

Carleton University*
Winter 2023
Department of English

ENGL/INDG 2709
Indigenous Theatre
Time: Tues, Thurs. 2:30-4:00
Location: Richcraft Hall 3112 (confirm on Carleton Central)

Prerequisite: second-year standing or permission of the Department/School

Prof. Brenda Vellino
Email: Brenda.vellino@carleton.ca

Office Hours: online, by appointment

Important note:

For information on deadlines for withdrawal from courses, please consult the Academic Year section of the Undergraduate Calendar (<https://calendar.carleton.ca/academicyear/>).

***On the traditional, unceded territory of the Algonquin Anishnaabe Peoples**

Indigenous Theatre from Northern Turtle Island

This course will explore the stories, priorities and cultural contexts of contemporary Indigenous theatre practitioners, from the early 1980s Indigenous theatre renaissance led by Thompson Highway's *The Rez Sisters* to plays that take up social, political, and community issues around residential schools redress, MMIWG, cultural resurgence, holistic wellness, land restitution, resource extractivism, and climate apocalypse. We will consider how the emergence of Indigenous Theatre from Native Earth Performing Arts Centre in the 1980s to the establishment of Indigenous Theatre programming at the National Arts Centre in 2019 contributes to resurgence and sovereignty movements across Northern Turtle Island. During this course we will investigate how Indigenous ways of being and knowing, emphasizing kinship relations with community, ancestors, and lands, are manifested through theatrical processes and practices.

Course work will involve play readings, scene studies, discussion forum responses, and live theatre reviews in response to a selected play or performance situated in cultural, ceremonial, and/or political contexts to generate understanding of the ways in which Indigenous theatre practitioners claim space for cultural resurgence and sovereignty.

Assignments:

“Situating Ourselves” in family, land, territory Narrative: Jan. 19	10 %
Participation: in-class, discussion forum	10 %
3 Play Responses: Discussion Forum (alternating weeks, starting in week 3):	15%

Scene Study I: Feb. 17, Brightspace	20%
Play Review: March 3rd	15%
1 Learning Journey Reflection: April 3rd	10%
Scene Study II or Creative Project: April 11th	20%

To pass this course, you must complete ALL assignments and submit them on time (with exceptions for illness). A student missing 50% (6) or more classes will not be able to pass the course (unless there are extenuating health or other circumstances discussed with the professor in advance).

**Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision.

No grades are final until they have been approved by the Dean.

Climate Statement: We are witnessing the effects of climate change escalate rapidly, changing the character of the world around us. We recognize that climate change disruptions impact peoples and multi-species worlds unevenly across many planetary regions, territories, and communities due to racialized capitalism and extractive colonialism. In this class, selected plays will help us consider and discuss these impacts as part of the larger project of sharing and creating knowledge from an Indigenous informed and decolonial perspective.

List of Plays:

For Purchase:

- Kevin Loring (N'lakap'mux) – *Where the Blood Mixes* (Talonbooks, 2009).
- Drew Hayden Taylor (Michi Saagiig Anishnaabe) – *Cottagers and Indians* (Talonbooks, 2006).
- Yolanda Bonnell (Anishinaabe/South Asian). *Bug/Manidoons* (J. Gordon Shillingworth, 2020).
- 1 Ticket to the Great Canadian Theatre Company's Production of Yvette Nolan's *The UnPlugging*. (I am working on a group rate ticket price.)

Resources on Reserve:

- Yvette Nolan (mixed heritage Algonquin) and Ric Knowles, eds. *Performing Indigeneity* (2016).
- Jesse Archibald-Barber (Cree) et al, edited. *Performing Turtle Island: Indigenous Theatre on the World Stage* (2019: ebook in Carl library)
- Lindsay Lachance (Algonquin). *The Embodied Politics of Relational Indigenous Dramaturgies* (2018):
<https://open.library.ubc.ca/soa/cIRcle/collections/ubctheses/24/items/1.0363947>

Learning Objectives:

- introduce students to a variety of contemporary examples of Indigenous resistance and resurgence through various forms of artistic theatre and performance practice.

