

DRAMATIC INDIGENIZATION: AN INVESTIGATION AND ANALYSIS OF
INDIGENIZING SASKATCHEWAN DRAMA CURRICULUM

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ABSTRACT

A current barrier to Indigenizing the current Canadian school system is the lack of knowledge by educators of how to teach using Indigenous ways of knowing in a meaningful and authentic way. The research I have conducted proposes that an already existing curriculum can be Indigenized by taking the established learning outcomes and meeting them using Indigenous ways of knowing and learning. Using the Saskatchewan drama curricula this research first analyzes the currently used drama curriculum in Saskatchewan, and determines how and if it currently teaches with an Indigenous paradigm in mind. This research then develops the ATS (Action/Text/Subtext) framework that determines how to conceptualize drama using Indigenous ways of knowing across grades 10-12 so that the same curriculum outcomes as before are maintained, but are taught through Indigenous paradigm and using Indigenous ways of knowing. The hope of this research is to focus on creating a paradigm shift that moves from the colonial paradigm in which the current drama curriculum has been created, into a paradigm that utilizes Indigenous ways of knowing in order to Indigenize how curriculum is understood and taught within schools.

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DEDICATION

Dedicated to the people who came before me, whose land I am situated on, and whose past and stories and experiences have shaped this environment into a space I am honoured to live in and contribute to.

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LIST OF ABBREVIATIONS

ATS	Action/Text/Subtext Model
CH	Creative/Historical
CP	Creative/Productive
CR	Creative/Responsive
GTNT	Gordon Tootoosis Nikaniwin Theatre
ICT	Indigenous Corporate Training Inc.
Improv	Improvvisational Theatre
iO	Improv Olympic Theatre
IPAA	Indigenous Performing Arts Alliance
UCB	Upright Citizens Brigade Theatre
TO	Theatre of the Oppressed

PROLOGUE

In literature, and perhaps especially in film and theatre, a prologue is an opening to the story. A prologue is meant to establish the context of the story, and it gives the background details that the audience requires in order to fully understand the narrative that follows. Details from the prologue are tied to the main story later on, and it is through the prologue that the audience begins to immerse themselves into the story. The events of the prologue itself may or may not physically appear in the later events of the narrative, but the implications of it are present throughout. Prologue has a very important purpose in literature. Without it, we never know that Romeo and Juliet are doomed from the start of their story. Disney's *Beauty and The Beast* becomes about a monster with no reason for being, and who has no chance for redemption. *Star Wars* becomes just a few aliens and people shooting first for the fun of it. Without the prologue, the story never truly begins.

What purpose does a prologue serve within the context of research? Surely a literary device used to provide background context to a work of fiction is out of place within the realm of academia, no? If research could be taken and studied independently from all other contexts, then a prologue would have no place in research. However, we know that this is not the case. Research exist within context, from the initial questions that ignites the research process, through the field in which the research is situated, all the way to the outcomes and implications the research reveals. Margaret Kovach (2000) wrote

While not every written narrative needs a prologue, it can be a useful device. Within Indigenous writing, a prologue structures space for introductions while serving a bridging function for non-Indigenous readers. It is a precursory signal to the careful reader that woven throughout the varied forms of our writing...there will be story, for our story is who we are. (p. 4)

Research does not occur independently of the context in which it is required. Further, research, especially Indigenous research, occurs within the context of a story. The story of ourselves, who we are and what we know to be true about the world, is the story to which our research is

embedded in. For this, a prologue is helpful in giving us a starting point for understanding what is to follow.

