INUIT COMMUNITIES IN LABRADOR
CREATING ‘LIVING’ MEMORIALS WITH TABLEAUX AND OTHER DRAMA STRATEGIES

Kathryn Whitfield

Lesson Title
Learning about and commemorating the impact of the Spanish Influenza on Inuit communities in Labrador, 1918-1920, using primary source photographs and oral histories; creating ‘living’ memorials/monuments using tableaux and other drama strategies.

Grade Level
9/10, 11/12

Themes
- Canada & the Global Community
- Canadian Identity
- Decolonization
- First Nations, Inuit & Métis

Subject Area
Social Studies/History/Geography/Dramatic Arts

Lesson Overview (summary)
In final year of the First World War and in its immediate aftermath, ships crossed the oceans to transport troops back to North America. Unfortunately, due to the conditions in the trench and on the battlefields, many of these soldiers had become infected by influenza. Due to the number of ships transporting goods back from Europe and across the Atlantic seaboard and north into Labrador, the spread of the pandemic was inevitable. The greater concern for the Inuit communities of Labrador, having already experienced the deadly impacts of small pox and measles, was that they vulnerable and susceptible to illness and their communities lacked facilities and medical resources to prevent another major pandemic.

Teachers may want to briefly reference more recent flu-related pandemics such as SARS (2002-2003), and H1N1 (Swine Flu, 2009) as 21st century examples of the grave impact and morbidity of the spread of these viruses in Canada before introducing these lessons focussed on the impact of the Spanish Influenza on Inuit Communities in Northern Labrador.

In this series of lessons students will learn about how the Spanish Influenza arrived on the shores of Labrador. They will evaluate the historical significance of its impact on the Inuit communities (including
Okak and Hebron and a few other smaller communities), from 1918-1920. They will discovered that whole communities were wiped out, leaving only orphaned children who had to be moved to nearby communities to be raised by family members. Ultimately, the remains of the dead and the buildings in the communities were burned to the ground and little evidence remains, except for a few small graveyard headstones. Students will then carry out historical inquiries about the spread of the influenza and its impact by looking at multiple historical perspectives as shown through primary source photographs of Inuit peoples and their communities and by reading and listening to recorded oral histories given by children who survived the influenza, by a Moravian missionary and as shown in History Television’s, The Kiss of the Spanish Lady and Budgell and Markham’s NFB Film, The Last Days of Okak (1985). Finally, using a series of drama strategies, and the evidence from their historical inquiries, students will use their bodies, to create “living” monuments to honour and commemorate this event of historical significance. These “living” monuments could be performed as a site-specific monument or memorial at a 100th anniversary event, or constructed as a permanent monument/memorial that could be placed on the lands near Okak and Hebron to honour the people and the land as a representation of the impact and change caused by the Spanish influenza in these communities.

**Time Required**

- Lesson 1: Introduction to the Inuit communities of North Labrador and Determining the Historical Significance of the Impact of the Spanish Influenza on the community of Okak (2-75 minute lessons)
- Lesson 2: Exploring historical perspectives on the community of Okak and the impact of the Spanish Influenza on the community using primary source photographs (2-75 minute lessons)
- Lesson 3: Understanding the impact of the flu from the historical perspectives of Inuit peoples in oral histories (3-75 minute lessons)
- Lesson 4: Creating connections between primary source materials, historical significance and historical perspectives to determine the evidence for the creation of living monuments (tableaux/frozen statues) to honour the people, the land and the impact and change as a result of the Spanish flu. (2-75 minute lessons).
- Note: the timing of the different activities is listed next to each of the activities in the lesson as outlined below.

**Historical Thinking Concepts**

- Establish *historical significance*
- Use *primary source* evidence
- Explore and investigate *historical perspectives*
- *Understand the ethical dimension* of historical interpretations
Learning Outcomes

The student will:

- Apply the criteria for evaluating historical significance of the Spanish Influenza on Inuit communities (cases: Okak, Hebron, Nain);
- Work with primary source materials—photographs, oral history testimonials and source interviews of survivors and those who observed the flu and identify how the contents of these sources provide evidence to prove historical significance which helps to identify the ethical dimension of how Inuit peoples were treated and cared for during the pandemic;
- Use drama strategies—tableaux, moving tableaux, soundscapes and spotlighting to create living monuments which represent the people, the land and how the communities were impacted by the onset and/or the outcomes of the Spanish Influenza.