- recognize major themes, issues, and cultural attributes specific to Indigenous, Inuit, and Metis communities, as well as the contexts of their theatrical production and reception.
- understand and apply critical terms in theatre, and more specifically, Indigenous theatre and culture (oral tradition, trickster figures, storywork, Indigenous time, Indigenous futurisms, Indigenous refusal)
- engage required historical background and theoretical tools for introductory understanding of Indigenous Theatre
- understand key interventions and critical/theoretical debates relating to Indigenous plays as vehicles for decolonization, unsettlement, and resurgence
- understand how experiences of community, gender, sexuality, and cultural agency are enacted in contemporary Indigenous drama
- develop skills that enable informed, respectful responses to Indigenous theatre in Northern Turtle Island

Theatre terms glossaries: Glossary of Western Dramatic Terms:

https://www.oranim.ac.il/sites/heb/sitecollectionimages/pictures/english/expression/glossary_of_drama_dramatic.pdf

The Oxford Companion to Theatre and

Performance: <http://www.oxfordreference.com.proxy.library.carleton.ca/view/10.1093/acref/9780199574193.001.0001/acref-9780199574193>

Class Schedule

Week 1: Course Intro: Learning Toward Relational Responsibilities

Jan. 10:

- Barbara Dumont Hill (Kitigan Zibi) (Land Acknowledgment), first section of “Fireside Chat with Knowledge Holder Henry Lickers): <https://carleton.ca/anako/2022/henrylickers/>
- Lynn Gehl (Algonquin, Pikwakanagan FN). “Is Acknowledging Indigenous Territory Enough?” *Policy Options*, 2017: <https://policyoptions.irpp.org/fr/magazines/july-2017/is-acknowledging-indigenous-territory-enough/>
- Rita Wong. “Moving From Land Acknowledgements to Healing the Land.” *Rabble.ca*: <https://rabble.ca/environment/moving-from-land-acknowledgements-to-healing-the-land-on-earth-day/>
- **Algonquin Territories Map:** See attached PDF in Brightspace.
- **Coming Home to Indigenous place Names Map:** See attached PDF in Brightspace.
- **Decolonizing the Great Lakes Map:** See attached PDF in Brightspace.
- Randy Boswell, “Re-imagining the Rideau: A River’s Resurgent Indigenous Identity, *Ottawa Citizen*, Aug. 2021: <https://ottawacitizen.com/opinion/boswell-reimagining-the-rideau-a-rivers-resurgent-indigenous-identity>

On Indigenous Resurgence:

Leanne Simpson (Michi Saugiig Anishnaabeg):” In building a radical resurgent movement--and by radical I mean one that addresses the root--I think we need to be centering our attachment to each other, the land, and our intelligence systems. We need to be creating a present that will inspire a radically different future than the one settler colonialism sets out for us. This means taking on heteropatriarchy, white supremacy, capitalism, and antiblackness, and actualizing Indigenous alternatives on the ground, not in the future but in the present. Indigenous alternatives that are rooted in Indigenous intelligence, or to again use Coulthard's term, `grounded normativity.’ This means a land base, and nations that are physical, emotional, spiritual, artistic, and creative spaces where Indigenous peoples can be Indigenous.” – “Indigenous Resurgence and Co-Resistance.” *Critical Ethnic Studies* (2016): Carleton library

January 12th: View in class: Lindsey Lachance (Algonquin Anishinaabe): “Building Constellations of Relational Indigenous Dramaturgies”: **video lecture on Brightspace**

Week 2: Indigenous Theatre, Performance, Storywork Traditions

Jan. 17th: Grounding Terms and Concepts

- **Greg YoungIng (Cree)**– “A History of the Portrayal of Indigenous People in Literature” and “Terminology”: From *Elements of Indigenous Style*: **See PDF on Brightspace.**
- Jesse Archibald-Barber - Introduction to *Performing Turtle Island*: **See PDF on Brightspace.**
- On Skywoman Creation Story: Kahente Horn-Miller (Kanien’keh’ka): <https://www.youtube.com/watch?v=wfcGO3hwmbE>
- Robin Wall Kimmerer. “Skywoman Falling.” In *Braiding Sweetgrass*. 2013: pp. 3-10. **ARES**

Jan. 19th: In person class cancelled/Work on Assignment 1

- ⇒ **Assignment 1 Due 9 p.m.:** “Locating Ourselves” Personal Reflection (family, ancestry, territories, treaties)

