

Carleton University*
Winter 2021
Department of English
ENGL 2709: Indigenous Drama
Time: Fridays, 10:00-11:30
Location: Zoom Room

Prerequisite(s): second-year standing, or permission of the Department

Instructor: Brenda Vellino
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Office Hours: online, by appointment

***Carleton University is situated on the traditional, unceded territory of the Algonquin Anishnaabe Peoples**

Indigenous Theatre Across 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 reclamation, land restitution, 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 activated through artistic processes and practices.

Course work will involve reading, scene study, reading journal responses, small group discussion, and writing thoughtfully about selected play or performance texts 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.

This class will be presented in a **“blended” synchronous and asynchronous format**, meaning that we will meet for 1 ½ hours weekly during our assigned class period for mini lecture/discussion format classes, as well as requiring additional forum discussion posts to be completed on each student's own time. Class engagement opportunities will be offered through a combination of short intro lectures, PowerPoint, zoom discussions of the readings with the whole class and/or in “breakout room” small groups. Students will

be invited to learn directly from Indigenous theatre practitioners and knowledge keepers via Indigenous Learning Bundles, videos and zoom chats/Q and A.

Electronic Equipment Access: For listening and speaking participation in the video component of synchronous class time, students will ideally have access to stable high-speed internet and a computer with a built-in microphone and/or a headset to plug into a computer or cell phone. **If any student anticipates barriers to engagement due to lack of access to the necessary equipment, please be in touch with me for discussion of alternatives.** I recognize that each student will have different experiences in terms of media tools access and quiet study space. I am here to help brainstorm solutions.

Learning Objectives:

- introduce students to a variety of contemporary examples of Indigenous resistance and resurgence through various forms of theatre and performance practices
- engage historical/cultural contexts and theoretical tools necessary for basic understanding of Indigenous Theatre practices.
- engage major themes, issues, and cultural contexts specific to Indigenous, Inuit, and Metis communities, as well as the contexts of their production and reception
- understand and apply critical terms in theatre, and more specifically, Indigenous theatre and ways of knowing (like oral traditions, trickster figures, storywork, Indigenous time, treaty relations, Indigenous sovereignty and resurgence)
- understand key interventions and critical debates relating to Indigenous plays as vehicles for decolonization, unsettlement, and resurgence
- develop skills that enable informed, respectful critical claims in response to Indigenous theatre in Northern Turtle Island

Assignments:

Locating Oneself - Personal Reflection: 17 Jan., 9pm, CuPortfolio	10
2 Play & Issues Responses – Discussion Forum Posts (alternate weeks):	20
Participation*: synchronous class & Discussion Forum Engagement:	15
1 Scene Analysis Short Paper: 14 March, 9 pm, CuPortfolio	15
Final Play Extension Project Proposal: 28 March, 9 pm, CuPortfolio	5
Final Learning Journey Reflection: 11 April, 9 pm, CuPortfolio	10
Play Extension Research Project: 13 April, 9 pm, CuPortfolio	25

Participation note:

If you typically work Friday mornings, you will need to arrange time off work. This course is not designed as a correspondence course. Meeting together in the zoom room is essential to your participation grade.

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.

List of Plays:

***Two plays will require purchase:** All of you will need to find a way to get the two playtexts. Our discussions will often focus on specific scenes and character interactions & development.

For Purchase: Drew Hayden Taylor (Anishnaabe) – *Cottagers and Indians* (2006)

For Purchase: Yolanda Bonnell (Anishnaabe) – *Bug* (2020)

E-books:

Thompson Highway (Cree) – *The Rez Sisters* (1986) [available from Carl library, Hathi Trust e-book]

Kevin Loring (N'lakap'mux) – *Where the Blood Mixes* (2009) - [available from Carl library, Hathi Trust e-book]

Marie Clements (Denesuline Métis) – *Unnatural and Accidental Women* (2000) - [available from Carl library, Hathi Trust e-book]

Online: Qaqqiq Performing Arts (Inuit) – *Kiviuq Returns* (2019) & Laakuluk Williamson Bathory, Greenlandic Mask Performance

Resources:

Yvette Nolan and Ric Knowles, eds. *Performing Indigeneity* (2016).

Jo-Ann Episkenew. *Taking Back Our Spirits: Indigenous Literature, Public Policy, and Healing* (2009)

Lindsay Lachance. *The Embodied Politics of Relational Indigenous Dramaturgies* (2018)

Archibald-Barber et al, editors. *Performing Turtle Island: Indigenous Theatre on the World Stage* (2019).

