TA 472/572 – NATIVE DRAMA OF NORTH AMERICA
Tuesday / Thursday 2-3:50 pm ~ in 300 Villard Hall

TA 472/572 Native Drama is a survey of dramatic literature written by contemporary Native American, First Nations, Alaskan Native, Hawaiian Native, and Canadian Metis playwrights. With an emphasis in contemporary Native playwrights and performance, this seminar looks at plays as civic documents, and performance as civic action. The course will explore how current Native playwrights are using the art of theatre together with traditional storytelling methods to tell stories and histories of Native people. We will also study how plays by indigenous playwrights engage issues of race, class and gender, and how they use theatricality to critique and illuminate contemporary North American culture by challenging stereotypes, interrupting cultural expectations, reclaiming histories, and telling new or under told stories. Analysis will include decolonizing frames that draw out issues of representation, environmental justice, gender, economic class, generational grief, inter-tribal identities, urban vs. rural, sovereignty, and other themes important to Native authors and theatre artists.

Note: This course is a combined undergraduate/graduate course. In order to maintain a collaborative learning environment, we ask that you keep in mind that there may be different modes of learning, varying backgrounds, and familiarity with the ideas and/or theories in the course. This is not a graduate seminar, and the course is aimed at an upper-division undergraduate student. Typically, graduate students will have additional theoretical or background readings, as well as a more substantial project or paper. One hour of a class session will be set aside three times during the term for graduate discussion. (See calendar.)

OBJECTIVES
Students will emerge from this class with a greater understanding of and appreciation for American Indian and First Nations contributions to dramatic literature and theatrical performance by becoming familiar with the work of twentieth and twenty-first century Native/First Nations playwrights and theatre companies. Students will develop tools and skills for examining, analyzing and discussing dramatic literature, and for critically evaluating differences across texts. We will give particular attention to the way oral tradition, the art of storytelling, and tribal performance forms are central to the work of many indigenous playwrights. We will read plays from across North American that demonstrate a variety of literary and performance styles, themes and viewpoints with an emphasis on how thematic content is realized in theatricality. We will read these texts not merely as literature, but as civic documents that illuminate the lives, perspectives and concerns of indigenous people. Students will:

a) Become acquainted with some theories about indigenous world views and how they are express in theater and drama
b) Be exposed to theories of the history and development of 20th century Native theater
c) Learn to read Native drama both as a literary text and as a schema for live performance
d) Explore in oral and written discussion how these texts work as socio-cultural and political documents
e) Learn to identify different theatrical conventions, genres and themes across a range of Native plays; and appreciate the differences between plays and playwrights
f) Become familiar with the achievements of a number of prominent North American indigenous playwrights and performance companies.
g) Develop a critical literary and theatrical vocabulary for writing and speaking about these works
h) Strengthen oral and written communication skills through classroom discussion, presentations and written assignments.

The course fulfills the University’s GE Multicultural requirements in American Society, as well as elective requirements for Native studies majors, and IIBB requirements for theatre majors.

BA Theatre Arts Learning Outcome met by this course:
Learning Outcome #1: Demonstrate mastery in knowledge, research, and analysis of theatre history, dramatic literature and critical theory across time and cultures, employing effective written and oral communication.

Blackboard will be used for this class. Plan on checking Blackboard frequently for readings, assignments or class announcements.

BOOKS/READINGS

Required:
Some Readings will be on Blackboard: Articles and some additional plays – see course calendar for titles. Available in the UO Bookstore or online through Powell’s Books or Amazon:
- *The Edward Curtis Project*, Marie Clements and Rita Leistner
- *American Indians: Stereotype and Realities*, by Devon Mihesuah
- *Salmon Is Everything: Community-based Theatre in the Klamath Watershed*, Theresa May et al
- *Pocahontas and the Blue Spots*, by Monique Mojica (part of a small collection)

You are welcome to share books with someone else in the class. However, you are responsible for the reading on the day it is assigned, and for having the play and articles in hand (print) for discussion. All of these have been ordered through the UO Duckstore. You may also find copies at local used bookstores, and online.

