

CARLETON UNIVERSITY
DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY & OTTAWA CATHOLIC SCHOOL BOARD

SOCI 3210E/ ENGL 3905A/ WGST 3812B/ AFRI 3007
WINTER 2025
RACE, GENDER, AND CLASS: INTERSECTIONALITY THROUGH THE ARTS

Instructor: Sarah George

Office: TBD

Office Hours: Thursdays 1:00 to 2:00, or by appointment

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Phone Number: (403)-990-2319

Course meets: In Person, Thursday from 2:35 to 5:25

Pre-requisites & Precluded Courses: SOCI 1001 and SOCI 1002, or SOCI 1003 [1.0], or ANTH 1001, or ANTH 1002, and third-year standing.

In this course, you are expected to learn from your texts, your teacher and from one another. This requires striving towards understanding each other but it does not imply striving towards finding agreement. Our class will be racially, religiously, politically, culturally, generationally, and economically diverse. We will be of different gender identifications and sexual orientations and our lived experiences and reactions to the course material will reflect this diversity. Sharing our perspectives and interpretations on the course material will enhance everyone's learning experience and you are encouraged to openly express any disagreements with the authors you will read, with your fellow classmates, or with the Professor in the different participation fora that are available for this course. However, you are expected to conduct yourself in such a way that shows the utmost respect to others who may – or may not – share your views. Derogatory comments and hateful behavior towards others (and their views) will not be tolerated.

Carleton University acknowledges the location of its campus on the traditional, unceded territories of the Algonquin nation. In doing so, Carleton acknowledges it has a responsibility to the Algonquin people and a responsibility to adhere to Algonquin cultural protocols.

Course Description and Objectives:

Course Description:

This course offers upper year undergraduate students a unique opportunity to collaborate with Ottawa Catholic School Board (OCSB) high school students to address social oppression in an environment of community engaged theatrical learning. Students will engage in in-depth discussions about how race, gender, sexuality, and class intersect to impact youth in Canadian society that will be guided by the work of Augusto Boal and Intersectionality theory. Near the end of the course, students will be encouraged to develop tools to advocate for better social

outcomes for young people through community engaged presentations that encourage community members to think critically about the different intersections of oppression. This course will be exciting and challenging but also rewarding.

This course involves a theatrical piece as a component for student learning, and for engaging with the broader Ottawa community. Both Carleton University and OCSB high school students will work together to plan and organize two or three plays. The direction of the plays will be influenced by the work of Augusto Boal, specifically “Theatre of the Oppressed” and “Image theatre”. Students will be assigned specific readings from Boal’s book, “Theatre of The Oppressed.” The use of Boal’s book will enlighten students to think about how theatre can illustrate a message of learning about social oppression. In addition, this course is designed to continue the positive working relationship between Carleton University and local Ottawa school boards. With the help of Carleton students who take this course, this initiative encourages young people, who may or may not be thinking about post-secondary, to consider post-secondary education learning as an option.

The sociological theoretical frame used in this course is intersectionality – the study of how social categories such as race and gender intersect to inform or shape oppression. Undergraduates are encouraged to think about gender, race, and class and how social oppressions intersect to create unique barriers for youth. Students will be encouraged to engage in reflexivity in relation to their social location, and not to look at social oppression in abstract thought. Instead, this course helps students be aware of how the lived experiences of young Canadians who encounter social barriers that negatively impact their livelihood.

The plays which students are asked to develop and perform will illustrate their theoretical knowledge about the impact of how race, gender, sexuality, age, and social class intersect to inform individual and systemic forms of social oppression. Students will reflect on their lived experience and learn about the social problems that Canadian youth experience, as well as addressing and advocating for better outcomes through theatre. The final presentation engages the broader community, in efforts to not only educate the students but encourage community members beyond our classroom to think critically. See Appendix 1 for more information about how interactions with the high school students are structured through Theatre of the Oppressed and Image Theatre.

Carleton students benefit in the following ways:

- Engage a course that advocates against social oppression
- Gain experience working with youth (great to add to your resume!)
- Creatively express your views

Learning Objectives:

By the end of this course, students will have developed the following skills:

1. Knowledge and understanding of intersectionality and Theatre of the Oppressed

2. Description of specific and current social issues that impact certain people within Canada.
3. The ability to design and execute a project that addresses social issues.
4. Further development of communication skills, specifically actively listening.
5. The ability to communicate engagingly and persuasively with an academic & non-academic audience.
6. Improve teamwork and social advocacy skills.
7. Improve academic writing and citation skills.
8. Understand and describe the distance that can exist between stereotypical understandings of a social issue and the lived realities of people experiencing those issues.