Background Information

The first-hand accounts of survivors who can testify to how the Spanish Influenza pandemic devastatingly affected the Inuit communities of Hebron and Okak in Labrador provide case studies worthy of exploration to uncover why the pandemic was historically significant to the Inuit peoples of Labrador. In addition, because both of the communities were essentially wiped out by the pandemic, communities burned to the ground, and bodies buried out at sea, there are very few memorials or monuments erected to honour, recognize and acknowledge the people whose lives were lost in these communities. Giving students the opportunity to use drama strategies to envision, bodystorm and create “living” monuments and memorials representing the results of their inquiries about the impact of the pandemic allows them to demonstrate their learning and historical thinking, in active, creative, meaningful and “monumental” ways.

Lesson 1

Determining the Historical Significance of the Impact of the Spanish Influenza on the community of Okak, Labrador. (1-75 minute lesson)

The Lesson Activity

Activating

15 minutes

Acquiring

45 minutes

- Students will watch a short segment of Turning Points-The Kiss of the Spanish Lady (17:23-24:03) and will, using guided inquiry-based questions, determine the historical significance of the pandemic in Labrador. See Appendix 1: Inquiry into the Historical Significance of the Spanish Influenza at Okak in Turning Points in History-The Kiss of the Spanish Lady.
Lesson Plan

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Students will watch the entirety of the NFB Film *The Last Days of Okak* and will answer a series of guided questions in order to gather evidence to determine the historical significance of the flu pandemic in Labrador, and more specifically in Okak. See Appendix 2: Exploring Multiple Historical Perspectives and their stories on the impact of the Spanish Influenza at Okak, Labrador

### Applying

- Students will complete an evidence-based inquiry chart which will be submitted for formative evaluation. See Appendix 3: Determining the historical significance of the arrival and onset of the Spanish Influenza Pandemic in Okak, Labrador, based on firsthand accounts in two documentary films on the subject.

### Materials/Resources

**Turning Points-The Kiss of the Spanish Lady.**

**The Last Days of Okak.** Directed by Anne Budgell and Nigel Markham, National Film Board of Canada, 1985.

### Assessment

Formative evaluation of the evidence-based inquiry chart.

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**Lesson 2**

Exploring the historical primary source photographs relating to the Spanish Influenza in Okak and Hebron in order to determine historical significance. (2-75 minute lessons)

### The Lesson Activity

“A picture is worth a thousand words”

### Activating

15 minutes

- The purpose of this activity is to allow students to practice describing the contents of a historical photograph and to analyze its connection to our study of the impact of the flu in Inuit communities.

- Students will work in pairs and each student in the pair will be given a different photograph. Partner A will hold their photograph hidden from their partner and will provide a detailed
description of the photo—its contents, layers, position, and will also explain briefly why they believe this photograph was selected for review. The caption and title of the photograph isn’t to be revealed until after the description is over.

- While partner A describes their photograph, partner B will listen carefully to the description and analysis and will try to draw and/or use words to create a graphic organizer (a combination of images and words organized on a sheet for the purpose of documenting what they have heard from their partner and which uses a series of arrows and symbols to connect big ideas). This Graphic organizer will also represent what the student has learned (from their partner) about the photograph and will help them to determine how this photograph is connected to our understanding of the impact of the Spanish Influenza on the Inuit Communities in Northern Labrador. Once Partner A has finished sharing, Partner B will show Partner A their Graphic Organizer and will debrief the described image with Partner A. The partners will then switch and Partner B will proceed with describing and analyzing their photograph for partner A.

- The skills developed in this activity will be very helpful and useful to students in conducting their own inquiries with additional historical photographs in the other activities in this lesson.

**Acquiring**

**Activity #1**

Inquiry into a historical photograph (30 minutes)

- Students will be given a placemat (11x17 sheet of paper) which will include 4 primary source photographs from Okak and Hebron which show the people, the land, and the community. See Appendix 4: “A photograph is worth a thousand words”.

- Organize students into groups of 4. Have each student determine which photograph they will focus on for this activity.