**Articles not in your Reader will be posted on Blackboard.**

Required for Grad Students only:
- *Two Spirit Acts*, Ed. Jean O’Hara

Recommended for Grads:
- *American Indian Performing Arts: Critical Directions*, eds. Hanay Geiogamah & Jaye Darby
- *Conquest: Sexual Violence and American Indian Genocide*, Andrea Smith
- *Native American Drama: A Critical Perspective*, Christy Stanlake
- *Indians in Unexpected Places*, by Phil Deloria

**GRADING & ASSIGNMENTS**

See below for more description; assignment guidelines will be posted under Assignments on the course Blackboard site. 420 points possible; 400 points required for an A

- 90 pts Participation, Discussion Questions, Quizzes - about 10 pts points per week.
- 30 pts - Memos – write me one, two or three emails about changes in and challenges to your thought process in the course; these must be spaced throughout the term – 10 points each.
- 40 pts Artist/Company Presentation (undergrads only) in groups of 2-3 students / 10-12 minutes
- 80 pts Response/reflective essays – 40 points each essay.
- 20 pts Extra Credit essay after attending extra events during Spiderwoman Residency, or two other extra credit events (Indigenous Philosophy conference, or *Silahand post-show discussion)
- 120 pts Exams – 60 pts Mid-term & 60pt Final exam – essay format

**Participation Expectation:** Students are expected to actively participate in class discussion after a close
and thoughtful reading of the materials due on that day. Please prepare two discussion questions related to the reading to share with the class. These questions may focus on something that you think is important to illuminate or interrogate in the reading, or something that you did not understand and would like us to discuss, something that made you uncomfortable, or questions about how the readings illuminate one another. We may not discuss your questions, each day, but you may find that others have similar questions.

**Quizzes:** may be given unannounced on the readings, and/or will often be used as the basis for beginning that day’s discussion.

**Reflective Essays:** twice during the term; approximately 4-5 pages asking for thoughtful, critical comparative analysis of recent readings. I will provide a general prompt question in advance. In each essay you will focus on two or more of the plays we’ve read in that time, using critical ideas from the articles and discussions to analyze, decipher and compare the plays. This is a semi-formal essay; you are encouraged to use the “I” word as you unpack your own thinking and responses to the plays and the articles.

**Presentation:** working with a partner, a 10-12 minute presentation on one of the artists or artistic companies whose work we will read or study. I will provide a list of artist names. These presentations are intended to augment out learning and understanding about the breadth and depth of contemporary Native theatre-making. You may include visual elements, dramatic elements, performance of short excerpt from a play, or video clips. The presentation should include a 1-2 page handout/study guide for the class. Presentations days will take place twice during the term -- see the calendar for due dates.

**Exams:** a Mid-term and a Final (see Calendar for dates) composed of two or more essay questions; open book (but not open computer!). Participating in discussion and taking notes during discussion are the best ways to prepare for the mid-term and final.

**Extra Credit:** attend two or more events outside of class time:
*Silu*, by Chantal Bilodeau, and post-show discussion (April 17, 18, or 24, 25, Hope Theatre)
Indigenous Philosophy Conference (April 30-May 1)
Spiderwoman Residency (Week 7 - May 10-16);
After attending, write a 2-3 page reflection on the resonance between what you learned in the event and the themes, ideas and critical theory of the course.

**TA 572 Graduate Students Only:**
Complete the assignments above, plus:
• Lead a class discussion – first hour; prepare and moderate discussion (40pts)
And ONE of the following (80 pts)
• Alternative Course Syllabus, Rationale and Lecture notes or activities for one class.
• Critical paper on one or two plays we have not read in class. (15-18 pages, MLA style)

Please see the Course Calendar below for all due dates. All requirements must be fulfilled in order to receive a passing grade in the course.

**Grading Rubric:**
A = Displays a thorough understanding of course concepts and is able to utilize these concepts in creative ways. Writing and oral work is clear, well-crafted, and insightful. Makes statements or asks questions in discussion that shape the class period in meaningful ways.

