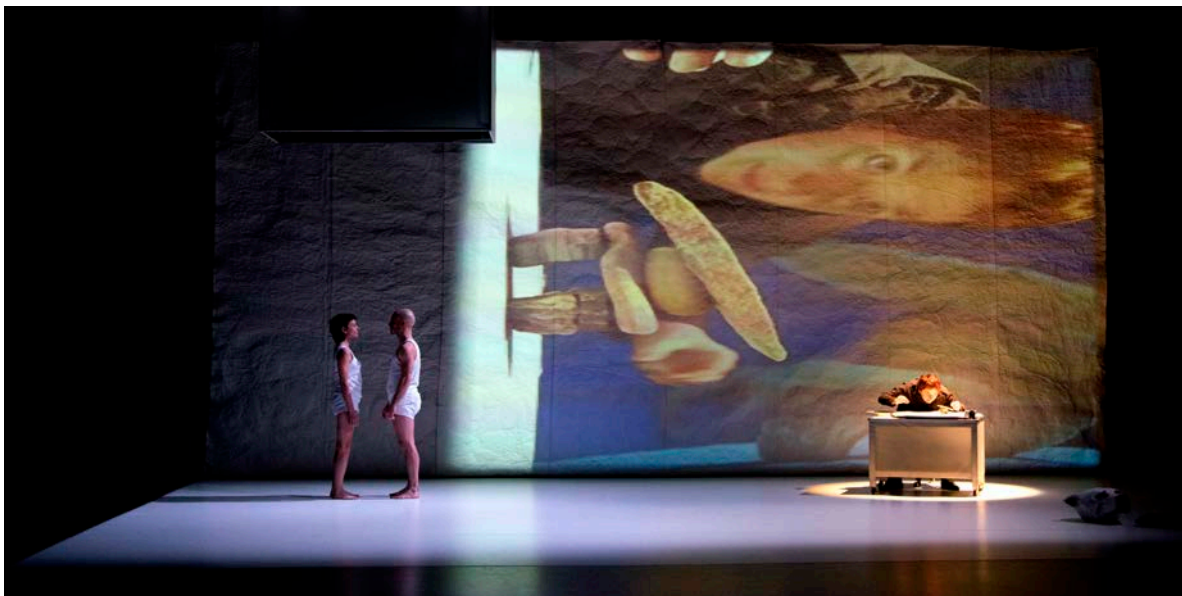
Decoding Incliné's visual theatre: multidisciplinary art

Founded in 1991 by José Babin, Théâtre Incliné is a decisively visual theatre. Its artistic creations, driven by poetic images, present a fragmented space where matter, body, light, sound and music are the constituents of a vast canvas. In its shows, Théâtre Incliné invites the audience to put the pieces together.

The Importance of Images

The visual theatre of Incliné plays with the codes and matter to express ideas. By mixing these ideas with various matter in peculiar ways, the artists create moving images. The diverse matter generates a language that allows stories to emerge. In Incliné's scenic writing the actor plays with all this acoustic and visual matter in such a manner that they together support the creation, an artistic practice realized through amalgam.

Theatre Incliné uses different artistic techniques and expands its scenic vocabulary through exhaustive "fundamental" research: the acting approach inspired by puppetry, scenography for shadow theatre, contemporary filmed shadows, scenic writing, dramaturgy of light, etc.



© Geneviève Therrien

Artistic Techniques

Corporeal mime and dance: Inspired by Étienne Decroux's dramatic corporeal mime and by contemporary dance, it is an art of movement where the actor/dancer expresses his or her feelings, thoughts and story through the body rather than through words.

Fragmented puppets or prostheses puppets: Acting with parts of a puppet used as a whole. The actor/puppeteer's body then becomes part of the puppet.

Theatre of objects: Daily life objects (often considered as non-theatrical, such as rocks) used as characters or as a metaphorical or metonymical link to a place, a space, a time, etc. The object is not transformed but poetized. The audience's imagination is often solicited in the performance of this form of puppetry.

Shadow theatre: Originating from the representation of death in China of centuries ago, shadow theatre has two essential components: a shape (human or not) put in the course of a light beam. It can be projected behind or in front of a screen on any surface, as needed.

Dramaturgy of Light: For Theatre Incliné, light serves to highlight or emphasize specific elements of the story. As a camera zoom in cinema, light allows to focus on the importance of certain parts of the story and as such to play with the dramaturgy of the show.

Video projections: Video is used as an acting partner for the actors to interact with.

Audio and music: As for video, the sound environment is a full-fledge actor. Created simultaneously with the story, it can be constituted of sounds, real or synthetic, words and music.



© Geneviève Therrien

Activity 1

Following a discussion with your students on the different forms visual theatre can take in Inlciné's work, we invite you to watch with them video excerpts from Nordicité and to identify with them some of the artistic techniques mentioned earlier.

Some examples:

Corporeal mime and dance: the dance/chase between the two actors

Theatre of objects: The inukshuks

Fragmented puppets or prostheses puppets: the white bear head, the fishes, the wolf paws

Video projection: the ice melting on the screen, the magnification of objects (inukshuk) on the table, the authors interviewed during the presentation, etc.



(Click on the image to watch the video)

Competency:

Exercises critical judgement

The writing, Nordicité dramaturgy

Nordicité is part of a vast creative five years (2015-2019) project. *Nordicité, walking on the circle* stems from creative expeditions and encounters that formed a long exploratory work which nourished the creation.