- Using their chosen photograph, individually the student will write a series of inquiry questions about their chosen photographic image. The questions can be about the image and/or its caption. The students may begin by writing down context-based questions (Who are the people in this image? What are they doing? Etc. and can extend to students asking questions about information that they believe is missing in their understanding of what is happening in the photograph and its significance)

- The purpose of this activity is for students to create the foundation for an engaging conversation with their classmates as to how the contents of these images provide useful evidence as to the livelihood of the Inuit people and the environment in which they live and how this was impacted and changed with the arrival of the Spanish Flu.

- Students will then get into their groups of four and share their questions with their group, with the goal of finding answers to the questions they have asked with the help of their group members. Students will take turns presenting the questions they have created relating to their
photo and will continue their discussion until they are satisfied that all their questions have been heard and attempts have been made to answer them. Any outstanding questions arising or new questions that come up can be shared in a brief class check-in at the end of the activity.

Activity #2

Observe, Question and Reflect inquiry strategy (20 minutes)

Using the Library of Congress’ Teacher’s Guide for Analyzing Photographs and Prints, as a group, students will choose one photograph from the group of four on the placemat. They will Observe, Question and Reflect and use the guiding questions to focus their inquiry into the photograph. The answers to the questions will be written on chart paper and shared back to the class. By performing this activity, students will have sufficient practice in photograph analysis that will prepare them for the Application of Learning task-Creating a Photo Exhibit about the Historical Significance of the Spanish Influenza.

Applying

45 minutes for creation and 30 minutes for sharing and presentations

Create a small photo exhibit that represents the arrival and onset of the Spanish Influenza in Northern Labrador

- Using a series of primary source photographs provided in hard copies by the teacher, the students will work together in teams of 4 as museum curators tasked to organize the images and connect them to one another. They will create a small photograph exhibit that will be placed on a classroom wall or table that they will share with their classmates.
- The narrative which each group creates should represent what they believe is the historical significance of the Spanish Influence in Okak and Hebron. Students may use sticky notes to write their own captions/annotations.
- Each team is expected to write a curator’s statement of introduction (a paragraph) in order to contextualize their exhibit. Students from each group will take turns serving as docent guides to explain their process and guide their classmates through their exhibit.

Materials/Resources

Images of the communities of Okak and Hebron:

https://www.heritage.nf.ca/articles/politics/1918-spanish-flu.php

https://www.heritage.nf.ca/articles/society/spanish-flu-impact.php

https://www.bowdoin.edu/arctic-museum/exhibits/2001/i-will-only-tell.shtml

Screenshots from Budgell and Markham’s *The Last Days of Okak.*


**Assessment**

Students’ work may be evaluated for their knowledge and understanding of the content, and their thinking and inquiry based work as shown in the organization and creative connections made in the design and layout of their photo gallery/exhibit. The written captions and annotations as well as the curators’ statement may be evaluated for the effectiveness of the communication in articulating the purpose of the exhibit and its connections both in writing and in the oral description of the work by the docent guides. The ability of students to apply the historical thinking concept of historical significance and to organize the photographs in a meaningful way may also be evaluated.

**Lesson 3**

Understanding the impact of the flu from the historical perspectives of Inuit peoples in oral histories (3-75 minute lessons)

**The Lesson Activity**

**Activating**

- This lesson will engage students in using some drama-based strategies in order to interpret and represent the different historical perspectives on the Spanish Influenza as found in oral testimonies of the survivors of the flu, and those impacted in direct and indirect ways.
- Students will participate in a guided movement and body storming activity, which will ask them to use their bodies to create positions and movements which represent the instructions given to them by their teacher.

**Mind’s On Activity #1: Silent Shapes and Silent Tableaux**

- Divide the students in the class into groups of 4 or 5. Ask them to silently work together to form various shapes with their bodies. Remind the students that their shapes should be physically connected to each other and while interpretative should be as identifiable as possible.
- The shapes that the students make can be viewed from above (a bird’s eye view) or front on.
- Some shapes are easier to create one way or another. Every member of the group must be involved in the creation of each shape/tableaux.

