

**Indigenous Theatre and Performance Studies (IS / TS 3209G)**  
**Indigenous Studies and Theatre Studies Programs**  
**Western University**  
**Winter 2025**

**Instructor:** Dr. Pauline Wakeham

**Class Day / Time / Location:**

Tuesdays from 1:30 – 2:20 p.m.

Thursdays from 1:30 – 3:20 p.m.

**Course Description**

*Welcome to Indigenous Theatre and Performance Studies!* This course will provide students with an introduction to the dynamic work of Indigenous performance arts. Our course will consider how Indigenous theatre and performance build upon rich histories and practices of embodied oral storytelling specific to distinct Indigenous nations across the lands now claimed by the settler state of Canada. Engaging with a range of performance works created in recent decades, this course will provide an understanding of the development of Indigenous theatre and performance across Canada and will consider Indigenous performance art's vital role in addressing contemporary sociopolitical issues and contributing to Indigenous resurgence.

**Prerequisite(s) for IS / TS 3209**

At least 60% in 1.0 of any 1000-level or above "E" or combination of two 1000-level or above "F/G" courses from any department in the following Faculties: Arts and Humanities, Information and Media Studies (FIMS), or Music; or from any of the following additional Units: Anthropology, English (King's), English and Cultural Studies (Huron), History (Main and Affiliates), Indigenous Studies, Philosophy (Affiliates), Political Science (Main and Affiliates), the Religious Studies (Affiliates), or permission of the Department.

**Antirequisite(s):** Students cannot take both TS 3209 and IS 3209. These courses are antirequisites for each other.

Unless you have either the requisites for this course or written special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

### Land Acknowledgement

At the heart of Indigenous theatre and performance are embodied actions that materialize through relationships to land and place. As Indigenous theatre artists Monique Mojica (Guna and Rappahanock) and Lindsay Lachance (Algonquin Anishinaabe) reflect: “Our artistic processes are impacted by and vibrate from the ways in which our bodies interact with the land, waterways, skyworlds, and other-than-human kin. With it, we hope to re-establish a sense of kinship, diplomacy, and relationality that were violently interrupted by invasion, colonialism, the Indian Act, and other federally enforced policies that define who is Indigenous.”<sup>1</sup> For these reasons, it is important to recognize the land that is the essential grounding for this work and, more broadly, for every aspect of our lives.

What follows below is one version of a land acknowledgment provided by Western University. Western’s Office of Indigenous Initiatives provides other, more detailed versions, [here](#).

Western University is located on the lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak, and Chonnonton (Neutral) peoples, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. This land continues to be home to diverse Indigenous peoples (e.g. First Nations, Métis and Inuit) whom I recognize as contemporary stewards of the land.

### Course Objectives

- To introduce students to and/or enrich their knowledge of Indigenous theatre and performance in Canada.
- To introduce students to and/or enrich their understanding of nation-specific Indigenous ways of knowing and practices of storytelling that are at the heart of Indigenous theatre and performance.
- To learn about settler colonialism in Canada and consider how Indigenous peoples have employed cultural practices and arts to resist colonialism and foster resurgence.
- To nurture reflexive thought about our respective subject positions and what they mean for engaging with Indigenous arts in respectful and culturally attentive and sensitive ways.
- To assist students in honing their critical thinking skills through application of such skills to readings of dramatic texts and performances.
- To facilitate the development and honing of students’ writing skills through the provision of feedback on written assignments.
- To cultivate the development of students’ distinctive intellectual voices through the practice of engaged listening and participation in dramatic performances and class discussion.

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<sup>1</sup> Mojica, Monique and Lindsay Lachance, “Acknowledging Place and Setting Intentions.” *Staging Coyote’s Dream, Volume III*, edited by Monique Mojica and Lindsay Lachance, Playwrights Canada Press, 2024, n.p.

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### Course Materials

Most of the course readings are available at no cost via the course OWL site or Western Libraries. Because theatre and performance are embodied acts, we will be prioritizing in-class readings and performances that require students to bring paper copies with them to each class. That means that students should print out paper copies of the plays available via OWL. Additionally, paper copies of the following plays must be purchased as part of the course.