Diary and Short Stories

Before creating *Nordicité*, the author, director and actor José Babin completed several expeditions to meet the people of the North and to collect “samples of humanity”. To each person she encountered, José asked the same questions. Inspired by their answers, she then started writing her show by evoking the North. During her travels, she gathered images, pictures, sounds, which are now all part of *Nordicité*. She also held a diary, a logbook of sorts, which she then used to tell her journey, her adventures, her encounters and her feelings towards what she was experiencing.

In each country touching the arctic polar circle (Finland, Norway, Sweden, Russia, Iceland, Greenland, Alaska and Canada), she asked a local author to write a short story. These stories have also been a source of inspiration to address certain themes in the show.

Autofiction

Nordicité is not properly speaking a documentary or an autobiography. The creation reflects the project: it is a quest. The quest of a curious and nomadic mind on a new territory. Dramaturgically, we can call it autofiction.

Autofiction brings together autobiography, where the author is both the narrator and the main character, and fiction. It is the story of more or less romanticized life events of the author (some elements might diverge from reality).



[Click on the image to watch the teaser.](#)

Activity 2

For this activity we invite you to use one of the sources of inspiration for *Nordicité*, the survey created by the director which she submitted to people she encountered on her Nordic journey. These simple questions open dialogue on feelings and humanity.

Step 1:

To inspire you and your students, we invite you to visit our [Nordicité walking on the circle](#) platform to read the short stories written by the circumpolar authors José encountered on her journey. You can also hear them in their original language by following the links below.

Alexander Seryakov – [Russia](#)

Tale Naess - [Norway](#)

Rasmus Lindberg - [Sweden](#)

Maria Peura - [Finland](#)

Pipaluk Lykke Logstrup - [Greenland](#)

Kari Tulinius- [Iceland](#)

Sean Asiluq Topkok – [Alaska](#)

Lucy Uyarak Tulugarjuk - [Canada](#)



Click on the image to watch a navigation simulation on our platform.

Step 2:

Each student answers personally to the following survey:

- Describe in a sentence a situation that made you smile
- Describe in a sentence a situation that angers/angered you
- Describe in a sentence a situation where you cried
- Describe in a sentence your favorite sound
- Describe in a sentence your favorite odour
- Describe in a sentence what you like to touch the most

Step 3:

From one of the answers given in the survey, write a short story (half a page to a page) on one of the situations mentioned in the survey.

Competency:

Uses creativity

Territory and the North

In the Cambridge English dictionary, territory is defined as follows:

- 1) An area of land, or sometimes sea, that is considered as belonging to or connected with a particular country or person
- 2) An area that an animal or person tries to control or thinks belong to them
- 3) A subject that you know about or have an experience in

At Théâtre Incliné, each new project takes its roots in the different geographical territories that inspire the creators. With *Nordicité*, it was the Earth seen from the sky. It all started in 2008, when José worked in Iqaluit, Nunavut, and bought a map where the North was at the bottom, and the South at the top. On the map one could read: “Our northern point of view”.

With the *Nordicité, walking on the circle* project, Théâtre Incliné chose to consider the Arctic polar circle as the basis from which to extract impressions of the North. There are two polar circles, North and South, beyond which a day never sees the sun in winter and never sees the night in summer. The Arctic polar circle touches eight different countries: Finland, Norway, Sweden, Russia, Iceland, Greenland, Alaska and Canada.



The project is based on the crazy idea of walking the polar circle to meet Nordic humans and hear their "points of view" from each of these Norths. Because around the polar circle there are many Norths!

nordicife
des pas sur le cercle

José thus divided her territory and grouped places she thought made a whole. The artist went to Helsinki, Turku and Tampere in Finland, Copenhagen and Silkeborg in Denmark, Oslo, Kirkenes and Stamsund in Norway, Kangirsuk in Nunavik (northern part of the Province of Québec) and Reykjavik, Akureyri and north of Kópasker in Iceland. On our digital platform we document her journey: each country has a page where it is described in words, pictures, languages and stories. All speak of as many common traits as divergences and not of one point of view, but of several. The North is vast, immense, a place that has a lot to tell us and has not yet said its last word.



Kangirsuk, Nunavik, © José Babin

Activity 3

For this activity, we suggest you open a discussion with your students on the concept of territory, with a philosophical twist. These different steps can be presented as photo exhibitions, drawings, scrapbooking and/or oral presentations.

Step 1: What is a territory for you? Illustrate visually your concept of territory (drawings, photos, colours, sounds, etc.).

Step 2: How would you define and delimit your territory (your room, your neighborhood, your country, your continent, your family, your birthplace) and why?

Step 3: How is your identity (who you are, your values, your tastes, your interests, your aspirations) linked to this physical or imaginary territory?

Competency:

Communicates appropriately

Activity 4

We invite you to continue the philosophical discussion on territory started in Activity 3 but to treat more specifically issues related to the North.

Step 1:

- North is... What is the North for you?
- Where does the North start and end?
- What does the North evoke for you?
- How do you picture the North?

Step 2:

Watch both our short films ***Fish Hole*** and ***SILENCE***.

***If the presentation you attended was accompanied by our “Nordic sas”, you have seen these short films at the theatre. If not, here are the links to both of them:

[FISH HOLE](#) (PW : Lofoten)

[SILENCE](#) (PW : Nord)



Step 3:

Continue the discussion with the following questions:

- What do these short films change in your perception of the North?
- What does each of these films tell you about the North?
- What issues related to the North can you identify in those short films?

Competencies:

Exercises critical judgement

Uses information

ANY QUESTIONS?

For enquiries regarding workshops and outreach programs and for further information, questions or comments, please write
Théâtre Incliné:

Anne-Audrey Deltell
Development and audience manager

Théâtre Incliné
450-682-7223
communications@theatreincline.ca

THÉÂTRE
incliné
www.theatreincline.ca