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>

Centre for Indigenous Theatre: <https://indigenousto.ca/centre-for-indigenous-theatre-cit/>

What to Expect: Estimated Weekly Workload:

A Typical Week: flexible in some weeks (a typical class involves about 8-10 hours/week)

- 1.5 hour synchronous in-class time
- 1.5-hour asynchronous participation time (discussion forum posts)
- 3 hours of reading/video viewing prep
- 2 hours of short assignment work

Final Assignment: 10-15 hours of research, writing, creation, formatting

Zoom Session Recording:

Zoom sessions in this course will be recorded and made available only to those within the class to enable access to students for occasional connectivity problems or absence. Please note that recordings are protected by copyright. The recordings are for your own educational use, but you are not permitted to publish to third party sites, such as social media sites and course materials sites.

You are invited to use video, audio and/or chat during zoom sessions for participation and collaboration. If you have concerns about being recorded, please email me directly so we can discuss these.

Class Reading Schedule

Week 1/Jan. 15: Intro to Indigenous Treaty Relations & Resurgence: some key terms

- **View before class: Indigenous Learning Bundle:** Heather Dorries (Anishnaabe) on Canada-Indigenous Relations or “Treaty as Relationship”.
- **Read Before Class:** Hayden King, “Why Land Acknowledgments are not Enough”: <https://www.cbc.ca/radio/unreserved/redrawing-the-lines-1.4973363/i-re-gret-it-hayden-king-on-writing-ryerson-university-s-territorial-acknowledgement-1.4973371>
- “Recognizing Settler Colonialism”: <https://nandogikendan.com/treaty-violation-lessons/>

- **On Indigenous Resurgence/Leanne Simpson (Michi Saagiig 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 Ethic Studies* (2016): Carleton library
- on “Everyday Resurgence” - Jeff Corntassle (Cherokee Nation) & Mick Scow (see 1st three pages): https://newdiversities.mmg.mpg.de/wp-content/uploads/2018/01/2017_19-02_05_Corntassel-Scow.pdf

⇒**Assignment 1:** “Locating Ourselves” Personal Reflection (family, ancestry, watersheds, territories, treaties): “What histories and places do we come from?”

Due: Sunday, Jan. 17th at 9 pm, cu-Portfolio

Week 2/Jan. 22: Indigenous Theatre, Performance, Storywork Traditions

View before class: Lindsey Lachance (Algonquin Anishnaabe): “Building Constellations of Relational Indigenous Dramaturgies”: **video lecture on CuLearn**

Read before class:

- **Greg Younging (Opaskwayak Cree Nation)**– “A History of the Portrayal of Indigenous People in Literature” and “Terminology”: From *Elements of Indigenous Style*: **See PDF on Cu-learn.**
- **Jesse Archibald-Barber et al (Cree, oskana kâ-asastêki)**
- Introduction to *Performing Turtle Island*: **See PDF on Cu-learn.**

⇒**Jan. 27, 7 p.m.: Extra Credit Experiential Learning: “Our Stories: Indigenous Book Club”:** Free Event, Ottawa Public Library, **On-line: Conversation with Yolanda Bonnell (Anishnaabe).**

We will be studying their play, *Bug*, later in the semester! Attend and take notes to prepare for class discussion. Register here: <https://bibliooottawalibrary.ca/en/our-stories-indigenous-book-club-conversation-yolanda-bonnell>

Write a 1-page response for +2 extra credit on your overall average. Due: Sunday, Jan. 30, 9pm on CuLearn.

Week 3/Jan.29: The Indian Act, Rez Realities & Native Earth Performing Arts

⇒ Reading Response Discussion Forum Post 1: Group A

Due: Thurs. Jan. 28, 9 p.m. - Discussion Forum - CuLearn

Read before class:

- **Play: Thompson Highway (Cree) - The Rez Sisters***
- ***Content Advisory: Sexual Violence:** Please take care when reading.
- “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/ Feb. 5: Land & Water Sovereignty

⇒ Reading Response Discussion Forum Post 1: Group B

Due: Thurs. Feb. 4, 9 p.m. – Discussion Forum - CuLearn

Read before class:

- **Play: Drew Haydon Taylor (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>
- Leanne Simpson (Michi Saagiig Anishnaabeg): “Land & Reconciliation”:
<https://www.electricitymagazine.ca/2016/01/land-reconciliation/>
- “Ecological Importance of Wild Rice”:
<http://www.nativewildricecoalition.com/ecological-importance.html>