Week 3: Roots of Indigenous Theatre on Turtle Island: Native Earth Performing Arts; The Indian Act; Rez Realities

Jan. 24th: Thompson Highway (Cree) - The Rez Sisters on ARES*

- ***Content Advisory: Sexual Violence:** Please take breaks and practice self-care when reading.
- “Native Earth Performing Arts”: <https://www.nativeearth.ca/about/>

- ⇒ **Reading Response Discussion Forum Post 1: Group A**
Due: 9 p.m. before 1st class of week

Jan. 26th: “Reserves”: <https://indigenousfoundations.arts.ubc.ca/reserves/>

- “Indian Act”: https://indigenousfoundations.arts.ubc.ca/the_indian_act/
- ”21 Things you may not have known about the Indian Act”:
<https://www.ictinc.ca/blog/21-things-you-may-not-have-known-about-the-indian-act->

Week 4: Residential Schools & the TRC

Jan. 31st: **Kevin Loring (N’lakap’mux) - Where the Blood Mixes**

- NAC Study Guide: http://nac-cna.ca/pdf/eth/0910/where_the_blood_mixes_guide.pdf
- Loring interview: <https://nac-cna.ca/en/podcasts/episode/where-the-blood-mixes-with-kevin-loring>

⇒ **Reading Response Discussion Forum Post 1: Group B**
Due 9 p.m. before 1st class of week.

Feb. 2nd: Res Schools Backgrounder:

https://indigenousfoundations.arts.ubc.ca/the_residential_school_system/

- Truth and Reconciliation Commission: 94 Calls to Action:
http://www.trc.ca/assets/pdf/Calls_to_Action_English2.pdf

Week 5: Land & Water Sovereignty; Food Security & Community Well-Being

Feb. 7th: **Drew Haydon Taylor (Michi Saagiig Anishnaabe, Curve Lake FN) - Cottagers and Indians**

- Video Backgrounder: <https://www.youtube.com/watch?v=btOXspNijtQ>
- CBC Docs Backgrounder: <https://gem.cbc.ca/media/cbc-docs-pov/season-4/episode-1/38e815a-012d99c9df9>

⇒ **Reading Response Discussion Forum Post 2: Group A**
Due: 9 p.m. before 1st class of week.

Feb. 9th: Leanne Simpson (Michi Saugiiig Anishnaabeg): “Land & Reconciliation”:
<https://www.electricitymagazine.ca/2016/01/land-reconciliation/>

*Week 6: Missing and Murdered Indigenous Women and Girls**

***Content Advisory: Gender & Racialized Sexual Violence:** Please practice self-care and take breaks when reading.

Feb. 14: Marie Clements (Dene Métis): *UnNatural and Accidental Women (on ARES)*

- **NAC Study Guide** for 2019 production:
[file:///Users/brendavellind/Downloads/unnatural_and_accidental_-_study_guidefinal%20\(6\).pdf](file:///Users/brendavellind/Downloads/unnatural_and_accidental_-_study_guidefinal%20(6).pdf)

⇒ **Reading Response Discussion Forum Post 2: Group B**

Feb. 16: Backgrounder: MMIWG Inquiry Interim Report, Our Women and Girls Are Sacred (Read only Chapter One (pp. 1-20): <https://www.mmiwg-ffada.ca/wp-content/uploads/2018/03/ni-mmiwg-interim-report.pdf>)

⇒ **Scene Study I Short Paper Due: Feb. 17th: 9 p.m., Brightspace.**

~ **Break Week: Feb. 20-24th** ~

Week 7: The Ancestor's Apocalypse Ongoing

Yvette Nolan (Anishinaabe). The UnPlugging (live performance at the Great Canadian Theatre Company: <https://www.gctc.ca/shows/unplugging>)

Feb. 28th: **No Daytime class; Attend the Unplugging as Class at GCTC, Tuesday evening, 7:30 show.**

Read: Kyle Whyte (Anishinaabe), "Climate Change: an Unprecedentedly-old-Catastrophe, *Grafting*, 2018:

<https://www.blackwoodgallery.ca/publications/sduk/grafting/climate-change-an-unprecedentedly-old-catastrophe>

Mar 2nd: **Discuss The UnPlugging.**

⇒ *Mar. 3rd:* **Reviews Due 9 p.m. in Brightspace Assignment Tab.**

Week 8: Mental Health & Practices of Care in Indigenous Theatre

Mar. 7th: Yolanda Bonnell (Anishinaabe/South Asian). *Bug/Manidoons* (2020).