Course Requirements & Methods of Evaluation:

Your overall grade will be based on the following:

Assignments:	%	Due date(s)
Attendance & Participation	50	Continuous assessment
** Includes:		
Weekly attendance, participation, and progress towards course objectives	(35)	Continuous Assessment
Reflections (5% each)	(15)	(Pick 3: Jan 9, 16, 23, 30, Feb 6)
First draft of script	5	February 16 th
Second draft of script	5	March 7 th
Reflexivity/Social Location Paper	10	March 21 st
Participant Observation Notes	15	March 28 th
Intersectionality assignment	15	April 8 th
Presentations!!!		TBD

Attendance & Participation (35%):

This course relies on your presence in class, at workshops, and at events to (i) have the experiences of engagement with the social issue you are addressing, and (ii) to be part of the work being done by your team. To ensure that this is a safe space for the high school students, **attendance is necessary** for you and your classmates to complete the course successfully.

Reading Reflection(s) (15%):

As part of your participation mark, each student is responsible for three reflections. For the first five weeks of the course, students will be assigned readings. Students will prepare a 250-word reflection about three of the weekly topics that relates to their own research interests. This reflection should include at least one (1) visual or audio component (image, video etc.).

Scripting (10%):

In teams, two scripts will be developed to inform TOTO project and demonstrate students' knowledge of social oppression. Students will be provided with a workshop on how to design a script. Two drafts of the scripts are provided to the professor: 1) first draft and 2) a final working draft. Please note that both your individual and group participation will be assessed.

Reflexivity Paper (10%):

For this assignment, students will have two options: 1) The first option is to write a formal 1000–1200-word essay. 2) The second option incorporates a visual element in which students will find or create three representative images that align with a 500 - 600-word statement. Students are encouraged to use intersectionality in this assignment as it will ground their learning in the theory. References are required for this assignment and should be drawn primarily from the course readings (including the “explore further” section).

Participant Observation Notes (15%):

After the high school students join, students are required to document their observations during the course. Students will be given a workshop on how to take participant observation notes. The focus should be the relationship between Carleton and the high schools' students. What nuances are appearing to you? This will be used to inform your final assignment, so be as specific as possible.

Intersectionality Assignment (15%):

For this assignment, students are asked to write a 1500 - 2000-word essay using intersectionality as a theoretical framework on how they make sense of the high school students' experiences during the course. What observations did you see at the beginning? How has the course influenced the high school students' understanding at the end of the course? Have the high school youth become more aware of the issues which positively inform their understanding? What were the intersections which informed the young people's understandings? This requires no interviews but involves your participant observation notes.

Final Presentation:

To wrap up this unique course, university and high school students will present their hard work to the wider community. Students who participate in the final presentations will have the opportunity to receive additional participation marks, and submit a visual (images, podcast, audio etc.) component of their intersectionality assignment.

Guidelines:

Rubrics will be provided for all written assignments. All assignments are to be submitted directly to Brightspace.

Mandatory Book(s):

Boal, A. (1979). *Theater of the oppressed*. Urizen Books. https://ocul-crl.primo.exlibrisgroup.com/permalink/01OCUL_CRL/1ortgfo/cdi_askewsholts_vlebooks_9781786804457

There is no cost for this textbook, it is available online. Should students wish to purchase a physical copy, used is acceptable.

All books and additional course readings/materials will be made available to students via the live link in the course outline, ARES, or a search on the Carleton library.

Schedule & Readings:

<u>Date</u>	<u>Topic</u>	<u>Assigned Readings</u>	<u>Explore Further</u>
Jan 11	Introductions	<ul style="list-style-type: none"> - Crenshaw, K. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Policies." University of Chicago Legal Forum 1989, no. 1 (1989): 139-167. - Hill Collins, P., & Bilge, S. (2017). "What is Intersectionality" in Intersectionality. Polity Press. - Boal, A. (1979). "Aristotle's Coercive System of Tragedy" in Theater of the oppressed, 19 – 22, 26 – 34. 	<ul style="list-style-type: none"> - Watch Crenshaw, K. "Intersectionality and Gender Equality" (1:00 to 20:30). https://www.youtube.com/watch?v=-DW4HLgYPIA - Listen to: https://irpp.org/podcast/inequality-and-settler-colonialism/
Jan 18	Race and Racialization	<ul style="list-style-type: none"> - Fanon, F. 2008 (1952). "The Black Man and Language". In: Black Skins, White Masks, 1 – 23. Grove Press. - Davis, A. (1982). Women, race and class: An activist perspective. Women's Studies Quarterly, 10(4), 1 - 5. - Boal, A. (1979). "Machiavelli and the Poetics of Virtù" Theater of the oppressed, 49 – 56, 63 – 69. Urizen Books. 	<ul style="list-style-type: none"> - Watch Encounter at Kwacha House – Halifax: https://www.nfb.ca/film/encounter_at_kwacha_house_halifax/ - Listen to Rolling the Dice on Race in Dungeons and Dragons: https://www.npr.org/2023/07/28/1190797554/rolling-the-dice-on-race-in-dungeons-dragons
Jan 25	Gender & Sexuality	<ul style="list-style-type: none"> - Block, B. (2014). Supporting LGBTQ students in physical education: Changing 	<ul style="list-style-type: none"> - Watch: One in 2000 (Available on MacODrum Library) OR

		<p>the movement landscape. <i>Quest</i>, 66(1), 14-26</p> <ul style="list-style-type: none"> - Butler, J. (1988). Performative-acts and gender-constitution, an essay in phenomenology and feminist-theory. <i>Theatre Journal</i>, 40(4), 519-531. - Boal, A. (1979). "Hegel and Brecht: The Character as Subject or the Character as Object?" <i>Theater of the oppressed</i>, "Empathy or What? Emotion or Reason?" 84 –94. 	<p>Watch Sol: https://www.nfb.ca/film/sol-en/</p> <ul style="list-style-type: none"> - Maynard, R. "Misogynoir in Canada: Punitive State Practices and the Devaluation of Black Women and Gender-Oppressed People," in <i>Policing Black Lives</i>, 122-148. Fernwood. - Westbrook, L., Schilt, K. (2013). <i>Doing Gender, Determining Gender: Transgender People, Gender Panics, and the Maintenance of the Sex/Gender/Sexuality System</i>. <i>Gender and Society</i>, 28(1), 32-57.
Feb 1	Youth and Class	<ul style="list-style-type: none"> - Hooks, b. (1994). "Class Matters." in <i>Where We Stand: Class Matters</i>, 1 – 10. Routledge. - In Search of Identity: Intergenerational Experiences of African Youth in a Canadian Context – Philomina Okeke-Ihejirika and Denise L. Spitzer https://prism.ucalgary.ca/bitstream/handle/1880/48644/UofCPress_AfricanDiaspora_2005.pdf?sequence=5&isAllowed=y OR - Boal, A. (1979). "Poetics of the Oppressed." In <i>Theater of the oppressed</i>. 95 – 103, 108 – 120, 134. Urizen Books. 	<ul style="list-style-type: none"> - Watch <i>Speak It! From the Heart of Black Nova Scotia</i>: https://www.nfb.ca/film/speak_it_from_heart_of_black_nova_scotia/ - Clarke, W. (2015). "Literature Review" in <i>Youth Outreach Work: Using Solidarity to Empower Marginalized Youth</i>, 8 – 31 - <i>Inequality Explained: Hidden Gaps in Canada's Education System</i> https://opencanada.org/inequality-explained-hidden-gaps-canadas-education-system/
Feb 8	Intersectionality as Praxis	<ul style="list-style-type: none"> - Hill Collins, Patricia, "Toward a New Vision: Race, Class, and Gender as Categories of Analysis and Connection," <i>Race, Sex, and Class</i> vol. 1, no.1 (1993): 25-45. - Lourde, A. (2004) "The Transformation of Silence into Language and Action" in <i>Sister Outsider</i>, 40 – 44. The Crossing Press. - Hesse-Biber, S. N., & Yaiser, M. L. (2004). <i>Difference matters: Studying across race, class, gender, and sexuality</i>. <i>Feminist perspectives on social research</i>, 101-120. 	<ul style="list-style-type: none"> - Truth and Reconciliation Commission of Canada: <i>Calls to Action</i> - https://www2.gov.bc.ca/assets/gov/british-columbians-our-governments/indigenous-people/aboriginal-peoples-documents/calls_to_action_english2.pdf - Listen to: Listen to Building tenant power in Ottawa's Herongate Neighborhood: https://www.youtube.com/watch?v=R8XL4txq0FM