B = Written and oral work displays a concerted effort to grapple with the course ideas and shows a good factual understanding of material. Discussion participation is active and thoughtful.
C = Written and oral work meets the basic demands of the assignment but achieves no more. Some confusion or lack of facility in the attack of course concepts. Discussion attendance is good, but active participation is sporadic.

D = Written and oral work lacks accuracy and focus. Discussion attendance is poor and participation rare.

F = Written and oral work is incomplete, not addressed to the assigned topic, or not turned in at all. Discussion attendance and participation are extremely poor.

**GENERAL POLICIES**

I hope to get to know each of you individually – what concerns you as students, what impassions you as artists. Please feel free to visit my office to chat. Office hours and phone number are at the top of the syllabus and posted on the door to my office.

All work must be completed according to directions, on time, and presented in a professional manner. If you have a problem meeting a deadline, please talk to me. I expect you to treat one another and me in a professional manner, and to treat our class as a professional association. I expect you to articulate your point of view within a context of mutual respect for another's views and experience. I expect those of you who know you discuss easily (and perhaps loudly) to make this class a safe space for everyone to express their thoughts. Your classmates are a primary source of your learning.

**Attendance:** Absences will be excused for documented illness, school-sponsored activities true emergency situations, or required participation in significant cultural responsibilities in a student’s family or community. Documented illness requires a doctor’s or health center statement and does not include appointments that can be made at other times. Missing class for either excused or unexcused absences may adversely impact the overall grade in the course based on the percentage of grade or points earned by attendance and participation in class as identified in the course syllabus. More than 2 unexcused absences will lower your final grade by a half grade point (an A drops to a B+) for each absence.

**Academic Misconduct:** Plagiarism means using the written, spoken, or electronic words of someone else and not giving them credit. This includes all information on the internet including open-source or non-identified author information. Plagiarism is grounds for failure on the assignment and/or a failing grade in the course. Cheating or plagiarism on tests, examinations, papers, and other course assignments will earn an F on the assignment and possibly an F in the course. Plagiarism is the appropriation or imitation of the language or ideas of another person and presenting them as one’s original work. Although this sometimes occurs through carelessness or ignorance, this does not make it less serious. If you are uncertain about how to properly document your sources, please see me for guidance.

**Special Needs:** Any student in this course who has documented special needs that may prevent the fullest expression of his/her abilities or which could hinder full participation in class activities should contact me as soon as possible, so we can discuss appropriate accommodations necessary to complete your course requirements. You may be eligible for a note-taker or other assistance. The University has many useful systems and tools in place to empower and aid your learning. Please come and see me, or call Student Life at 346-3216, or Disability Services at 346-1155.

**Inclement Weather:** In the event of snow, please see the notice of campus closures on the UO website. Then check you UO email – in the event of snow, I may cancel class and will notify you via email. Use your own best judgment and be safe.
**COURSE CALENDAR & READING SCHEDULE**
Readings must be completed by the dates listed below

Abbreviations for texts in the Calendar:
- **Stereotypes** = *Stereotypes and Realities* by Devon Mihesuah
- **Salmon Is Everything** = *Salmon Is Everything: Community-based Theatre in the Klamath Watershed*
- **BB** = reading is on Blackboard