- Kim Senklip Harvey, *Kamloopa: An Indigenous Matriarch Story* (Talonbooks) [\$16.95 at University Bookstore. Students are welcome to purchase second-hand copies of this book.]
- January Rogers, *Blood Sport* (Turtle's Back Publishing) [\$25.50 at University Bookstore. Students are welcome to purchase second-hand copies of this book but given that it is a very new publication, the chance of finding used copies is unlikely.]

### Brightspace OWL

- Students are responsible for checking the course OWL site on a regular basis for news and updates. This is the primary method by which information will be disseminated to all students in the class.

- If students need assistance with the course OWL site, they can seek support on the OWL Help page. Alternatively, they can contact the Western Technology Services Helpdesk. They can be contacted by phone at 519-661-3800 or ext. 83800.

### Methods of Evaluation

Assignment	% of Grade	Length	Due Date
Class Participation	5%	N/A	Ongoing
The Scene that Spoke to Me Assignment	25%	4 pages (double-spaced)	For <i>The Gift</i> : February 11 For <i>Kamloopa</i> : February 13 <sup>th</sup> For <i>Flight</i> : March 12 For <i>Blood Sport</i> : March 31

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<p>Group Performance / Presentation and Individual Reflection Paper</p> <p>* The performance / presentation portion of this assignment is not eligible for academic consideration without supporting documentation. Being on time and present on the day of your group performance / presentation is part of the core values of community and accountability emphasized in this course.</p>	35%	3 pages (double-spaced)	<p><i>The Gift</i> Performance: Feb 27 Reflection Paper: Mar 10</p> <p><i>Kamloopa</i> Performance: Feb 27 Reflection Paper: Mar 10</p> <p><i>Flight</i> Performance: Mar 13 Reflection Paper: Mar 20</p> <p><i>Blood Sport</i> Performance: March 27 Reflection Paper: April 3</p>
Published Essay Synopsis and Analysis	20%	3-4 pages (double-spaced)	March 6
Witnessing Indigenous Theatre	15%	Pre-Performance Preparation Document and 2 page Reflection Paper (double-spaced)	March 22

### Important Information Regarding All Assignments

- Assignments submitted after the due date will be assessed a late penalty (2% per day, including weekends). University policy stipulates that all course assignments must be submitted by the final day of classes.
- Assignments must be submitted as **Microsoft Word documents** uploaded through the course OWL portal.
- All written assignments should be formatted with 1" margins, double-spaced, and in Times New Roman 12-point font. Please do not use extra spaces between each paragraph.
- **All bibliographic notations should follow a recognized method of scholarly citation.** For students who do not use the MLA method of citation, please identify which scholarly method you are using at the end of the assignment. For information regarding correct MLA formatting, please consult the PowerPoint Presentation placed on the course OWL site.

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- Please retain at least one electronic copy of every assignment you submit. As well, please retain all marked assignments until you receive your final grade for the course.
- Students are required to retain all research notes, rough drafts, essay outlines, and other materials used in preparing assignments. The Professor reserves the right to request and review these materials from students prior to finalizing a mark on a particular assignment.
- For all assignments, the Professor may require students to attend an in-person interview to discuss their work before the mark is finalized.

### Assignment Descriptions

#### a.) Class Participation

- The success of our course hinges upon building a learning, performance, and conversation community together. For this reason, regular attendance is a vital part of enrollment in our course. My hope is that this course becomes a special time and place in your weeks—a time and place for dialogue and community—that you won't want to miss.
- This portion of the grade is based on students' attendance and punctuality, thoughtful engagement with course readings, relevant and insightful contributions to class discussion, and respectful engagement with the ideas of other classmates. Preparation for each class involves reading all assigned materials *at least once and preferably twice* before class, making notes about these texts (underlining or marking key passages, reflecting on your responses to the texts, etc.), and preparing potential questions or comments to raise in class.