Course Schedule at a Glance

Week 1 – Jan. 9	Week 2 – Jan. 16	Week 3 – Jan. 23	Week 4 – Jan 30	Week 5 – Feb. 6	Week 6 – Feb. 13
<ul style="list-style-type: none"> - Course intro & expectations -Introducing Theatre of the oppressed and Image Theatre -Discussion of social issues in Canada and worldwide 	<ul style="list-style-type: none"> -Discuss readings with U-students -Discuss possible project topics -U-students, select their particular focus for the project. -Workshop on image theatre 	<ul style="list-style-type: none"> -Discuss readings and expectations for written assignments with U-students -Workshop on scripting pt. 1 -Workshop on Observation notes 	<ul style="list-style-type: none"> -Discuss readings with U-students -Workshop on scripting pt. 2 	<ul style="list-style-type: none"> -Discuss readings with U-students -Meet and greet between Carleton students and OCSB students - Introduce projects. Creation of teams; meeting times -Presentation: TBD 	<ul style="list-style-type: none"> -Project check-in -Teams are working on bonding exercises -Teams are working on projects

Week 7 – Feb. 20 nd (Reading Week)	Week 8 – Feb.27	Week 9 – Mar. 6	Week 10 – Mar. 13	Week 11– Mar. 20	Week 12 – Mar. 27	Week 13 – Apr. 3
-No class	<ul style="list-style-type: none"> -Team projects - Logistics Presentatio n (TBC) 	<ul style="list-style-type: none"> -Practicing roles for play - Finalizing logistics 	-Practicing roles for play	<ul style="list-style-type: none"> Practicing roles for play In class Rehearsal 1 	<ul style="list-style-type: none"> Practicing roles for play In class rehearsal 2 	<ul style="list-style-type: none"> Final dress rehearsal Final Assignment is due

Showtime!!! – TBD

In accordance with the Carleton University Undergraduate Calendar Regulations, the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100	B+ = 77-79	C+ = 67-69	D+ = 57-59
A = 85-89	B = 73-76	C = 63-66	D = 53-56
A - = 80-84	B - = 70-72	C - = 60-62	D - = 50-52
F = Below 50	WDN = Withdrawn from the course	DEF = Deferred	

Academic Regulations, Accommodations, Plagiarism, Etc.

University rules regarding registration, withdrawal, appealing marks, and most anything else you might need to know can be found on the university's website, here:

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/>

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

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 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*).

*The deadline for contacting the Paul Menton Centre regarding accommodation for February/March examinations is **February 1, 2025** and **March 15, 2025** for April examinations.

For Religious Obligations:

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: www.carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

For Pregnancy:

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: www.carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

For 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: www.carleton.ca/sexual-violence-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>

Plagiarism

Plagiarism is the passing off of someone else's work as your own and is a serious academic offence. For the details of what constitutes plagiarism, the potential penalties and the procedures refer to the section on Instructional Offences in the Undergraduate Calendar. Students are expected to familiarize themselves with and follow the Carleton University Student Academic Integrity Policy (See <https://carleton.ca/registrar/academic-integrity/>). The Policy is strictly enforced and is binding on all students. Academic dishonesty in any form will not be tolerated. Students who infringe the Policy may be subject to one of several penalties.

What are the Penalties for Plagiarism?

A student found to have plagiarized an assignment may be subject to one of several penalties including but not limited to: a grade of zero, a failure or a reduced grade for the piece of academic work; reduction of final grade in the course; completion of a remediation process; resubmission of academic work; withdrawal from course(s); suspension from a program of study; a letter of reprimand.

What are the Procedures?

All allegations of plagiarism are reported to the faculty of Dean of FASS and Management. Documentation is prepared by instructors and departmental chairs. The Dean writes to the student and the University Ombudsperson about the alleged plagiarism. The Dean reviews the allegation. If it is not resolved at this level then it is referred to a tribunal appointed by the Senate.

Assistance for Students:

Academic and Career Development Services: <https://carleton.ca/career/>

Writing Services: <http://www.carleton.ca/csas/writing-services/>

Peer Assisted Study Sessions (PASS): <https://carleton.ca/csas/group-support/pass/>

Important Information:

- Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).
- Students must always retain a hard copy of all work that is submitted.