**Blue highlight** are graduate student readings; all are welcome to read these, but not required for undergrads.

**Peach highlight** are special events not during class time extra credit options.

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<tr>
<th>Date/Day</th>
<th>Reading Due</th>
<th>Presentations/Essays Due Dates</th>
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<tr>
<td>Week 1</td>
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<tr>
<td>T Mar 31</td>
<td><em>The Woman Who Was a Red Deer...</em> by Diane Glancy, 7th Gen p269-289</td>
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<td>Th April 2</td>
<td><em>The Girl Who Loved Horses</em>, by Drew Hayden Taylor (Handout)</td>
<td>Bring your calendars to sign up for presentations</td>
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<td>“Further (Farther): Creating Dialogue to Talk about Native American Plays” by Diane Glancy (BB)</td>
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<td>“Tribalography: The Power of Native Stories” by Le Anne Howe (BB) Stereotypes, ch. 19</td>
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<td>Grads only - Week 1 &amp; 2</td>
<td>“Introduction: A Talking Circle...” by Jaye Darby, Reader piii-xv</td>
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<td>“Setting the Stage: Historical Overview”, D. Champagne Reader p5-50</td>
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<td>“Native American Theatre” by Jeffrey Huntsman, Reader p81-113</td>
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<td>Week 2</td>
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<td>T April 7</td>
<td><em>Confession of an Indian Cowboy</em> by Margo Kane (BB)</td>
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<td>“Cowboys and Indians: Toys of Genocide...” by Michael Yellow Bird (BB)</td>
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<td>Stereotypes, ch. 8, 20</td>
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<td>Th April 9</td>
<td><em>Indian Radio Days</em>, by L. Howe and R. Gordon, 7th Gen p101-148</td>
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<td>“Introduction: Expectation and Anomaly” by Philip Deloria (BB)</td>
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<td>Stereotypes, ch 12, and afterword. “The Effects of Stereotyping”, p118</td>
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<td>Grads only - Week 3-4</td>
<td><em>Body Indian</em>, by Hanay Geiogamah, 7th Gen p 1-37</td>
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<td>Week 3</td>
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<td>T April 14</td>
<td><em>The Edward Curtis Project</em>” by Clements &amp; Leistner - read artist’s introductions, and first 30 page of the play.</td>
<td>Essay No. 1 Due</td>
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<td>Stereotypes, ch. 11, 24</td>
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<tr>
<td>Th April 16</td>
<td><em>The Edward Curtis Project</em>” by Clements &amp; Leistner – read the rest of the play, and examine the photos. [possible visit by Brent Florendo]</td>
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<td>April 17-18</td>
<td><em>Sila</em>, by Chantal Bilodeau – Hope Theatre</td>
<td>Possible Extra Credit – see <em>Sila</em> &amp; discussion</td>
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<td>Fri/Sat-8pm</td>
<td>8 pm Th, Fri, Sat. Students Free (get there by 7:30 to get seats)</td>
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<td>Performance</td>
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| **Week 4**  
  **T April 21**  
  **First Hour:** Artist Presentations  
  Second Hour: *Salmon Is Everything*, by T. May & Klamath Theatre Project; “I Am Karuk! My Voice as Rose” by Kathleen McCovey p93-102; *Stereotypes*, ch. 9, 14 | **Presentations Rnd 1** |
| **Th April 23**  
  **First Hour:** Guest Scholar: Jennifer O’Neal on Edward Curtis  
  Second Hour: Guest Artist: Warmsprings/Wasco playwright Brent Florendo  
  Read: *How Raccoon Earned His Stripes*, by Brent Florendo (BB/pdf) | |
| **April 24-25**  
  **Fri/Sat-8pm, Performance**  
  *Sila*, by Chantal Bilodeau – Hope Theatre  
  8 pm Th, Fri, Sat. Students Free (get there by 7:30 to get seats) | **Possible Extra Credit – see Sila & discussion** |
| **Week 5**  
  **T April 28**  
  **The Woman Who Was Captured by Ghosts**, by Julie Pearson-Little Thunder (BB)  
  “Glossary of Haunting,” by Eve Tuck & c. Ree (BB) | |
| **Th April 30**  
  **Mid-Term** – in class, open book/note (no computers!) | **Mid-Term** |
| **Th-Fri April 30 – May 2**  
  **Indigenous Philosophy Conference** | **Possible Extra Credit – attend conference** |
| **Grads only weeks 6 - 7**  
  “The Sacred Hoop: A Contemporary Perspective” and  
  “The Ceremonial Motion of Indian Time: Long Ago, So Far” by Paula Gunn Allen, *Reader* p50-75  
| **Week 6**  
  **T May 5**  
  **The Independence of Eddie Rose**, William Yellow Robe, Jr., *7th Gen* p39-97  
  Interview: William Yellow Robe, Jr.” by Paul Rathrun, *Reader* p342-358  
  Excerpt from *Conquest*, by Andrea Smith (BB) | **Presentations Rnd 2** |
| **Th May 7**  
  **Power-Pipes**, by Spiderwoman Theater, *7th Gen* p 149-197  
  “Circles Upon Circles Upon Circles…” Ann Haugo, *Reader* p228-255  
  Interview: Lisa Mayo” by Ann Haugo, *Reader* p320-341 | |
| **Sat/Sun May 9-10**  
  **Mothers Day POW WOW**  
  Mac Court – all day Saturday and Sunday – Great food! Amazing dancing! | |