"Why Yolanda Bonnell Asks That Only People of Colour Review Her Play, CBC, 2020 :

<https://www.cbc.ca/radio/q/monday-feb-10-2020-yolanda-bonnell-oscar-panel-and-more-1.5455921/why-playwright-yolanda-bonnell-asks-that-only-people-of-colour-review-her-play-bug-1.5456383>

⇒ **Reading Response Discussion Forum Post 3: Group A**

Mar. 9th: First Nations Health Authority, "First Nations Perspectives on Wellness." (Explore the home page and other resources on this website):

<https://www.fnha.ca/wellness/wellness-for-first-nations/first-nations-perspective-on-health-and-wellness>

Week 9: Resource Extractivism and Indigenous ~ (Un)Settler Environmental Theatre

- *Mar. 14th*: Kevin Wong with the Gray siblings from Aamjiwnaang First Nation; *The Chemical Valley Project* (documentary theatre, film version): **available to screen on ARES.**
- **Aamjiwnaang Solidarity Against Chemical Valley:**
<https://aamjiwnaangsolidarity.org/about/#:~:text=The%20aim%20of%20Aamjiwnaang%20Solidarity,to%20stop%20this%20industrial%20genocide.>

⇒ **Reading Response Discussion Forum Post 3: Group B**

- *Mar. 16th*: Max Liboiron (Métis) with Endocrine Disruptors Action Group. “Pollution is Colonialism,” *Grafting*, 2021.
<https://www.blackwoodgallery.ca/publications/sduk/grafting/pollution-is-colonialism>
- Kimberly Richards and Heather Davis-Fisch, “Editorial: Extractivism and Performance.” *Canadian Theatre Research* (Spring 2020):
<https://ctr.utpjournals.press/doi/pdf/10.3138/ctr.182.001>

Week 10: Interventions in Settler Colonial Energy Extractivism & Audience Participation

Mar. 21: Kevin Loring (Nlapanux) et al. *The Pipeline Project*. In *Canadian Theatre Review* (Spring 2020). (Available from **Carl. Library OMNI search bar**): **Please download, print off, and bring to class!**

Trailer: <https://vimeo.com/273582002>

Chelsea Haberlin, “Talking Forward,” Spiderweb Show, 2017:

<https://spiderwebshow.ca/talking-forward/>

****Scroll Down to see Participant Videos in the “Talk Forward” portion of Act II**

Mar. 23: **A conversation on Extractivism & Resurgence** (with Leanne Simpson and Naomi Klein):

<https://www.yesmagazine.org/social-justice/2013/03/06/dancing-the-world-into-being-a-conversation-with-idle-no-more-leanne-simpson>

Article: Maize Longboat. (Kaniien’keha’ka) “Indigenous Solarities.” IN *Solarities: Seeking Energy Justice*, After Oil Collective, 2021.

<https://manifold.umn.edu/read/solarities/section/914db995-e872-426a-8248-b91c6c32dab7>

Week 11: Translating Inuit Oral Tradition & Land – Sea Ice Teachings to Performance:

March 28th: **Qaggiavuut: an Indigenous Performing Arts Space:**

<https://www.qaggiavuut.ca/en/our-vision>

- **Kiviuq Returns:** <https://www.qaggiavuut.ca/en/kiviuq-returns>
- **See Youtube Trailer on Qaggiavuut website**
- **Dir. Stacy Aglok. Laakuluk Williamson Bathory – Greenlandic Mask Dancing (Uaarjeerneq):** <https://www.youtube.com/watch?v=-DwS-QJORfY>

- “This Iqaluit Artist is Using her Body to Pull Stereotypes Apart,” CBC, 2016, on “*Timiga Nunalu, Sikulu* (My Body, The Land and The Ice)”: <https://www.cbc.ca/arts/exhibitionists/this-iqaluit-artist-is-using-her-body-to-pull-stereotypes-apart-1.3905816>

March 30th:

- “Sikumi Inuugama' (I Was Born on the Ice),” 2017: <https://www.youtube.com/watch?v=FCes4MqVYFg>
- “Aatoq” (Full of Blood) with Iqumagialiit performance art band, National Arts Centre, 2021: <https://nac-cna.ca/en/video/dtl-aatoq-ikumagialiit>
- “Thirteen Questions with Laakkuluk Williamson Bathory,” *Inuit Art Quarterly*, 2021: <https://www.inuitartfoundation.org/iaq-online/13-Questions-with-Laakkuluk-Williamson-Bathory>
- Sheila Watt Cloutier (TedX Talk): “Human Trauma and Climate Trauma as One.” 2016, Youtube: <https://www.youtube.com/watch?v=5nn-awZbMV0>

Week 12: Collective Reflection on Course Takeaways

⇒ **Learning Journey Reflections: Due April 3rd, 9 p.m. – in CuPortfolio**

April 4th: In Class Discussion of Learning Journeys

April 6th: Scene Study II or Creative Project Work Day

Week 13: April 11th: Scene Study II Due Date

Assignment Guidelines

“Situating Ourselves” Personal Reflection: Due Jan. 19, 9 pm, Brightspace: 500 words

“For many Indigenous people, self-location is intuitive, launched immediately through the protocol of introductions. It shows respect to the ancestors and allows community to locate us. Situating one’s self implies clarifying ones’s perspective on the world. . . . we can only interpret the world from the place of our experience.”

--Margaret Kovach (Cree/Sauteaux), “Situating Self, Culture, and Purpose in Indigenous Inquiry”

Writing Prompt: Locating ourselves in history and community: Informed by Indigenous protocols of community locations, create a short personal narrative introducing yourself based on family, community, regional, urban, rural, territorial, land, watershed, and treaty locations.

- Beyond your name, what community do you come from, who are your ancestors, what stories and histories are you part of?

- Offer five important identifiers that give insight into where you are from (city, region, territory), the communities you identify with and that give your life meaning and purpose.
- Perhaps consider your birthplace, the town you grew up in, region of the country, ancestors, heritage stories, other countries and communities your ancestors were from.
- Which of these things matters to your identity, to the stories you tell about your place in the world, your responsibilities to beings in that world?
- In what ways is your identity impacted (or not) by history, by ancestry?
- For non-Indigenous students, what, if anything, does it mean to you to consider yourself to be a “settler”*? Have you ever thought of yourself through this lens before? What questions might such a term raise for you?

*If you are unsure of your understanding of “settler colonialism” and the status of being a “settler” as one aspect of identity privilege and power, see the short essay in this link: <https://decolonization.wordpress.com/2012/12/27/idlenomore-settler-responsibility-for-relationship/> How might these ideas apply or not apply to aspects of your own understanding of aspects of your identity?

3 Play Reading Responses Discussion Forum: 15% **Due: Biweekly for Groups A and B: Brightspace Discussion Forum**

You will be divided into Group A and Group B and each group will alternate between posting reading responses and responding to the posts on the discussion forum across the semester.

Your reflection entries should be thoughtfully written in response to several significant aspects of the plays of the given week. Formulate your contributions as strong, focused responses and open-ended questions that invite the participation of your peers. We will often take up your reading questions and responses in class **Please conclude each post with two key questions that come up for you and that you wish to offer to the class.**

Format: two – three paragraphs, written in the first person. Responses are to be posted by 9 p.m. on the night before class on the discussion forum. If Group A members post first, B Group members should post follow-up questions and comments to at least two posts by 11 p.m. on the night before class.

Scene Analysis Short Papers I and II: 20% **Length: 750-1000 Words** **Due: Feb 23 & April 6, 9 p.m. Brightspace**

This short scene analysis is designed to help you really get inside our focus play so that you can work closely with all the elements that give one scene meaning that contributes to better understanding of the play in its entirety.

A scene analysis should follow basic essay structure with a **thesis statement** that offers an interpretation of the scene and the work it is doing in the play as a whole. It should then use specific elements or details from the scene to support your interpretive claims. Whenever possible use **direct quotation** and **specific examples**. You may wish to consider the following questions. All of them may not pertain to your chosen scene.