Some shapes for them to form:
Lesson Plan

- The letters in the word Okak or Hebron
- A ship with sails (like the S.S. Harmony)
- A log cabin
- The number 50 - the number of survivors in Okak
- A dog sled pulled by huskies
- Digging a hole in the ice
- The Atlantic Ocean

Activity #2: Portraits

- In this activity you will need a large space for students to walk around and to create together.
- Students will walk about the room mingling with their classmates in silence. The teacher will then call out a number which will determine of students in each portrait grouping.
- Once the students assemble themselves according to the requested number, they will arrange themselves for a portrait to be taken by a photographer in the role requested (for example: a portrait of sailors on a ship).
  - Students should take the following points into consideration when making these frozen pictures:
    - levels (high, middle, and low),
    - body language (using their bodies to do something that the character they are representing would do with their arms and legs),
    - facial expressions (appropriate to the context).
- Students will have approximately 1 minute to work in their groups to position themselves into their portraits. The teacher will circulate around the room as” the photographer” and will give feedback to the students regarding their creation.
- The teacher will then ask different groups showcase their work and to provide feedback to each other as to what is represented in the portraits.
- The students will then be asked to move about the room again, and the teacher will call out another number; wait for the students to assemble themselves and then call out the portrait. As the activity progresses, the portraits should represent some of the relationships and contexts in which the flu connected the community members in Okak, Hebron and/or a combination of the different Inuit communities for which they have found evidence and done research.
- The students will then debrief as a group, facilitated by the teacher, about their successes and challenges in doing these body storming activities. Discussion can include reference to how each individual’s perspective, context, knowledge and connection to the given context with the shapes and/or the portraits influences how they represent their own character and perspective.
Acquiring: (30 minutes)

Activity

“In their own words - Learning from those who survived the flu and lived to tell the story.”

- Students will work in groups of 4 or 5 and will be given one of the following source documents:
  - oral history given by Joshua Obed (excerpts may be selected here as this is the longest testimony),
  - oral history given by Gustav Sillitt of Nain,
  - oral history given by Martha Joshua of Nain

- Students will be given a copy of the source document they are working with and are to read it aloud together. They can ask questions about the source (annotate-write down their questions on the source paper) and stop and discuss with each other in order to ensure that everyone understands what is happening.

Applying

1.5 hours

Activity

Using tableaux and dramatic narration to represent events and interactions of historical significance as described in one oral history

- In drawing upon the work done in the Silent shapes and Tableaux portraits activities that were done in the Activating phase of the lesson, students will create a series of frozen tableaux to represent 6-8 different scenes (depending on the length of the oral history) which reflect the most historically significant events and interactions that are described in the oral history/journal report.

- Some considerations for how to structure the tableaux into a sequenced narrative can be found in Appendix 5: Elements of Tableaux checklist.

- Note: as with the earlier activities, every student should be a part of every scene (even if that means that they are representing an object, as opposed to a human being).

- The group may choose to create a storyboard of their work on a sheet of paper or using Appendix 6: Creating a storyboard to represent your tableaux in order to map out their series of tableaux as a narrative (drawing stick people and writing in brief descriptions of what each person should be doing, and the relationships that they have and spacing to each other is helpful to remind group members who may have forgotten their roles).

- Each tableau will essentially create a historical photograph (portrait) which illustrates and bring
to life an aspect of the oral history told by either one of the Inuit survivors or the Moravian Missionary.

- Because the tableaux are frozen pictures, once the students get into position, they must remain in position for 15 seconds so that the audience can take in what has been said.
- In order to explain the connections made between the tableaux that tell the narrative, students will take turns narrating what is being represented in the tableaux. They may choose a direct quotation from the text which explains their tableaux or they can explain the scene as a narrator. The student that is providing commentary should speak clearly and concisely in no more than 3-5 sentences.
- Once the narrator/commentator has finished, the students will shift their positions as if using slow-motion and will have 5-10 seconds to do so. Each time their position, movement, body language, facial expressions and levels will change accordingly.
- Students will be given 1 class in order to create, rehearse and fine tune their representative tableaux before presenting it to their classmates.

Materials/Resources


Tableau

Extension Activity

Journal response and personal reflection based on the oral histories

Students may write personal reflections which discuss their personal response to the oral histories that they read which represent the perspectives of individuals impacted and/or connected to the Spanish Influenza and its arrival and onset in Hebron and Okak and other Inuit communities in Northern Labrador. The guiding question for this written response could be: What information provided in the oral history has extended your knowledge on the topic? Imagine if you had been present at the time of the flu in one of the communities of Northern Labrador. How might you have responded or reacted to this experience?

Assessment

This Tableau Assessment may be used for formative assessment
Lesson 4

Creating connections between primary source materials, historical significance and historical perspectives to determine the evidence for the creation of “living” monuments (tableaux/frozen statues) to honour the people, the land and how it was impacted and changed by the Spanish flu (2-75 minute lessons).