The story to follow begins with the author. I was born in Thunder Bay, Ontario. Thunder Bay is on the traditional land of the Anishinaabe People, specifically the Ojibwe of the Fort William First Nation. Thunder Bay is also home to the Métis. The Lake Superior region of which Thunder Bay is a part that falls under the 1850 Robinson Superior Treaty, which is registered as Crown Treaty Number 60. My father was of Italian descent, and my mother was of Italian and Ojibwe heritage. I was raised within both Italian and Ojibwe cultures. With my fair complexion and Italian last name, often other people could not tell I was Indigenous unless I told them, or they knew my family. This created a feeling of not quite fitting in that I have struggled to reconcile for most of my life. I've often felt as though I was straddling both Canadian settler culture as well as Indigenous cultures, never quite comfortably fitting in to one or the other. I also held a unique place in terms of the privilege I experienced. I enjoyed a lot of privilege in my life, because I appeared white to the majority of people. I am white passing, and I grew up middle class. Even though my family have suffered as a result of years of colonization and oppression, I was in a position where I never had to experience the effects of these personally. Dei (2014) wrote that we as a society like to pretend that racism is a thing of the past (p. 239). When you are in a position of privilege like I have been, it can be easy to pretend that racism is in fact, history. That simply isn't the case. Further education on Indigenous ways of knowing helped me to begin to better understand my Indigenous heritage, and in turn myself. Post-Secondary education further helped me to understand Indigenous ways of knowing, as well as the impact settler culture has had on reducing Indigenous ways of knowing both in the past and in the present, especially in the field of education. The more I understood this, the more I wanted to work towards Decolonizing and Indigenizing education. I have always believed that there is more than one way of learning and knowing, and I want to work towards expressing and teaching how multiple ways of knowing can and should be celebrated and integrated.

Drama (as an art form) has been another pillar of my life. At a young age, I discovered drama and the performing arts, and it was a world with which I instantly fell in love. As a

teenager and young adult, I have worked as both a theatre professional as well as a theatre educator. Theatre and drama are unique in that they both present a way of knowing, developing, and expressing a narrative that is inherently unique. There are many mediums that a narrative can be demonstrated through in drama, and it is a field that experiments with how narratives are relayed. Dramatic expression exists and is explored through various means of physicality, voice, technical design, and perspective and this makes it a form that is accessible to a broad variety of people, and this is perhaps what I love most about it.

Drama and Indigenous ways of knowing both cross over in the areas I want to examine the most. They are both ways of knowing and expressing knowledge that inherently work to reach as many different people as possible. They are both inclusive and open to the concept that each person's experience and way of understanding our collective story is inherently unique. Unfortunately, they are both areas in which there is little being done to highlight and utilize them in the areas that they would be the most beneficial. My experience has been that both drama and Indigenous ways of knowing in educational contexts are used to *check a box*, or make a superficial attempt at meeting multiple ways of knowing and expressing knowledge, rather than making a genuine effort to utilize drama or Indigenous ways of knowing within education to meet the needs of all students. This is something I aim to work towards changing.

This story is about that change. My goal is that that through research, the story of education shifts to reflect everyone within that story. Perhaps if a way of integrating multiple ways of knowing into the educational context is created, we will have fewer people who live their lives feeling as though they are in the margins of the story. We are all main characters, and our stories should be modified to reflect that. After all, as the Indigenous author Thomas King (2010) said, "our stories are all that we are".

1. INTRODUCTION

1.1 Research Background

I have always had the sense that my life would be heavily involved in the education system. As I've grown up through and beyond the education system, I have seen the impact the education system has on society, and how what we learn in school and how we learn it immensely impacts who we will become. This prompted me to begin to question not only what we learn, but how we learn it. It also makes me wonder about the story left untold in the information we do not learn.

Formal education is a field that, by nature, is subject to constant analysis, research, and revitalization. With this comes a discussion on the very nature of formal education and the aspects of education that the formal nature entails. Decolonizing and Indigenizing the Canadian education field is a subject that has been discussed at length in the last few years. The Truth and Reconciliation Commission's (2015) *Calls to Action* identify ways in which the current public sector and government services in Canada are unequal for the Indigenous peoples of Canada, and sets out actionable measures to take in order to reduce this inequality. Included is the education system in Canada. While the Canadian education system currently tries to address Indigenous perspectives, this effort varies from province to province, and often does not actively incorporate Indigenous ways of knowing. Indigenous ways of knowing can be vastly different from colonial ways of knowing.

What is often cited as a barrier to the Decolonization and Indigenization of the classroom is a lack of understanding by teachers of Indigenous ways of knowing. It can be difficult and overwhelming for educators to learn how to teach from a way of knowing that they themselves are not familiar with. Aujla-Bhullar (2011) discussed a personal example of how a group of educators they worked with felt uncomfortable and afraid to teach ways of knowing that are not a part of their personal culture. These educators required professional development opportunities in order to gain confidence and comfort in teaching from a point that they themselves did not resonate with. This sentiment appears to be repeated by Scott & Gani (2018) who found that

teachers at all levels with little to no prior knowledge about Indigenous ways of knowing can struggle to incorporate Indigenous ways of knowing into the classroom. This in turn results in little to no incorporation of Indigenous ways of knowing in formal education.