- 1) Why have you chosen this scene?
- 2) How does the scene fit into and contribute to the rest of the play in terms of theme, character conflict, character development, and character insight? What is the main dramatic conflict of this scene?
- 3) What clues do stage directions give us about the setting, lighting, props, character posture and gesture, tone of voice and character interactions? How do these contribute to the dramatic action, the theme, and purpose of the scene?
- 4) How is the physical world of the scene created? What is the place and time of the setting? How does the setting contribute to mood, tone, and theme?
- 5) What is the effect of dramatic speech: monologue, dialogue, and ensemble acting?
- 6) Are there particular words or images that define each character or character relationships in this scene? What are the major character actions, postures, and gestures? What does each character want or need in this scene? What obstacles does this character face? How does this character attempt to get what/he she wants or needs?
- 7) Are there shifts in action and interaction that define this scene?
- 8) What are the elements that structure the scene? Is there a tempo to the scene: moments of stillness, moments of intensity? Is there a progression in the scene? Does something change?
- 9) What is the total effect of the scene?

Play Review Guidelines: 500 words: 15%
Due: March 3, 9 p.m. Brightspace

*Bring your notebook to the performance and make jot notes of your impressions during the play and at intermission.

*Write a second level of more developed notes after you see the performance.

*Take an interpretative stance on the play and production.

***Review Introduction:** offer brief summary of the plot and character arcs and a thesis that takes a stand on the creative team's interpretation of the play.

Consider some of the following categories selectively:

You will not need to discuss all these elements if they do not seem important to this production. Remember that your theatre review should critique the play rather than just describing it. It should give a sense of your overall impression of the performance and a critical analysis of both the themes of the play and their presentation through the acting and production elements.

1. Theme/Concept/Dramatic Structure: What were the central dramatic conflicts and/or themes developed in the play? How was the play structured (conventionally with clear subdivision into acts or with major motifs such as poetic imagery, narrative devices?)? What were the effects?

2. Directing/Creative Team: Were there any defining features or choices made by the director or other members of the creative team in this production that shaped interpretation, reception, impact of the play? Were all of the production elements appropriate and well integrated (music, lighting, set, costumes, staging)?

3. Acting: Were roles appropriately cast? Was there an aspect of the acting that was especially effective? Ineffective? In what ways?

*How did the actor use his or her voice and body to convey emotional tension and subtlety?

*How did the actor engage with the space, other characters, or the audience? What was the effect of these interactions?

*Were special skills required (dancing, singing etc.): how well did the actor meet these challenges and how did vocals or movement enhance or detract?

4. Visual Elements:

***Scenic Design:** describe the performance space. What did the scenic design convey about the play? What kind of space was created? How was it created (through props, furniture, screen projections etc.) If it was minimalist, why might the director have made this choice?

***Lighting design:** how did lighting effects contribute to the production?

***Costume design and makeup:** describe the use of costumes and makeup or their absence: how did they contribute (or not) to the overall production?

5. Sound Design: Discuss elements of sound effects, musical themes, or musical transitions.

**Adapted from the play review rubric for Theatre 101, Midlands Technical College.

**For further details, see the following website at the Writing Centre at U of Wisconsin: <https://writing.wisc.edu/Handbook/PlayReview.html>

Final Learning Journey Reflection: 10%

Due: April 3rd, 9 p.m. Brightspace

Length: 500-750 words

Your final reflection assignment invites a cumulative, holistic reflection on your experiences in Indigenous drama, including your challenges and growth as a respondent to Indigenous realities, performance contexts, and knowleges. There is no “right” way to do this, though your reflection should be a thorough and thoughtful piece of writing.

With reference to your first “Locating Ourselves” Personal Reflection, consider any shifts in your understanding of Indigenous contextual realities and theatre practices, as well as your understanding of yourself as a person located in history, context, and territory. Consider your ability to understand, analyze, and write about Indigenous theatre and performance and what you may have learned about Indigenous – settler relations and responsibilities on Turtle Island.

Secondly, you may also wish to reflect on any aspects of your experience in the course, including course materials (playtexts we read, contextual materials, themes we discussed), class discussions, and assignments including discussion forum reading responses, scene study, and live theatre play review. Feel free to discuss things you think were compelling and insightful; and also feel free to “constructively” critique aspects of the course (including teaching methods, texts, assignments) you feel could be altered to better serve students in a future semester.