#### b.) The Scene that Spoke to Me Assignment (4 pages, double-spaced. Due date varies for each play.)

**- Please note: Students cannot write this assignment about the same play for which they do a group performance.**

- For this assignment, students get to choose one scene from one of the plays that we read this semester and to think in detail about why they found this scene to be particularly impactful. Why and how did this scene “speak to you”? What made it such a powerful, challenging, and/or impactful scene? To answer these questions, students are asked to consider not only the content of the scene but also the particular *representational strategies* the playwright uses to convey ideas and experiences in particularly powerful ways.

- At this moment, you might be thinking: how will I ever write 4 pages about a single scene??? I believe you can do it! In fact, I've deliberately designed this assignment to encourage you to think deeply, to focus in on the details of one portion of a play, and to see that, when you engage with the details of an artistic work, that's when you really begin to realize how much thought an artist has put into it and how much meaning resides in these details.

This written assignment should include the following components:

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- Written in proper paragraph format with an attention to clear and effective communication as well as grammar and spelling.
- An introductory paragraph that identifies the play and scene that you have selected. Introduce the playwright (what Indigenous nation do they belong to and what Indigenous nation(s) are represented in the play?), when the play was first written and/or published, where it is set, and what the play is generally about. Then, clearly identify which scene you have selected and include the page numbers that correspond to the passage you are focusing on.
- In subsequent body paragraphs of this assignment, consider why this scene is important to the overarching message of the play. Please also consider all the elements that make this scene so impactful. Consider the content of the scene and the characters involved. Consider what elements of dialogue are particularly striking and think about the particular words the playwright has used. Consider where the scene is set and what stage directions indicate about how the scene should be constructed for live performance. Consider some of the choices that you would make if you were the director of this play and you were going to stage this scene to bring it to life in impactful ways.
- While discussing this scene, please make reference to at least one of the critical readings we have studied in the course. More meaningful engagement with the critical readings will strengthen and enrich this assignment.
- A concluding paragraph that sums up your main ideas and considers what you've learned through engaging with this play.
- A Works Cited is required. Please include the play as well as the critical reading(s) cited in the paper.
- This assignment should avoid replicating too much content discussed in class. The goal is to offer your own new and original perspectives on the play.

### **c.) Group Performance / Presentation and Individual Reflection Paper Assignment**

- **Please note:** While there are two parts to this assignment, each student will receive a single grade that takes into account both their work in developing and presenting the group performance / presentation and their individual reflection paper about the process.

#### **Part 1: The Group Performance / Presentation (between 15-30 minutes maximum)**

- Early in the semester, students will be grouped into "Performance / Presentation Groups"—collaborative group units in which they will work to develop a group performance of a scene/excerpt from OR an alternative engagement with one of the plays we are studying in class.

- Each Performance / Presentation Group will be responsible for working together both during and outside of class time to develop their creative engagement with the play. This is a significant responsibility for many reasons. First, this involves that each member of the Performance / Presentation Group is accountable to this collective unit, in terms of sharing ideas and workload. Second, this work involves careful reflection regarding our respective subject positions in relation to Indigenous theatre and

performance—work that has a long history, in Euro-Western culture, of being simultaneously dismissed and appropriated and of being treated without the care it deserves. Our goal in this assignment will be to think sensitively about the stories being told as well as our different relationships and responsibilities to those stories. The group performances / presentations should also attend to the distinct Indigenous cultural contexts represented in the plays, becoming informed about the cultural contexts and languages at stake. Third, the Performance / Presentation Group is also accountable to our broader class community. In that regard, part of the work of planning and delivering a performance or presentation will involve thinking carefully about how to engage with Indigenous theatre and performance in ways that are attuned to the concerns of our class community as well as Indigenous communities more broadly.