The research of this paper therefore examines the established Saskatchewan drama curriculum, and in turn creates a framework for the curriculum so that the learning outcomes remain the same, but the curriculum itself is Indigenized and uses Indigenous ways of knowing to meet the curriculum outcomes. . The end result will be a framework for teaching the Saskatchewan drama curriculum through Indigenous ways of knowing.

1.2 Rationale for the Research

As I went through the education system both as a student, and as an educator, I only ever heard of one way of knowing, one way of learning. I have heard knowledge spoken of time and time again as a singular thing that either one has or does not have. Not only is this a different way of knowing than I learned from my family and culture, it is different from what I believe to be true about the world.

Recently, I heard a colleague describe Decolonization and Indigenization as buzz words in Canadian society. The phrase *buzz word* in the context my colleague used was meant to describe a word or phrase that is popular for a short period of time. The implication is that the buzz word is used mainly to impress others rather than because the user has a genuine interest in the subject that the buzz word discusses. The point that my colleague was trying to get across is that Decolonization and Indigenization in Canada are trending topics rather than deeper subjects that require reflection and action. This is a sentiment that is plainly put, incorrect. Decolonization and Indigenization of Canadian society are not passing terms or ideas. They describe deep societal change that is unfolding in front of us, and require action in order for Canada to grow as an inclusive and diverse country.

Canada is a country created through settler colonialism, founded on the lands of the Indigenous peoples of North America. The Indigenous peoples of Canada were the ones to

originally teach the European colonizers who came to the new world about the land, the people, and the Indigenous ways of knowing and existing in what is now Canada. Despite this, Indigenous ways of knowing and living have been ignored, scorned, and intentionally destroyed by colonial imperialism, both historically and in the present day (Daschuk, 2019). As Canada has grown and evolved over the course of the country's existence, there has been a call to incorporate the ways of knowing of the Indigenous peoples of Canada into the fabric of Canadian life. The fight for the Indigenization of a nation that exists and has always existed on top of and because of Indigenous communities is prevalent especially in the present day. Now, more than ever, there is a call for Indigenization, and this includes the Indigenization of formal education. Schools are the foundation where students learn about the world that they are a part of, and this is where students learn what is valued in their society (Apple, 2012). Thus, it makes sense that schools teach in a Decolonizing and Indigenizing way. This is a sentiment echoed by organizations such as Truth and Reconciliation Commission in Canada. Despite this, there are varied approaches to Indigenization of education in schools across Canada, with some making a token effort to bring Indigenous ways of knowing into the classroom, while in others there is system wide amelioration. What has been identified by teachers as a barrier to the Decolonization and Indigenization of schooling is the lack of knowledge around Indigenous ways of knowing, or lack of knowledge of how to use an already set curriculum to reflect Indigenous ways of knowing (Scott & Gani, 2018). Some teachers are uncomfortable teaching through Indigenous ways of knowing when they have no background in Indigenous ways of knowing, or feel that they cannot teach through Indigenous ways of knowing because the educators themselves are not Indigenous (Scott & Gani, 2018). My research takes the grade 10-12 Saskatchewan drama curriculum and assesses how Indigenous ways of knowing can be used to teach the curriculum so that it is taught using Indigenous ways of knowing while still meeting curricular expectations. What is especially of note is that while there is content within the current curriculum that is explicitly connected to Indigenous communities and Indigenous ways of knowing, there is also content that, while not specifically identified as Indigenous, is open to various ways of knowing and being that can include Indigenous perspectives and paradigms. This would allow teachers to have a curriculum

already Indigenized as a starting point, while also giving them an example of what Indigenization looks like in the current classroom context. If teachers can be given an example of a curriculum that has been modified to reflect Indigenous ways of knowing while still meeting the curricular outcomes set by the government, this may help them to be able to Indigenize and Decolonize how they teach in the classroom.

1.3 Research Questions

The following questions guide this research:

1. How does the current Saskatchewan drama curriculum allow for Indigenous perspectives and paradigm to be used in teaching, if at all?
2. How can the current Saskatchewan drama curriculum be conceptualized in a way to allow for a paradigm shift that utilizes Indigenous perspectives while still meeting the outcomes outlined by the curriculum, if at all?.