Grading: Although this is a personal reflection, it invites you to turn a thoughtful eye on your learning journey in the course. You will be evaluated on the completeness, complexity, specifics, and thoughtfulness of your reflections, as well as the quality of your writing.

Creative Options instead of Scene Study II: these include the possibility of creating a Zine (8-12 pages), a One Act play (8-10 pages) and or a series of linked art pieces or short graphic novel (minimum 2 pieces and or 6-8 pages of panels). Creative Pieces should include a short artist’s statement about the creation process, the choice of format, and the connections to one of the plays on the course.

Playwriting 101: <https://www.playwriting101.com/>

An Intro to Zines (in Zine booklet format): <https://wemakezines.com/wp-content/uploads/2017/12/DIY-No2-Zines-2.pdf>

Intro to Podcasts (Usually a series of spoken word/audio episodes focused on a topic or theme in a digital audio file format such as SoundCloud or YouTube; you can create a single episode podcast in audio storytelling format to introduce your key questions and observations arising from your Autumn Transformations Local Habitat Journal and Research.)

How to Produce Your Own Podcast (this NYTimes article has lots of great tips, though it is geared to teaching a class to do this, but it gives lots of examples of audio storytelling and tips on how to put it all together):

<https://www.nytimes.com/2018/04/19/learning/lesson-plans/project-audio-teaching-students-how-to-produce-their-own-podcasts.html>

For tips on graphic storyboarding: <https://www.masterclass.com/articles/how-to-create-a-graphic-novel#want-to-learn-more-about-writing>

COURSE POLICIES

Attendance and Participation: Class works when you do. Active participation is essential. I define class participation as both physical and mental presence during synchronous learning sessions, as well as keen engagement with the course readings, class discussions, and fieldwork exercises. Students are required to contribute to class discussion in a variety of formats through spoken and written engagement. **You may have four grace absences from class for sickness, emergencies or appointments.** Extend me the courtesy of letting me know when you will need to be absent. Life is especially unpredictable right now, so if you do have difficulties of any kind, please keep me in the loop and let me know how I may be of help.

Learning Sessions & Distractions: In order to give ourselves the gift of being as distraction free as possible, I ask that each student turn off notifications on cell phones, email, and close social media screens on your computer, so you are not tempted to flip between screens during class time. This way we can focus on the readings and discussion.

Late Assignment Policy: The expectation is that assignments will come in on time, but life happens. Extensions must be arranged in person with me (for illness or other difficult circumstances) in advance of the due date.

Course Communications:

If you need to communicate with the prof, please use the Carleton e-mail address provided at the top of the syllabus. You can expect responses within 24 hours.

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

Resources and Accommodations

Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

Pandemic Measures

It is important to remember that COVID is still present in Ottawa. The situation can change at any time and the risks of new variants and outbreaks are very real. There are [a number of actions you can take](#) to lower your risk and the risk you pose to those around you including being vaccinated, wearing a mask, staying home when you're sick, washing your hands and maintaining proper respiratory and cough etiquette.

Feeling sick? Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit symptoms while on campus or in class, please leave campus immediately. In all situations, you should follow Carleton's [symptom reporting protocols](#).

Masks: Masks are no longer mandatory in university buildings and facilities. However, we continue to recommend masking when indoors, particularly if physical distancing cannot be maintained. We are aware that personal preferences regarding optional mask use will vary greatly, and we ask that we all show consideration and care for each other during this transition.

Vaccines: While proof of vaccination is no longer required to access campus or participate in in-person Carleton activities, it may become necessary for the University to bring back proof of vaccination requirements on short notice if the situation and public health advice changes. Students are strongly encouraged to get a full course of vaccination, including booster doses as soon as they are eligible and submit their booster dose information in [cuScreen](#) as soon as possible. Please note that Carleton cannot guarantee that it will be able to offer virtual or hybrid learning options for those who are unable to attend the campus.

All members of the Carleton community are required to follow requirements and guidelines regarding health and safety which may change from time to time. For the most recent information about Carleton's COVID-19 response and health and safety requirements please see the [University's COVID-19 website](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca.

Academic Accommodations

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and

impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working, and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit:

<https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>