Week 5/Feb. 12: Land Based Resurgence: Cottagers and Indians Continued

- **View Before Class: Indigenous Learning Bundle** with Zoe Todd (Métis): in cuPortfolio
- **Montreal Urban Aboriginal Strategy Network, “Indigenous Ally Toolkit”:**
https://physiotherapy.ca/sites/default/files/indigenous_ally_toolkit_en.pdf
- **Leanne Simpson (Michi Saagiig Anishnaabeg) on Indigenous Treaties along Lake Ontario:** <https://nandogikendan.com/wp-content/uploads/2018/04/69b9f-23-2-simpson.pdf>
- **Dish with One Spoon Treaty:**
<https://www.indiantime.net/story/2010/08/05/cultural-corner/the-dish-with-one-spoon/7510.html>

Break Week: February 15-19

Week 6/Feb. 26: Residential Schools & the TRC

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

Due: Thursday, Feb. 25, 9 p.m. - Discussion Forum - CuLearn

Read before class:

- **Play: 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
- Backgrounder: https://indigenousfoundations.arts.ubc.ca/the_residential_school_system/
- Loring interview: <https://nac-cna.ca/en/podcasts/episode/where-the-blood-mixes-with-kevin-loring>
- Truth and Reconciliation Commission: 94 Calls to Action: http://www.trc.ca/assets/pdf/Calls_to_Action_English2.pdf

Week 7/March 5: Class Visit from Indigenous Theatre Artist & Playwright: Suzanne Keptwo (Algonkin, French & Irish)

Week 8/March 12: Missing and Murdered Indigenous Women and Girls*

***Content Advisory: Gender & Racialized Sexual Violence:** Please take care when reading.

Read before Class:

- Play: Marie Clements (Dene Métis): *UnNatural and Accidental Women* at the National Arts Centre (2019)
- Backgrounder: MMIWG Interim Report, "Our Women and Girls Are Sacred": <https://www.mmiwg-ffada.ca/wp-content/uploads/2018/03/ni-mmiwg-interim-report.pdf>
- NAC Study Guide: Montana Adams (Mohawk, Akwesasne FN): [file:///Users/brendavellind/Downloads/unnatural_and_accidental_-_study_guidefinal%20\(3\).pdf](file:///Users/brendavellind/Downloads/unnatural_and_accidental_-_study_guidefinal%20(3).pdf)

Week 9/March 19: Clements continued: Indigenous Women's Resurgence

⇒ **Scene Study Short Paper: Due: Sunday March 14, 9 p.m. CuPortfolio**

Week 10/March 26: Decolonizing Theatre Practice

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

Due: Thursday March 25, 9 p.m. - Discussion Forum - CuLearn

Read before class:

- **Play: Yolanda Bonnell – *Bug* (2020)**

- Interview 1 with Bonnell:
<https://www.intermissionmagazine.ca/features/decolonizing-theatre-practice-as-a-playwright-and-performer-a-conversation-with-yolanda-bonnell/>
- Interview 2 with Bonnell: <http://muskratmagazine.com/yolanda-bonnell-manidoons-bug/>
- Indigenous Casting & Theatre Practice Allyship: Cole Alvis article: PDF on CuLearn

⇒ **Final Extension Project Proposal, March 28, 9 p.m. - CuPortfolio**

⇒ **March 29-April 1st: Book your in-person check-in with Prof. Vellino on final extension project**

April 2: Class Cancelled/Easter Long Weekend

Week 11/April 9 Translating Inuit Oral Performance Traditions to the Stage:

Kiviuq Returns: <https://www.qaggiavuut.ca/en/kiviuq-returns>

***Trailer:** https://www.youtube.com/watch?v=-7gw9SxX_1k

***Qaggiavuut: an Indigenous Performing Arts Space:**

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

***Laakuluk Williamson Bathory – Greenlandic Mask Performance (Uaarjeerneq):**

<https://www.youtube.com/watch?v=-DwS-QJORfY>

*** <https://www.youtube.com/watch?v=vGqyYtc-Aiw&t=28s>**

⇒ **Learning Journey Reflections: Due: Sunday, April 11th, 9 p.m. – in CuPortfolio**

Week 12/April 14 (Wed. follows Friday schedule): Learning Journey Peer Insights

⇒ **Final Play Extension Projects: Research-Based Podcast, Zine, 1 Act Play, Art Project, Short Fiction:**

Due: Tuesday, April 13, 9 p.m. - in CuPortfolio

Assignment Guidelines

“Locating Ourselves” Personal Reflection: 10%

Due: Sunday Jan. 17th, 9 pm, Cu-Portfolio: 750 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’ perspective on the world. . . . we can only interpret the world from the place of our experience.”