1.4 Terminology

I have gone back and forth on terminology when it comes to discussing Indigenization. Vowel (2016) described that “dialogue requires terminology we can use to name one another, so we can recognize how certain events impacted/impact us differently, as well as what we have in common as diverse peoples” (p. 14). Certain words, names, and phrases have impacted or impact the people that they are used in reference to in many different ways, both positive and negative.

There is no one universal term that perfectly describes the ideas presented in my research. The terminology within my research is meant to describe and reflect people and ideas as holistically and accurately as possible. While there are terms that may be more accurate in representing specific people or ideas, I will use the terms described in this section to refer to the identified people or concepts unless a more accurate or preferred term is identified.

1.4.1 Indigenous and Indigenous Ways of Knowing

To begin, it is important to identify the term that will be used to reflect the people of who this research reflects. Aikenhead and Michell (2011) use the term *Indigenous* to refer to “The first people to inhabit a locality, self-identified as a collective” (p. 64). For my research, The term *Indigenous* will be used to describe the First Nations, Métis, and Inuit of Canada, unless a specific nation or community is being referred to, or a particular term is preferred by the people to which are being referred, at which point that group will be identified by name or preferred term. The term *Indigenous ways of knowing* will be used to describe the knowledge of Indigenous communities that is accumulated over generations, and is often land based. Whenever possible, Indigenous ways of knowing that are distinct to a particular Indigenous nation or community will be identified as such. In this way, I hope to honour Indigenous ways of knowing.

1.4.2 Decolonization and Indigenization

The terms *Decolonization* and *Indigenization* often have meanings that can be confused with one another or are used interchangeably with one another. These terms also often require other words in relation to them to be defined. For example, the Centre for Teaching and Learning at Queen’s university describes Decolonization as *taking away the colonial* (n.d, p. 1), but then adds that this understanding of the word raises the question of how one describes the term colonial.

For this research, I am using the definitions outlined by Indigenous Corporate Training Inc. (ICT) founded by Bob Joseph. Quoting Smith (2012) ICT defines *Decolonization* as follows: “Decolonization once viewed as the formal process of handing over the instruments of government, is now recognized as a long-term process involving the bureaucratic, cultural, linguistic and psychological divesting of colonial power” (2012, p. 98). The ICT goes on further to note that Decolonization “requires non-Indigenous Canadians to recognize and accept the reality of Canada’s colonial history, accept how that history paralyzed Indigenous Peoples, and how it continues to subjugate Indigenous Peoples.” (2012, paragraph 7). In other words, Decolonization is about accepting and breaking down Canada’s colonial history and its impact on Indigenous Peoples, both historically and in the present day. This sentiment is echoed by Barker

and Battell Lowman (2016), who write that Decolonization is further complicated in Canada due to the fact that the original colonizers did not leave Canada, and the colonial structures they put in place continue to be present today (p. 197). It can be inferred then, that in order for Decolonization to occur, there needs to be not only an understanding that colonization still impacts people today, but also a commitment to deconstructing the structures that are in place that support colonial intentions and actions.

By contrast, the ICT writes that Indigenization is “about incorporating Indigenous worldviews, knowledge and perspectives into the education system, right from primary grades to universities.” (2017, paragraph 9). The ICT also notes that Indigenization is place based, as each Indigenous nation is inherently unique. Therefore, when discussing Indigenization, it is important that the Indigenous communities of the area be consulted in order to incorporate their ways of knowing into the system. So, if Decolonization is how we accept the colonial history and systems of Canada and acknowledge the negative impact of said history and systems on the Indigenous populations of Canada, then Indigenization is the process from which we begin to undo that harm and incorporate Indigenous ways of knowing and being into the present-day context.

1.4.3 Indigenous Ways of Knowing and Eurocentric Knowledge

I am choosing to base this the terminology of my research from the work of Aikenhead and Michell (2011), who wrote about the distinction between Indigenous and Eurocentric ways of knowing in the scientific context. While drama is not within the scientific world as described by Aikenhead and Michell, I feel that the method they take to approaching different ways of knowing can be applied in other contexts. They wrote that “culturally diverse knowledge systems are resolved by idiosyncratically making sense of how they are related, according to a person’s worldview ” (2011, p. 114). For this research, *Indigenous ways of knowing* will be used to refer to the knowledge of Indigenous communities across Canada, while *Eurocentric* or *colonial* knowledge will be used to refer to knowledge taken from a Eurocentric point of view.