The Lesson Activity

Activating

20 minutes

Thinking about monuments and memorials: A graffiti-brainstorming exercise

Students will share their ideas and responses to the following inquiry-based questions about monuments and memorials on chart-paper using markers that will have been posted around the classroom. Students are to write a minimum of one answer per chart paper as they circulate around the room. They may however return as they need and write additional comments/answers as they think of them. The purpose of this activity is to connect students’ knowledge and experiences with monuments and memorials in anticipation of their summative task that they will create as a group in this lesson.

Here are some suggested questions

- What is/are the purpose(s) of a monument/memorial?
- Who/what is represented and/or commemorated by monuments/memorials?
- What stories and/or messages do artists/sculptors try to convey to their audiences?
- Who is behind the decision-making to build and construct memorials/monuments?
- For whom are monuments/memorials created? Consider the audiences.
- Where do we find monuments and memorials in our community? Comment on the name of the monument and its location.
- What are the shapes of monuments and memorials?
- What are the most common building materials used to make them?
- What types of symbols and text can be found on monuments and memorials? Give specific examples.
- What types of experiences can monuments/memorials create for their audiences?

Once students have had the time to comment on all chart papers, take them down and distribute them to students in groups of 2-3 and have them summarize and share the comments to the rest of the class. These charts can be used as anchor charts for students in the planning of their own monuments and memorials to commemorate the flu in Labrador.
Extension Activity

Students can be asked to visit a local monument/memorial commemorating a historical event or person. They can do an on-site inquiry of the monument/memorial and use the guiding questions provided in the activating activity which they can bring into the classroom to share with their peers. This work can be assessed and evaluated.

Teacher may also want to show the students some examples of Monuments/Memorials/Commemorations created to recognize the impact of the Spanish Influenza in North Labrador. See Appendix 7: Monuments, Memorials and Commemorations to the Spanish Influenza

Acquiring

- Students will get organized into groups of 4 or 5 to create their summative living memorials/monuments to recognize, honour and remember the impact of the Spanish Influenza on the Inuit communities of Northern Labrador.
- Drawing upon their inquiry-based work with source documents students will work together to complete a planning sheet that will guide them in creating their own “living” monuments/monuments using tableaux and potentially adding thought-tracking and sound tracking to add to the “living” character of their monuments.
- See Appendix 8: Creating a “living” tableau/tableau vivant to commemorate the arrival and impact of the Spanish Influenza on Inuit communities in Northern Labrador-Planning Sheet
- Students will receive ongoing feedback from their teacher to ensure that their dramatic work connects meaningfully to the historical thinking concepts (historical significance, multiple historical perspectives and connections to primary source evidence).

Applying

- Students will create an artist’s statement that will be read aloud individually or chorally by the participants of the group before getting into position and activating their “living” commemorative memorial/monument. Drawing upon the contents of the planning sheet, students should explain the historical evidence and structural components of their monument to support their explanation of their creative piece.
- Students should assemble themselves in the form of their monument/memorial as a living tableau, ideally in the centre of a classroom space, in a drama studio or an auditorium stage; their classmates should be able to walk around the living tableau in silence and observe it from all sides. Students may also choose to animate their living tableau by adding sounds to soundtrack or using spoken text to give “life”/“voice” to the individuals and community impacted by the influenza.
Materials/Resources: (hyperlink when possible)

References: (optional)

Extension Activity

Students can write a letter to one or more of the following politicians:

- **Hon. Pablo Rodríguez**, Federal Minister of Canadian Heritage
- **Hon. Christopher Mitchelmore**, Minister of Tourism, Culture, Industry and Innovation for the provincial government of Newfoundland and Labrador
- **Hon. Dr. Carolyn Bennett**, Federal Minister of Minister of Crown-Indigenous Relations and Northern Affairs

To petition them to consider funding the construction of monuments, memorials or commemorative activities to recognize, honour, remember and educate other Canadians about the impact of the Spanish Influenza on communities in Northern Labrador on the 100th anniversary in 2018-2019.

Students may also want to underline the historical significance of this event and the Inuit peoples impacted and could request funding or that funding be given to Inuit Youth currently living in Labrador to have a voice in commemorating the experiences of their ancestors who died and also those who survived the impact of the Spanish Influenza Pandemic.