**SPIDERWOMAN THEATER RESIDENCY WEEK 7 with MURIEL MIGUEL and JEAN O’HARA**

| **Week 7**  
  **T May 12 – 2-4p**  
  **Scholar’s Talk & Dialogue:** Many Nations Longhouse.  
  Dr. Jean O’Hara and Muriel Miguel ~ “Two-Spirit Stories: Reclaiming Native Understandings of Sexuality & Gender”  
  **Grad Reading:** “Hot N Soft” by Muriel Miguel in *Two Spirit Acts*, Ed. Jean O’Hara | **Please bring a question to ask Muriel based on our reading and discussion last week.** |
| **Th May 14 - 2-4p**  
  **Story-weaving Workshop with Muriel Miguel & Jean O’Hara ~ (Meet in Villard 202; wear clothes you can move in!***  
  **6:30 pm ~ Dinner ~ Many Salmon Nations Longhouse**  
  (all welcome, bring a dish to share) | |
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<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
<th>Notes</th>
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<tr>
<td>Fri May 15</td>
<td>7 pm – Spiderwoman Theatre Retrospective – Lecture</td>
<td>Hope Theatre, Miller Theatre Complex, U Oregon.</td>
<td>Possible Extra Credit</td>
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<td>Sat May 16</td>
<td>10a-5:30p – Story-weaving Workshop ~ Lunch provided.</td>
<td>Hope Theatre, Miller Theatre Complex, U Oregon.</td>
<td>Possible Extra Credit</td>
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<td>Sat May 16</td>
<td>7 pm – Story-weaving Sharing event ~ all welcome</td>
<td>Hope Theatre, Miller Theatre Complex, UO</td>
<td>Possible Extra Credit</td>
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<td>Grads only – week 8 - 9</td>
<td>Burning Vision, by Marie Clements, whole play</td>
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<td>“Kneading Marie Clements’ Burning Vision” by T. May (BB)</td>
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<td>Selections from Deloria’s Indians in Unexpected Places</td>
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<td><strong>Week 8</strong></td>
<td>Burning Vision, by Marie Clements, movements 1 and 2</td>
<td>Essay No. 2 due</td>
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<td>T May 19</td>
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<td>“A Village of Widows” by Cindy Gilday (BB)</td>
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<td>Th May 21</td>
<td>No formal Class – Work on presentations/catch up reading</td>
<td>Hope Theatre, Miller Theatre Complex, UO</td>
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<td><strong>Week 9</strong></td>
<td>Presentations first hour</td>
<td>Presentations Rnd 3</td>
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<td>T May 26</td>
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<td>Grad student discussion second hour</td>
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<td>Th May 28</td>
<td>Pocahontas and the Blue Spots, by Monique Mojica</td>
<td>“Stories from the Body: Blood Memory and Organic Texts” Monique Mojica (BB)</td>
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<td>“The Pocahontas Myth and Its Deconstruction in Monique Mojica’s Play ....”</td>
<td>By Maria Lyytinen (BB)</td>
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<td><strong>Week 10</strong></td>
<td>Story of Susanna, by Victoria Nalani Kneubuhl, 7th Gen p 291-277</td>
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<td>T June 2</td>
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<td>Th June 4</td>
<td>Wrap-up/Review for the Final</td>
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<tr>
<td>Finals</td>
<td>Final Exam Time: Thursday, June 11, 12:30-2:30 pm</td>
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