When discussing current ways of knowing, it is important to note the difference between Indigenous ways of knowing, and Eurocentric or colonial knowledge. Aikenhead and Michell

(2011) refer to perspectives of science from a Eurocentric point of view as *Eurocentric science* (2011, p. 4) and describe it based on Masakata Ogawa's definition as "A rational, culturally based, empirically sound way of knowing nature that yields, in part, descriptions and explanations of nature" (p. 32). Aikenhead and Michell go on further to describe Eurocentric science as what scientists do, as opposed to scientific theories or beliefs - it is the process that is defined as Eurocentric.

The Eurocentric way of understanding the world is what is most taught in formal schooling, however, it is not the only way of knowing. Aikenhead and Michell refer to Indigenous ways of knowing nature as *Indigenous knowledge* (p. 5). They note the difficulty in referring to Indigenous knowledge using English terminology "The English expression 'Indigenous knowledge' covertly conveys a Eurocentric noun-oriented way of thinking. It can make Indigenous people think in a Eurocentric way by having them accept a Eurocentric concept - knowledge - as suitable to their worldview" (p. 67). In order to combat this, Aikenhead and Michell go on to further define *knowledge* as "ways of knowing or ways of being" (2011, p. 65). After this, Aikenhead and Michell describe what they consider to be the *fundamental attributes* (2011, p. 73) of Indigenous knowledge, noting specifically that there are some differing features between Indigenous and Eurocentric ways of knowing nature. Attributes of Indigenous knowledge include that it is place based, monoist (the material world is imbedded in the spiritual world), holistic, and spiritual, which are not attributes found in Eurocentric knowledge (Aikenhead & Michell, 2011, p. 74). They go on further to note that "Despite the ravages of colonization, many Indigenous people (sic) have retained a core worldview and philosophy of life that can be drawn upon to rethink how humans can live out their lives in relationship with all of Creation" (2011, p. 97). Indigenous ways of living in nature are based in the physical nature itself, and the relationship between nature and the people living in it.

There is not one correct way of viewing the world or how we learn from it. Aikenhead and Michell wrote that it is important to consider both Eurocentric science and Indigenous knowledge together in order to encourage discipline specific competency for all students (2011, p. 18). Aikenhead & Michell clarified that they want to avoid the idea of separating Eurocentric

science and Indigenous knowledge into an either/or dichotomy, which “conveys a superior/inferior relationship” (2011, p. 5). They stress that Eurocentric science and Indigenous knowledge have common features, as well as different but complementary ways of dealing with nature (2011, p. 99). In order to meet the needs of all students, it is important to take both Indigenous and Eurocentric ways of knowing into consideration, and teach them both.

While the work of Aikenhead and Michell is focused in ways of knowing nature, it can be taken and used in other contexts as well. The fundamental attributes on which they base their work are consistent across ways of knowing, not just in a scientific context. And creating space for both ways of knowing are important. As Aikenhead and Michell wrote “To ignore a postcolonial point of view is to risk taking on a neo-colonial role by subtly and even unconsciously devaluing indigenous knowledge” (2011, p. 122).

1.4.4 Authentic

When discussing Decolonization and Indigenization, clarity is needed around what is meant by *authentic* work conducted within the field. When discussing work around Indigenous topics, Indigenizing work to be done *authentically*, but the meaning of this has been somewhat left to interpretation. Even the dictionary holds the term to mean a variety of things. Merriam Webster (2021) has four separate definitions for the word *authentic*, and each play a part in how the term can be used when discussing Decolonization and Indigenization. Taken together, the term authentic can then be summed up as describing something that is based in fact, honoring and replicating the original of its kind while remaining true to the spirit of what it is meant to embody. This is further theorized in an academic context by Newmann and Wehlage (1993) who came up with five standards for authentic instruction. Newmann and Wehlage use the term *authentic* to describe meaningful achievement as opposed to trivial (1993, p. 8), and go on further to define authentic achievement in instruction as achievement in which students construct meaning and produce knowledge that has value or meaning beyond success in school (p. 8). They describe five scales that they consider to be authentic instruction: higher order thinking, depth of knowledge, connectedness to the world, substantive conversation, and social support for student achievement