Assessment: Students can be evaluated on their planning sheet, their artist statements and performances, as well as their letters to federal and provincial politicians to encourage them to engage in funding and organizing Inuit youth and communities in partnership with the governments to honour, commemorate and educate about the Spanish Influenza in Labrador, and in particular its impact on Inuit communities.

Works Cited

“**Kublualuk-The Right of Passage.**” Abraham Anghik Ruben.


The Last Days of Okak. Directed by Anne Budgell and Nigel Markham, National Film Board of Canada, 1985.


Quilty, Rebecca. “The Silent Strike of the Spanish Influenza in Newfoundland and Labrador.” March 15, 2017. Source:

Scheinberg, Ellen. “A PANOPOLY OF SHORT PANDEMIC STORIES FROM ACROSS CANADA.” Defining Moments Canada, 2018, Source:.


Appendix 1

Inquiry into the Historical Significance of the Spanish Influenza at Okak as explained in the documentary film: *Turning Points in History-The Kiss of the Spanish Lady*: 17:03-24:12

Questions relating to the viewing of the film can be distributed by students to respond to while watching the documentary and can be used as the basis of a class discussion post-viewing.

1. Where did the flu come from?

2. How did the flu impact the family of Beatrice Watt?

3. What do the statistics reveal about the deathly impact of the flu?

4. What does Missionary W.W. Perrett’s commentary reveal about the impact of the flu in Okak?

5. How did the Moravian Missionaries help to deal with the flu and support the Inuit communities?
6. How is Edward Pardy’s life changed by the onset of Influenza in his family?

7. What is significant about how the community survivors have to deal with the burying of the dead?

8. As the flu dwindles, what happens to the community of Okak? What impact does this have on the people, the land and their community?

9. Using the evidence provided in this documentary film excerpt, what conclusions can you draw about the historical significance of the Spanish Influenza at Okak? Comment on:
   
   a. Impact-using statistical data and firsthand accounts?

   b. Change-what changed in the community as a result of the flu? (comment on people, land, community)

   c. Revealing-what is revealing about the way in which individuals and the community responded to the arrival of the Spanish Influenza?
Appendix 2

Exploring Multiple Historical Perspectives and their stories on the impact of the Spanish Influenza at Okak, Labrador

Film: *The Last Days of Okak*, Angela Budgell and Nigel Markham, National Film Board, 1985; 23:51

Synopsis: This short documentary tells the story the once-thriving town of Okak, an Inuit settlement on the northern Labrador coast. Moravian missionaries evangelized the coast and encouraged the growth of Inuit settlements, but it was also a Moravian ship that brought the deadly Spanish influenza during the world epidemic of 1919. The Inuit of the area were decimated, and Okak was abandoned. Through diaries, old photos and interviews with survivors, this film relates the story of the epidemic and examines the relations between natives and missionaries. (Summary from the [NFB website](https://www.nfb.ca))

Questions relating to the viewing of the film that can be distributed by students to respond to while watching the documentary and can be used as the basis of a class discussion post-viewing. Write your answers on a separate sheet of paper.

1. What is the Moravian Church Band at Nain, Labrador?
   a) Is it surprising to you to hear and see Inuit people playing religious music on band instruments? Why or why not?
   b) Who taught them? Why is this significant?

2. What are your first observations about the Inuit family shown in the first photograph?
   a) What are they wearing?
   b) What does their home environment look like?
   c) Why do you think this photograph was taken?

3. What was the purpose of the Harmony ship’s visit to Okak?
   a) How was this normally a benefit for the people?
   b) When the ship arrived, how was it received by the people?

4. According to the Inuit woman using the sewing machine, how did the community become infected by the Spanish Influenza?
   a) How was her family impacted by the flu? What happened to her parents? What happened to her and her siblings? Explain
5. According to the second Inuit woman, how did the influenza take the lives of her parents?

6. Based on the testimonies of these two women, what evidence do we have about the significance of the impact of the Spanish Flu in Okak within the first five days of the Harmony arriving on shore? Give specific evidence from the accounts to support your answer.

7. How did the Moravian Mission House care for the Inuit Peoples in their sickness and upon their deaths? Give evidence to support your answer from the film.

8. Why does it become a concern in a community when the dead begin to outnumber the living?

9. What is the impact of the flu on the dogs in the community?
   a) How are they handled?
   b) Should there have been another solution to this problem? Is the treatment of these animals an ethical concern? How and in what ways? Or not.