- 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.
 - Carleton University is committed to protecting the privacy of those who study or work here (currently and formerly). To that end, Carleton's Privacy Office seeks to encourage the implementation of the privacy provisions of Ontario's *Freedom of Information and Protection of Privacy Act* (FIPPA) within the university.
 - In accordance with FIPPA, please ensure all communication with staff/faculty is via your Carleton email account. To get your Carleton Email you will need to activate your [MyCarletonOne account](#) through Carleton Central. Once you have activated your MyCarletonOne account, log into the [MyCarleton Portal](#).
 - Please note that you will be able to link your MyCarletonOne account to other non-MyCarletonOne accounts and receive emails from us. However, for us to respond to your emails, we need to see your full name, CU ID, and the email must be written from your valid MyCarletonOne address. Therefore, it would be easier to respond to your inquiries if you would send all email from your connect account. If you do not have or have yet to activate this account, you may wish to do so by visiting <https://students.carleton.ca/>
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WINTER TERM 2025 – Important Dates and Deadlines

Date	Activity
December 30, 2024	Deadline for course outlines to be made available to students registered in full winter and early winter term courses.
January 3, 2025	University reopens.
January 6, 2025	Winter term begins. Full winter and early winter classes begin.
January 10, 2025	Last day for registration and course changes (including auditing) in early winter courses.
January 17, 2025	Last day for registration and course changes (including auditing) in full winter and late winter courses.
	Last day to withdraw from early winter courses with a full fee adjustment.
	Graduate students who have not electronically submitted their final thesis copy to the Faculty of Graduate and Postdoctoral Affairs will not be eligible to graduate in winter 2025 and must register for the winter 2025 term.

January 24-26, January 31- February 2, 2025	Full fall and late fall term deferred final examinations will be held.
January 31, 2025	Last day to withdraw from full winter courses and the winter portion of fall/winter courses with a full fee adjustment.
February 1, 2025	Last day for academic withdrawal from early winter courses.
	Last day to request Formal Examination Accommodations for Feb/Mar final examinations from the Paul Menton Centre for Students with Disabilities. Note that it may not be possible to fulfil accommodation requests received after the specified deadlines.
February 7, 2025	Last day for summative tests or examinations, or formative tests or examinations totaling more than 15% of the final grade, in early winter term undergraduate courses, before the official Feb/Mar final examination period (see examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar).
February 14, 2025	Last day of early winter classes.
	Last day for final take-home examinations to be assigned in early winter courses, with the exception of those conforming to the examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar.
	Last day that can be specified by an instructor as a due date for term work for early winter courses.
	April examination schedule available online.
February 17, 2025	Statutory holiday. University closed.
	Deadline for course outlines to be made available to students registered in late winter courses.
February 17-21, 2025	Winter break, no classes.
February 22-23, March 1-2, 2025	Final examinations in early winter undergraduate courses will be held.
February 24, 2025	Late winter classes begin.

March 1, 2025	Last day for receipt of applications to Bachelor of Architecture, Bachelor of Industrial Design, Bachelor of Information Technology (Interactive Multimedia and Design), Bachelor of Music and Bachelor of Social Work degree programs for the fall/winter session.
	Last day for receipt of applications for admission to an undergraduate program for the summer term.
	Last day for receipt of applications for admission from candidates who wish to be guaranteed consideration for financial assistance (including Carleton fellowships, scholarships and teaching assistantships) administered by Carleton University. Candidates whose applications are received after the March 1 deadline may be considered for the award of a fellowship, scholarship or teaching assistantship (Graduate students only).
March 7, 2025	Last day to withdraw from late winter term courses with a full fee adjustment.
March 14-16, 2025	Early winter undergraduate deferred final examinations will be held.
March 15, 2025	Last day for academic withdrawal from full winter, late winter, and fall/winter courses.
	Last day to request Formal Examination Accommodations for April full winter, late winter, and fall/winter final examinations from the Paul Menton Centre for Students with Disabilities. Note that it may not be possible to fulfil accommodation requests received after the specified deadlines.
March 25, 2025	Last day for summative tests or examinations, or formative tests or examinations totaling more than 15% of the final grade, in full winter term or fall/winter undergraduate courses, before the official April final examination period (see examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar).
April 1, 2025	Last day for graduate students to submit their supervisor-approved thesis, in examinable form to the department.
	Last day for receipt of applications for admission to an undergraduate degree program for the fall/winter session from applicants whose documents originate from outside Canada or the United States, except for applications due March 1.
	Last day for receipt of applications from potential spring (June) graduates.
	Last day for summative tests or examinations, or formative tests or examinations totaling more than 15% of the final grade, in late winter term undergraduate courses, before the official final examination period (see

	examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar).
April 8, 2025	Winter term ends.
	Last day of full winter, late winter, and fall/winter classes.
	Last day for final take-home examinations to be assigned, with the exception of those conforming to the examination regulations in the Academic Regulations of the University section of the Undergraduate Calendar/General Regulations of the Graduate Calendar.
	Last day that can be specified by an instructor as a due date for term work for full winter and late winter courses.
April 9-10, 2025	No classes or examinations take place.
April 11-26, 2025	Final examinations in full winter, late winter, and fall/winter courses will be held. Examinations are normally held all seven days of the week.

Appendix:

Information About Course Structure

Interactions with High School Students:

The first five weeks of the course include lectures and course readings with the university students and the course instructor. The high school students and teacher join in the sixth week of the course. The expectation after they join is that 15 to 20 OCSB high school students (grades 10 to 12) and 20 + undergraduate Carleton students work together positively in groups supported by the instructor and the high school teacher. Much of the teamwork to develop the theatrical components will be done during class time. However, students will be encouraged to schedule times among themselves to complete the group work while informing the professor and high school teacher. Assignments will be done outside of class. Both institutions are working together to ensure this learning experience for the students will be safe but always positive. This course will be fun!

Theatre of the Oppressed and Forum Theatre:

Theatre of the Oppressed (TOTO) is a theatrical exercise in which a problem, or symptom of oppression, is shown in an unsolved form. The dramatic action revolves around a selected issue of social inequality; it involves visible oppressors and a protagonist who is oppressed.

The “model” is the first showing of the scene or full-length play. The work is then shown again at a slightly faster pace, following the same course until an audience member shouts “Stop!” Once an audience member halts the drama, he/she has become a “spect-actor”. The “spect-actor” replaces the original protagonist or one of the visible oppressors thereby becoming part of the action through the playing out of his/her idea to defeat oppression. The theatrical action becomes a “game” or the contest that ensues between the “spect-actors” and the actual actors. The “spect-actors” try to win by creating a different ending which breaks the cycle of oppression. The actors represent the oppressors. They make every ostensible effort to bring about the original ending and continue the oppression so that social inequality wins the day. In its purest form, both the actors and the spect-actors will be people who are victims of the oppression under consideration. The offering of possible solutions must work well within real life circumstances of the protagonist.

A single “forum” refers to one showing of the scene or full-length play as the “model” followed by many rounds during which “spect-actors” involve themselves in depicting several different possible solutions. This allows for a pooling of knowledge, tactics, and experiences. It also allows a “rehearsal for reality”. All participants witness many models whereby oppression may be resisted to bring about greater social equality.

The “Joker” is a key figure in Forum Theatre. They act as an intermediary between audience and actors, ensures the smooth functioning of the game, and teach the audience the rules. In various contexts and combinations, the Joker may act as director, referee, facilitator, and workshop leader. Selecting a skilled and relatable “Joker” is of vital importance.

The final performance pieces created by the project participants will take the form of Theatre of the Oppressed. The audience will be trained in the necessary rules and methods of intervention so that they are able to directly participate within the dramatic action.

Image Theatre:

Image Theatre is a series of exercises and games designed to uncover essential truths about societies and cultures. It employs the theatrical convention of tableau which is a static or frozen image created by the actors' bodies. Participants use tableaux to create still images of their lives, feelings, experiences, and/or oppressions. These images form the starting point or prelude for the action of Theater of the Oppressed.

Boal believed that images were more universal and democratic than language. Images contain polysemy which is the ability of words/signs/symbols to have multiple meanings. They can therefore reach beyond linguistic and/or cultural barriers and may also reveal unexpected universalities. Finally, images are more democratic as they do not favour or allow domination by those who are more comfortable and articulate with language.

This form will be used with participants within classroom workshops to generate ideas and to help to focus participants on the key issues under exploration. It will also help to group students based upon shared and intrinsically motivating topics and themes.