- Each student will choose a role in the development of the group performance or presentation. Some students will be actors/readers in the play while others may choose to be involved in other aspects of production such as the sound designer or the costume / props designer, etc. One student could also potentially introduce the scene prior to the performance and provide any context the group would like to offer (this is not a required part of the performance—it is up to each group to decide). For an alternative presentation, students may have roles in researching, developing, and/or presenting their work. Each student will have a clearly-defined set of responsibilities towards the creation of the group performance / presentation and each student should carry an equal amount of responsibility and workload towards this project.

**- Those responsibilities will be agreed upon in a Group Performance / Presentation Agreement form that each group will complete collaboratively and which they will submit to the Professor by the end of class on February 6<sup>th</sup>, 2024. Revisions to this form may be made subsequently but, in order to do so, the group would need to meet with the Professor outside of class time to discuss the reasons for changes.**

- This Group Performance / Presentation Agreement will also specify the particular scene / portion of the play (with page numbers) that each group has selected for their performance. If the group opts to develop an alternative presentation instead, the form will clearly outline what that alternative presentation and engagement will involve and what each group member's responsibilities will be.

**- If the group decides to develop a performance, the group should think carefully about the following representational choices:**

- 1.) Why are they choosing to perform this particular scene? (Think about the feasibility of bringing the scene to life, the scene's relationship to the core messages of the play, as well as respectful representation of the subject matter).
- 2.) What decisions are they making in terms of costume (if any), stage layout, music or sound effects, etc.?
- 3.) What decisions are they making in terms of how to represent the scene not only in accordance with stage directions and protocols / cues explained in the play itself but also from the course readings and in accordance with care for the sensitive and respectful representation of the subject matter.

4.) What messages are they attempting to convey in the way they have chosen to bring the scene to life through performance?

**- If the group decides to develop alternative methods of creative engagement with the play, the group should consider the following questions:**

- 1.) Why are they choosing these particular methods of engaging with / responding to the play? (Please think about the relationship between the chosen methods of engagement and the core messages of the play and its subject matter).
- 2.) How do these methods of engagement help to enrich students' knowledge of the play?
- 3.) How do these methods demonstrate an attention to respectful engagement with the play in sensitive and culturally informed ways?

**Part 2: The Individual Reflection Paper (3 pages, double-spaced)**

- One week after the in-class performance, each member of the Performance / Presentation Group will submit their own individual reflection paper discussing the process of developing and presenting the group performance / presentation.  
 - The reflection papers should be written in proper paragraph form and should address the following topics:

- 1.) What did you contribute to your group's performance / presentation (be specific about your role as well as the ideas you helped to develop throughout the process)?
- 2.) Are there any aspects of your involvement that you would change if you could? Please explain.
- 3.) What challenges did you encounter during the process and what did you learn from navigating them?
- 4.) How did your experience of working on this assignment enrich your understanding of the play?
- 5.) If you could do anything differently about the performance / presentation / creative engagement, what would it be and why?
- 5.) What has this process taught you about performance, community, and/or Indigenous history, politics, or art?

- If you do not cite secondary scholarship or dramatic texts, there is no Works Cited required for this assignment. However, if you choose to cite from the play or from one of our critical readings (which could be a great way of making your paper more specific and robust), please include a Works Cited.

**d.) Published Essay Synopsis and Analysis (4 pages, double-spaced)**

- This assignment is designed to enhance students' knowledge of key debates in the field of Indigenous theatre and performance studies. In so doing, students will have the opportunity to hone their critical thinking skills by reading, summarizing, and analysing one scholarly essay. Additionally, students will be asked to consider how the key points in the essay might inform their own engagements with Indigenous literatures, plays, performance, and film.