10. What were the challenges of burying the dead? How did weather play a factor in this? Explain.

11. Based on the perspectives shared in this documentary, how historically significant was the impact of the Spanish Influenza on the community of Okak? Consider concrete evidence presented which represents: impact, revealing and change on the community.

12. How many different perspectives (voices) on the flu are present in the video? Identify them and briefly discuss what information/viewpoint they provide and how this evidence is useful to us as historians.
Appendix 3

Determining the historical significance of the arrival and onset of the Spanish influenza pandemic at Okak, Labrador based on first-hand accounts in documentary films

Explain and justify why the Spanish Influenza in Okak is historically significant to the Inuit and to Canadian history.

Instructions

Using concrete evidence and examples from the two documentary films (and your answers to the film-related questions provided on your worksheet), comment on the impact of the event, explain what was revealed about the people who were involved with the event, discuss what changed as a result of the event happening? etc.

- Consider the following criteria which influence the usefulness of the evidence you have collected, as you complete the chart below.
  - Profundity – how deeply people’s lives have been affected
  - Quantity – how many lives have been affected
  - Durability – for how long have people’s lives been affected
  - Relevance – is something still significant to our present lives even if it had only a passing importance?

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Conclusions

Outstanding Questions:

Additional Evidence Required:
Appendix 4

“A photograph is worth a thousand words.”

These are screen shots from the film and from another website. They have all be properly cited below. If these images cannot be shown on the Definingmoments.ca website in this way, then the Appendix can be removed and teachers can make their own place mat of acquired primary source images here. If so, the reference in the lesson plan to appendix 4, will also need to be removed. I am crossing my fingers that this Appendix can stay as is; especially since it appears that the project has been given permission to use the documentary as a linked source.

Inquiry into Historical Photographs of the Spanish Influenza in communities in Northern Labrador

Source 1: Family in Okak from The Last Days of Okak. Directed by Anne Budgell and Nigel Markham, National Film Board of Canada, 1985.
Source 2: Burying the dead at Okak with the Dogs from The Last Days of Okak. Directed by Anne Budgell and Nigel Markham, National Film Board of Canada, 1985.
Source 3: Spanish Flu at Okak, 1918.

When the Harmony arrived there was no sickness in Okak. All the people helped out with the unloading of the cargo and then all the fish caught at Okak that summer had to be loaded on board. After the Harmony departed there was a church service. There was a lot of us at that service. The very next day though, there was a Communion service and there were very few of us because people were already ill. It was so sudden.


Source 4: Handling the Spanish Influenza at Okak in Winter from The Last Days of Okak. Directed by Anne Budgell and Nigel Markham, National Film Board of Canada, 1985.
Appendix 5

Elements of Tableau Checklist

- When you are creating your tableaux make sure you are considering all of the following elements.
- Check them off when you rehearse to make sure you have considered them all.

- Facial Expressions
  - communicating with our faces

- Body Language
  - communicating with our bodies (e.g. posture, gestures)

- Connection Between Characters
  - Can you tell how the characters are related to one another? (e.g. parent/child, missionary/Inuit, ship captain/trader)

- Levels
  - High, medium, low

- Depth
  - Background, middle ground, foreground
  - Consider how you use the stage to create the depth of the image.

- Point of Focus
  - Where do you want the audience to look?
  - Where should the audience’s eyes be drawn to first, second, third?

- Tension
  - Use your muscles! e.g. if the character is holding something heavy, the actor’s muscles should be flexed to show this
  - Embody the weight and size of the frozen movement your character is doing here.

- Concentration
  - Is everyone in the tableau focused and frozen?
  - Does everyone know where they are supposed to go, what they are supposed to do and when?

- Timing
  - Transitions between scenes should be smooth and all actors should be moving and freezing at the same time

- Effective Blocking
  - The audience should be able to see everyone

Appendix 6

Creating a storyboard to represent your tableaux about the historical significance of the Spanish Influenza in Inuit Communities in Northern Labrador.