(Newmann & Wehlage, 1993). Higher order thinking is described as the cognition that students use to “manipulate information and ideas in ways that transform their meaning and implications, such as when students combine facts and ideas in order to synthesize, generalize, explain, hypothesize, or arrive at some conclusion or interpretation” (1993, p. 9). The depth of knowledge scale assesses “the substantive character of the ideas in a lesson and to the level of understanding that students demonstrate as they consider these ideas” (1993, p. 9), while the scale of connectedness to the world describes how much impact and value the learning has outside of the classroom context (p. 10). The scale of substantive conversation discusses how much interaction is used in order to understand the concept presented (1993, p. 10). Lastly, the scale of social support for student achievement is the scale of how much support is given to students in order to motivate them and create a space for learning to be a success (p. 10). In short, Newmann and Wehlage believe that authentic learning is learning that resonates with the student, that the student can understand at a high level and respond to in order to develop understanding, and that honors previous knowledge while working towards new knowledge that will be important throughout a student’s life while also developing the student as a learner.

When used to describe research, work, and action done around Decolonization and Indigenization, *authentic* work is work that is based in the realities of the people it is meant for. Authentic work in this field acknowledges the historical and contemporary impacts of colonialism, recognizes the realities of Indigenous ways of knowing across the various Indigenous communities of Canada, and honors the ways of knowing and living that is true to the Indigenous peoples of Canada while moving forward towards Decolonization and Indigenization.

2. PERTINENT LITERATURE

2.1 Decolonizing and Indigenizing Formal Education

When I was in my undergraduate degree in elementary education, I found that I loved my program. I was doing well, and I felt like I understood and resonated with a lot of what I learned in class. What we learned about in class was new, exciting, different than how I remembered being taught when I was in school myself. What especially excited me was the work happening in my Indigenous perspective's classes, where we were learning how to look back on Canada's history with its Indigenous peoples, as well as developing toolkits of Indigenous based lessons and resources. I was proud to be an Indigenous educator, and I couldn't wait to share what I was learning in my own future classroom.

2.1.1 Indigenization in The Formal Education System

Kovach (2000) wrote that truth and knowledge are different, and that the difference is *inherently political* (p. 25). This means that there are many different versions of knowledge in the world, and one version of knowledge does not inherently equal the truth. And yet, in the formal school setting, the colonial version of knowledge is presented as the undisputed *truth*. When taking Kovach's words in relation to the Decolonization of formal education, the key point to acknowledge is that the kind of knowledge that is taught in mainstream formal education is the knowledge that educational systems are politically driven to make the *truth*. What can be taken away from this is that in order to make Indigenous education an undisputed *truth* of Canadian education, educators must be willing to bring Indigenous methodologies into mainstream education. Education in a multicultural country such as Canada should not be about one kind of knowledge being presented as the undisputed *truth*, but rather a broader range of knowledge from which *truth* can be revealed. The *truth* that we are taught is inherently political, and it determines what we know to be true about ourselves and the world. For something as serious as our worldview, we deserve to be taught a range of ways of knowing the world, in order to discover our own *truth*.

Asch, Tully, & Borrows (2018) wrote about what they believe to be the main ideas surrounding the incorporation of Indigenous knowledge in Canadian culture in the present day. Asch et. al (2018) describe two schools of thought when it comes to Indigenization. The first school of thought is resurgence, which is the recovery and revival of Indigenous pedagogies and ways of knowing. The second school of thought is reconciliation, which is the process of healing Indigenous-colonial relations. Asch et. al (2018) wrote that the Decolonization of spaces in Canadian life, including in formal education, considers both resurgence and reconciliation. Asch et. al (2018) further outline the counter hegemonic actions that are already being taken in Canadian schools in order to Decolonize the spaces, such as an increased focus on land-based pedagogies in the classroom. Counter hegemonic actions such as the reintroduction of land-based pedagogies in the classroom work to reintroduce both resurgence and reconciliation into the narrative of Canadian students.