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- For this assignment, students can choose one (or two, in certain cases) of the essays uploaded to the OWL Unit titled “**Resources for the Published Essay Synopsis and Analysis Assignment.**”
- I recommend that students read the essay carefully at least twice before commencing the process of writing their synopsis and analysis. It may be useful to go through the essay(s) and highlight the thesis/argument and to summarize each paragraph with some key words that highlight what the paragraph is about.
- The essay synopsis and analysis should include the following components:
  - 1.) An introductory paragraph that identifies the essay(s) to be discussed and explains why you chose it. The introduction should also identify the essay’s key topics and questions as well as its overarching argument(s).
  - 2.) One or two paragraphs that proceed to offer a more detailed synopsis of the essay’s key points and the way that the essay develops its argument(s). When writing this synopsis, students are welcome and encouraged to utilize brief quotations from the text from time to time to substantiate their discussion. However, long block quotations from the essay are not recommended because the goal is for students to explain the essay in their own words. To this end, **please watch out for paraphrasing that is too similar to the original text.** A sentence that is basically the same as the original but which substitutes a few words here and there is not proper scholarly paraphrasing; rather, this borders on plagiarism. Be sure to use your own words and, when in doubt about a paraphrase that is too close to the original, please use direct quotations instead.
  - 3.) One or more paragraphs that identify what you find compelling about the essay (writing style, examples, particular arguments, and/or insights) and explain why you find those elements compelling. These paragraphs could also critique arguments or ideas you think are problematic (if so, please explain) or raise additional questions or matters for consideration.
  - 4.) One or more paragraphs that discuss how this essay has impacted how you think about Indigenous arts and/or how you wish to engage with them.
  - 5.) A brief conclusion.
  - 6.) A Works Cited page that lists the essay of your choice in proper format (with all required bibliographic details) as well as any other sources that you mention in your paper.

#### **d.) Witnessing Indigenous Theatre Assignment (two-pages, double-spaced)**

- This assignment invites students to engage in forms of experiential learning specific to our course—namely, engaging with a live performance of Indigenous theatre. In engaging with Indigenous theatre, moreover, this assignment is inspired by the Indigenous scholarship we will be reading in the course about respectful forms of witnessing Indigenous theatre.
- For this assignment, students will be able to choose to witness a performance of Rosanna Deerchild’s play, [\*The Secret to Good Tea\*](#), at the Grand Theatre during the final two weeks of February **OR** to witness the performance of Candace Brunette-

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Debassige's *Flight* at Museum London on Saturday March 15<sup>th</sup> from 6:45 – 9:00 p.m.

- Prior to attending one of these performances, students will complete a self-preparation reflection document available on the course OWL site. Then, following the performance, students will write a two-page reflection about witnessing the performance. The reflection should be written in proper paragraph form and it should engage with the following prompts and questions:

- What performance did you witness?
- What preparation did you do prior to attending the performance to facilitate your engagement with it?
- What did you learn from witnessing the performance? (Answers to this question could include any or all of the following elements—as well as others I have not mentioned here: What did you learn about the topic / thematic content? What did you learn about performance strategies and approaches? What were your reactions to the performance? What did you learn about yourself?)
- How did the space of the performance shape or impact the performance? How did it impact your engagement with or reactions to the performance?
- Did the experience of witnessing this performance help you to come to new understandings of any or all of the questions asked in the “Fire Zine” Study Guide for *Kamloopa* and/or the questions that were part of the preparation document for this assignment?
- What else would you like to share about your experience of witnessing this performance?

- Both the pre-performance preparation document and the two-page reflection should be submitted by March 22<sup>nd</sup> at the latest.

### Additional Western University Policies

#### **Academic Consideration**

Students may request academic consideration in cases of extenuating circumstances – that is, personal circumstances beyond the student's control that have a **substantial but temporary** impact on the student's ability to meet essential academic requirements.

1. Requests for academic consideration are made to the Academic Advising office of the student's Faculty of Registration.
2. Requests for academic consideration include the following components:
  - a. Self-attestation signed by the student;
  - b. Indication of the course(s) and assessment(s) relevant to the request;
  - c. Supporting documentation as relevant.

Requests without supporting documentation are **limited to one per term per course**.

Instructors may designate one assignment or assessment as exempt from this allowance. In this course, requests for academic consideration pertaining to the Group Performance **must** be accompanied by supporting documentation.

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Assignments with flexible deadlines and any term work that does not count towards the course grade are **not** eligible for additional consideration.

Documentation for medical illness, when required, includes the completion of a [Western Student Medical Certificate \(SMC\)](#) or, where that is not possible, equivalent documentation, by a health care practitioner.