Appendix 7

Creating a “living” tableau/tableau vivant to commemorate the arrival and impact of the Spanish Influenza on Inuit communities in Northern Labrador-Planning Sheet

**Key question for consideration:** What are the differences between a monument and a memorial?

<table>
<thead>
<tr>
<th>Monument</th>
<th>A Memorial</th>
</tr>
</thead>
<tbody>
<tr>
<td>▪ A structure, statue, or building created to honour a person or event of historical significance/importance</td>
<td>▪ A structure built to remember a person or a group of people who have died. These structures can be found as shrines or gravestones for the dead and are meant to keep the memory of the people alive.</td>
</tr>
</tbody>
</table>

Names of group members: ______________________________________________________

Working title of your group’s monument/memorial: __________________________________

<table>
<thead>
<tr>
<th>1. Are you creating (circle one)</th>
<th>(a) Monument</th>
<th>(b) Memorial</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. What is/are the purpose(s) of your monument/memorial?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 3. What individuals and what specific event(s) are going to be represented and/or commemorated in your “living tableau” of the Spanish Influenza in Northern Labrador? | | |
4. What stories and/or messages do you want to try to convey to your audience with your work

5. Who is the audience for your monument/memorial? Consider as many possibilities as you can think of.

6. Where do you intend to place/present your monument in situ in Labrador? Comment on the specific site and its surrounding environment. You may need to look at a map of Northern Labrador and do some research of possible sites

7. What shape(s) will your monument/memorial take?
8. What evidence from your learning about the Spanish Flu through photographs and first-hand accounts through text and documentary film are you using as a foundational base for your creation?

9. What symbols and text are you going to embody in your “living” tableau of your monument/memorial?
   - Make a list of all the symbols that you will use.
   - You can identify the person and the role/shape they will embody here. This section can be added to as you move into the creation phase of your work.
   - Make connections here with your comments in Question 8.

10. What types of experiences are you hoping that your monuments/memorial will create for your audiences?
11. If you were to add thought-tracking or sound-tracking to your monument or memorial so that it could speak or make sounds, what sounds/words/text will we hear?

<table>
<thead>
<tr>
<th>11. If you were to add thought-tracking or sound-tracking to your monument or memorial so that it could speak or make sounds, what sounds/words/text will we hear?</th>
</tr>
</thead>
</table>

12. What elements of tableau are you thinking of including in your work to present your monument/memorial effectively? Identify and explain. Use the Elements of Tableau Checklist provided to help you.

<table>
<thead>
<tr>
<th>12. What elements of tableau are you thinking of including in your work to present your monument/memorial effectively? Identify and explain. Use the Elements of Tableau Checklist provided to help you.</th>
</tr>
</thead>
</table>

Other comments or planning notes:

Appendix 8

Exemplars of Monuments, Memorials of the Spanish Influenza in Inuit Communities

The Spanish Influenza in Okak. Artist: Shannon Buehler

Artist’s Statement: As an epidemiologist, the story of Okak left a deep impression. The correspondence between Labrador and St. John’s; the National Film Board film, The Last Days of Okak, and especially, the heart-breaking narratives of those that lived through the epidemic published in Them Days were an essential part of my teaching; the devastation and consequent resettlement of an entire community far, far away from the thousands of deaths in Europe and North America impressed on me, and I hope my students, the impact of disease in small and remote pockets of the world.

Source: “Crafting a Legacy-An art project of the Faculty of Medicine at Memorial University.” 2015, p. 9.
KUBLUALUK; THE RIGHT OF PASSAGE – FALCON INUIT SCULPTURE

Artist: Abraham Ruben

Brazilian Soapstone
75.0 x 52.0 x 37.0 cm

Artist’s Statement
Kublualuk was a man of Inuvialuit ancestry, at the age of fifteen he was my great-grandfathers apprentice shaman. In the aftermath of the 1918 Spanish flu epidemic, the Inuvialuit of the Western Arctic were decimated, and their numbers dwindled down to one hundred and fifty-six survivors. These survivors went Northeast to the Tuktoyakuk peninsula. Amongst the survivors was Kublualuk. In the depths of sorrow and fear for his people he sought guidance by going into the hills to find answers through solitude and prayer. Falling asleep on a hill top, Kublualuk was caught in a fierce storm. Out of the storm came a giant white falcon who grasps Kublualuk’s chest, lifting him into the air. The falcon told a frightened Kublualuk not to be afraid, as he had come in answer to his prayers. The falcon told him that he was here to show him how to become a shaman, and that the gift would be given only on condition that it be used for the benefit and guidance of his people. In the following years Kublualuk became instrumental in the survival of the Inuvialuit. His memory and his stories are still being passed on from family to family.