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

Writing Prompt: Locating ourselves in history, community, and place: 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.
- What do you know about the geography, watershed, and ecosystems in which the places you call home are embedded? What happens if you imagine your address from the point of view of a bioregional watershed in contrast to a street address? Try this out!
- Do you know who traditionally cared for the land you grew up, whether it is governed by Indigenous treaties, settler state treaties with Indigenous peoples?
- 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, by place?
- 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?
- Finally, consider your knowledge locations as a student: assess what you presently know about Indigenous realities, worldviews, cultural priorities, and theatre or performance practices. How have you come to know this? Who have your teachers and mentors been? This is the starting place for your learning journey in this course.

2 Play Response Posts in Discussion Forum: 10 % each
Due: Biweekly for Groups A and B: cuLearn Discussion Forum

About every second week, students from the assigned response groups of A or B will select 1-2 arresting passages from the play of the week that illustrate a key issue, character development moment, or theme. They will then develop a three-four paragraph response to the passages, as well as considering Indigenous cultural and/or performance terms where relevant. Responses are due in the discussion forum on the evening before our Friday class. The writing is intended to be exploratory and will be graded based on the student's abilities to look closely at what's on the page and to explain why the focus passages matter to our understanding of the work as a whole. This is one way I will check in with you to see how carefully you have completed and understood the weekly readings.

Participation: 15%

While attendance in the synchronous zoom classes is required, it constitutes only a portion of your participation mark.

You will be graded on three things:

- Showing up in the zoom room, clearly prepared to discuss the play text and/or contextual materials
- your contribution to the exchange of ideas in the class discussions or break-out groups
- the sharpness, relevance, and insight of your responses and questions to/for classmates reading response posts in the discussion forum

Every other week that you are not posting reading responses to the play, you are invited to engage with a minimum of two of your peer's posts. Your responses are due in the discussion forum by 9 a.m. on our class meeting day.

We will often take up your discussion points in class.

Scene Analysis Short Paper: 15%
Due: Sunday March 14, 9 p.m. CuPortfolio
Length: 1000 Words

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 Extension Project Proposal: 5%
Due: March 28, 9.m. – CuPortfolio

- Choose a focus play whose character challenges, themes, and issues have most interested you.
- Write two paragraphs previewing your areas of interest and identifying preliminary research questions you want to pursue to learn more deeply about Indigenous realities, knowledges, cultural and performance contexts informing your focus play
- Following the call of Indigenous scholars to centre Indigenous community voices wherever possible (“nothing about us without us”), seek out Indigenous resources and scholars. Please observe Indigenous protocols by identifying each person’s specific Indigenous identity and/or territory), e.g., Thompson Highway (Cree).
- Preview what creative format your presentation will take (podcast, zine, multi-media website, one act play, visual arts series, other).
- Provide a list of preliminary **Works Cited** you will consult from online, video, journalistic, and library articles/e-books (**5 Sources minimum**). You may use contextual resources from the course reading and viewing list. You are allowed **only 3 Internet sources** unless cleared with me; Sources from the electronic library databases are not considered Internet!
- **Annotate** three of your sources, noting how each will enrich your research questions and interventions

On Annotation:

- Each annotation should provide a 3-4 sentence summary of the resource’s main points and intervention(s), as well as its usefulness to pursuing your research question. Also, you may wish to reflect on the prompts below.
- Your Works Cited should include a diversity of kinds of sources such as one article, one book, one essay, one video, or interview.

Questions to consider when annotating and engaging research sources: (adapted from friend and colleague Sue Spearey (Brock U))

1. What is the intervention that the researcher is seeking to make? What do they want us to pay attention to or change?
2. What claims are they making? Do they support their argument well? Are you convinced, compelled? Why or why not?
3. What is the author asking us to rethink or think about differently?
4. What becomes possible if we do this rethinking that might not have been possible before?
5. What intervention do you want to make and how does their intervention help to make yours?
6. Are there any future directions for the intervention, the claims? new areas of research, new work to be done?
7. Are there any gaps in the article’s approach that you can identify? Any other areas or questions that could or should be considered?