Requests linked to examinations scheduled by the Office of the Registrar during official examination periods as well as practice laboratory and performance tests typically scheduled in the last week of term **always** require formal supporting documentation.

### **Attendance**

Attendance is mandatory in all classes and tutorials. In cases of excessive absenteeism (e.g. more than 9 unexcused hours for a half course, 18 for a full course), which are not accounted for by either academic consideration or accommodation, students may be debarred from taking the final examination and will receive an official warning to this effect by or before the course drop date (see Senate policy). In classes with or without final exams, students who do not attend class will receive 0% for course participation grades. Unless other policies dictate a different set of penalties in specific English and Writing Studies programs, this will apply to all department programs.

### **Gender-Based and Sexual Violence**

Western is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website: [https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca).

### **Intellectual Property/Copyright**

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course and remain the instructor's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner (the course instructor) may be an infringement of copyright. You may not distribute, email, or otherwise communicate these materials to any other person. These limitations extend to recording, photographing, or sharing lectures (online or in person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate.

### Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

### Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Academic Support & Engagement <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

### Use of Generative Artificial Intelligence

While generative AI is offering all kinds of opportunities and its uses may be relevant to work that you do in other courses, in this course on Indigenous Theatre and Performance Studies, **any and all uses of generative AI for any aspect of completing course assignments are prohibited.** This principle is not only about what universities refer to as academic integrity; this is also about ethical and relational modes of thinking and self-expression that are at the heart of Indigenous studies. In other words, the assignments created for this course ask students to think reflexively about their relationships to Indigenous storytelling on stage as well as their responsibilities to engage with Indigenous stories in respectful and informed ways. This work requires that students think for themselves and express themselves in their own words. **For this reason, any assignment created with the assistance of generative AI will be treated as an instance of plagiarism.**

### Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

### Plagiarism

It is crucial that students create all assignments (both written and oral) using their own ideas and their own words. If you use a concept, idea, or phrasing from another source, it is imperative to signal the direct borrowing of words with quotation marks and to register the borrowing of ideas and concepts via the use of explanatory footnotes and parenthetical citations. When in doubt, please cite your source rather than leaving it out! **Please also note that the same standards of proper crediting of sources apply to oral presentations.** Plagiarism is a major academic offence.

### **Plagiarism Checking**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

### **Accessible Education**

- Please contact the course instructor if you require lecture or printed material in an alternate format or if any other arrangements can make this course more accessible to you. You may also wish to contact [Accessible Education](#) if you have any questions regarding accommodations.

### **Learning Development and Success**

- Counsellors at the [Learning Development and Success Centre](#) are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, multiple-choice exam preparation/writing, textbook reading, and more. - Individual support is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling.

- The [Writing Support Centre](#) at Western is also available to help students learn to edit and improve their scholarly writing.

## **Class Schedule**

Please note that the Professor reserves the right to make minor changes to the class schedule during the semester. All changes will be announced in class ahead of the scheduled date where a change would take place.

### **January 7: Welcome and Introduction**

#### **January 9: Introduction to Indigenous Performance Cultures**

Drew Hayden Taylor, "Alive and well: Native theatre in Canada" (content advisory: Taylor discusses representations of rape in some theatre performances)

Laura Beaulne-Stuebing, "[Years ago, Indigenous theatre in Canada was little-known. Today, plays are being produced across the country](#)" (Please read the article and listen to the full podcast embedded in the article titled "Unreserved: Indigenous playwrights take centre stage")

Supplementary: For those who would benefit from greater awareness about appropriate and inappropriate terminology for Indigenous Studies, please read Greg Younging's "Chapter 6: Terminology" from [Elements of Indigenous Style](#). Students in this course are expected to use respectful and appropriate terminology.

**January 14: Introduction to Indigenous Performance Cultures (cont.)**

Michelle Olson, "She Begins to Move"

Excerpt from "The Indian Act"

Supplementary: For those who would benefit from greater awareness about the history and ongoing impacts of settler colonialism in Canada, please read Jo-Ann Episkenew's "Chapter 2: Policies of Devastation" from [Taking Back Our Spirits: Indigenous Literature, Public Policy, and Healing](#).

**January 16: Indigenous Performance as Self-Recognition and Resurgence**

Lindsay Lachance, "[Chapter 2: Key Theories and Methods: Presencing the Ancestors is the Work](#)" (only pages 35-49 and 61-65)

**January 21: Odawa Storytelling on Stage**

De-ba-jeh-mu-jig Theatre Group, *The Gift*

Lindsay Lachance, "[Chapter 3: Listening to the Voices Within: Land-Based Dramaturgies](#)" (only pages 66-73 and 88-99)

**January 23: Odawa Storytelling on Stage (cont.)**

De-ba-jeh-mu-jig Theatre Group, *The Gift*

**January 28: Odawa Storytelling on Stage (cont.)**

De-ba-jeh-mu-jig Theatre Group, *The Gift*

**January 30: Enacting Indigenous Women's Strength**

Kim Senklip Harvey, *Kamloopa: An Indigenous Matriarch Story*

**February 4: Performance / Presentation Group Workshop 1**

**In preparation for this workshop, each student will need to have read their group's play twice at this point.** Students should arrive at the workshop with ideas about how they would like to engage with the play.

**February 6: Performance / Presentation Group Workshop 2**

By the end of this class, each group will need to provide the instructor with a completed Group Performance / Presentation Agreement form.

**February 11: Enacting Indigenous Women's Strength (cont.)**

Kim Senklip Harvey, *Kamloopa: An Indigenous Matriarch Story*

**February 13: Enacting Indigenous Women's Strength (cont.)**

Kim Senklip Harvey, *Kamloopa: An Indigenous Matriarch Story*

**February 18 and 20: Classes Cancelled for Reading Week****February 25: Enacting Indigenous Women's Strength (cont.)**

Kim Senklip Harvey, *Kamloopa: An Indigenous Matriarch Story*

**February 27: Group Performances / Presentations 1 (*The Gift*) and 2 (*Kamloopa*)****March 4: Performance and Decolonizing the University**

Candace Brunette-Debassige, "Prologue," "Chapter 1," and "Chapter 2" from [Tricky Grounds: Indigenous Women's Experiences in Canadian University Administration](#)

Supplementary: For those who would like to read more about the Truth and Reconciliation Commission of Canada, please read from the Commission's [Executive Summary](#) as well as their [Calls to Action](#).

**March 6: Performance and Decolonizing the University (cont.)**

Candace Brunette-Debassige, "Chapter 7: A Play: *Flight: Journeying for Change*" from [Tricky Grounds: Indigenous Women's Experiences in Canadian University Administration](#)

**March 11: Performance and Decolonizing the University (cont.)**

Candace Brunette-Debassige, "Chapter 7: A Play: *Flight: Journeying for Change*" [Tricky Grounds: Indigenous Women's Experiences in Canadian University Administration](#)

**March 13: Group Performance / Presentation 3 (*Flight*)****Saturday March 15<sup>th</sup>: Performance of Candace Brunette-Debassige's *Flight*****March 18: Performing Identity and the Pretendian Phenomenon**

Drew Hayden Taylor, [The Pretendians](#) (please view this film prior to class) Rebecca Nagle, ["How 'pretendians' undermine the rights of Indigenous people"](#)

**March 20: Performing Identity: A Class Visit with January Rogers**

January Rogers, *Blood Sport*

*Content Advisory: Please note that Rogers' play discusses the removal of Indigenous children from their families and communities via the child welfare system. One scene depicts violence from an adoptive settler mother against an Indigenous child.*

**March 25: Performing Identity (cont.)**

January Rogers, *Blood Sport*

**March 27: Group Performance / Presentation 4 (*Blood Sport*)**

**April 1: Performing Identity (cont.)**

January Rogers, *Blood Sport*

**April 3: Collaborative Reflection Workshop**