Play Extension Final Project: 25%
Due: April 13, 9p.m. - CuPortfolio

Your play extension final project will invite you to **conduct social, cultural, and traditional knowledge-based research into Indigenous contexts** that inform one of the plays on the course. Please consider and identify what new insights you gain into your focus play with deepened attention to **contexts for Indigenous theatrical practice**. You are invited to choose a creative format through which to present your research findings. Your project will need to make links between research contexts into specific scenes, character dilemmas, and key quotes from your focus play. For example, what kind of intervention does Cree playwright Thompson Highway make into the impact of the Indian Act on generations of Indigenous women's status and community leadership roles in *The Rez Sisters*? Your options for your project format include the possibility of creating a Zine (8-10 pages), a Wordpress Website (with 6-7 informative tabs and creative formatting), a Podcast (12 -15 minutes minimum), a One Act play (8-10 pages), a piece of short fiction (8-10 pages), a series of linked art pieces (minimum 4 pieces) or a short graphic novel (8-10 pages of panels).

- Each kind of project should be accompanied by a list of References. These can be in MLA format or other citation format as long as it is used correctly and consistently.
- Podcasters should also submit the podcast script (6-8 pages). Podcasts should not be simply a read aloud research paper, but should make use of the form with creative use of voice, sound effects, musical interludes to break up segments.

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

If you are planning to write a one act play and you are non-Indigenous, please frame it around character interactions that specifically explore and work through some aspect of settler-Indigenous relations. *Cottagers and Indians* could be your catalyst or the relationship between the characters of Rose and Auntie Shadie in Marie Clements' play. Research could include deepening your understanding of what it might mean to grow into being an ally or living according to treaty relationship principles on Indigenous terms. The same guidelines apply to a graphic novel or short fiction concept.

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 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 contextual research into your focus play.)

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>

Criteria for the creative play extension options (play, short fiction, graphic novel short, visual art):

- Provides a **clear, compelling intro summary (three - four paragraphs)** of the connection between themes and issues in your focus play, your research questions, the research you did, and the creative work submitted in response
- Creative work will show **thought, care, and strong engagement** in translating a response to the play into your own art form.
- Creative work demonstrates careful attention to **artfulness** and artistic form.
- Please attach **a works cited** for the contextual research you consulted to deepen your understanding and contextualize your creative work.

Final Learning Journey Reflection: 10%
Due: Due Sunday April 11th, 9 p.m. – in CuPortfolio
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 knowledges.

With reference to your first “Locating Ourselves” Personal Reflection, consider any shifts in your understanding of Indigenous contextual realities and theatre/performance practices, as well as your understanding of yourself as a person located in history, context, and place/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, Indigenous Learning Bundles, contextual materials, themes), guest speaker, use of synchronous class time, class discussions, and assignments including discussion forum reading responses, scene study, final project. Feel free to discuss things you think were compelling and also to “constructively” critique aspects of the course you feel could be changed to better serve future students. You will be evaluated on the completeness, complexity, specifics, and thoughtfulness of your reflections, as well as the quality of your 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 assignments. Students are required to attend all synchronous sessions and contribute to class discussion in a variety of formats through spoken and written engagement. **You may have two grace absences from the synchronous learning sessions 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.

Synchronous Learning Sessions & Distractions: In order to give ourselves the gift of being as distraction free as possible, and to offer our best attention to each other in the times when we are meeting synchronously in person on Zoom, 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.

Synchronous Learning Access: For students who may be unavoidably absent or in another time zone internationally, I will be recording Zoom in-person sessions for the purposes of access to course material and upload them weekly to CU-learn. I will also be providing some power point slides for preview before (or after) weekly classes.

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/>

Academic Accommodation:**Pregnancy obligation**

Please contact your instructor 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, visit the Equity Services website: <https://carleton.ca/equity/contact/form-pregnancy-accommodation/>

Religious obligation

Please contact your instructor 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, visit the Equity Services website: <https://carleton.ca/equity/focus/discrimination-harassment/religious-spiritual-observances/>

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC 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 your instructor as soon as possible to ensure accommodation arrangements are made. For more details, visit the Paul Menton Centre Website: carleton.ca/pmc

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 its 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/focus/sexual-violence-prevention-survivor-support/>

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 must be provided to students who compete or perform at the national or international level. Please contact your instructor 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>