It is not enough, however, to simply add a version of the Indigenous perspective into formal education in hopes of checking a box and moving on to the next topic. The addition of Indigenous education should be genuine and purposeful. Chartrand (2012) wrote about the genuine nature of Indigenous pedagogy in formal education that should be present in order to work towards the Decolonization of schooling. In particular, Chartrand (2012) wrote that a distinction between *Aboriginal education* (p. 145) and the pedagogies specific to specific Indigenous groups in Canada should be made. Chartrand (2012) wrote that Aboriginal education is a catch all term for anything considered Indigenous in the classroom (p. 145). They further go on to note that Aboriginal education places all Indigenous people into one category, and does nothing to teach about specific customs, ways of knowing, and pedagogies specific to individual Indigenous communities (Chartrand, 2012, p. 145). Chartrand (2012) goes on to describe pedagogies and methodologies that are specific to the Anishinaabe people, such as Anishinaabe specific storytelling pedagogies (p. 148), place consciousness (p. 145) and Ojibwe (an Anishinaabe language) language-based teachings (p. 147).

Chartrand (2012) is not alone in this view. Scully (2020) wrote that, while there is an increase in focus on Indigenous education in formal education, there is still a lack of attention paid to Indigenous ways of knowing specific to each region of Canada. Like Chartrand (2012), Scully argues that in order for Indigenous education to be valuable, it should be taught authentically and specifically to the region. Scully writes that land-based education, place based education, and anti-racist education are at the forefront of authentic Indigenous education (2020, p. 230). Scully also echoes the views of Kovach (2000), who wrote that the difference between truth and knowledge is *deeply political* (p. 25). When Scully (2020) writes about authentic Indigenous education she argues that teaching about Indigenous perspectives without using Indigenous experiences is inauthentic. It is clear that a deeper, more authentic education is achieved when Indigenous education is taught in formal education as a way of knowing that is considered equal to the colonial way of knowing.

2.1.2 Resistance to Indigenous Ways of Knowing

After my first practicum of my undergrad we had the opportunity through one of the mandated courses to compete in an inquiry-based learning competition. We designed an inquiry-based lesson for elementary students at a nearby science and technology charter school, and then presented on our results. My team consisted of four people, two of whom were Indigenous educators, and we used Blackfoot historical and land-based teachings from one of our members throughout our lesson. It was just something that came naturally as my colleague was teaching the students we were working with. I was elated when my team won first place. We had all worked so hard, and had taught in an authentic and interesting way. I felt like everything was perfectly aligning for my life and career. And then, later that evening as I was walking back to the presentation room to pick up something I had forgotten, I heard it.

There were two colleagues of mine outside the doors to the room who didn't see me coming in from the other side. But I heard them. I heard them refer to my Indigenous friend and teammate by a racial slur, and then I heard them talking about how of course my team won, we were half Indigenous and the education department needed to keep their diversity quota up. The

two went on to say that how we had taught the students we worked with was outdated and fantastical, and how if we didn't change how we were teaching we were going to set our future students up for failure. Why would anyone need Indigenous teachings in this day and age? If the teachings were so important, maybe they would have lasted in the mainstream education system.

They never saw me as I left. And I never confronted them. Maybe if I had I could have changed their thought process, or at the very least made sure they knew not to say that sort of thing out loud, how hurtful and wrong the things they said had been. But I was shocked and upset, and it really hit me for the first time that after university things might not be as idealistic in my career as they had been in my classroom. The biggest thing on my mind was a single question: Is this how the education system is going to be?

In current Canadian society, the Eurocentric version of knowledge can often be presented as the undisputed *truth*. This can be seen throughout Eurocentric culture, and in turn affects the Indigenous people of North America in a negative way. The idea that there is a single *truth* means that there is no room for perspectives and ways of knowing that are contradictory to this one truth, and that those who do not follow this one truth will be negatively affected within the culture. Settee related this idea of the suppression of multiple ways of knowing in the educational context. She wrote:

My activism today results from grappling with both intellectual reflection and my immediate personal experience. In academic institutions, I found that legitimated discourses of power privilege what books may be read by students, validate what instructional methods may be utilized, and authorize what belief systems and views of achievement may be taught. In so doing, power discourses undermine the cultural interpretations of language, establishing one correct reading that implants a particular hegemonic message into the consciousness of Indigenous readers. As I look back at the process of becoming a professor and researcher, questions about how gains are made in the world of academia have challenged me. Through this process, I gained a new understanding of the relationship of power to knowledge, particularly concerning those who are privileged and oppress and those who are powerless. (Settee, 2011, p. 435).

What can be taken from Settee's words is again the underlying idea in Canadian society that there is a single way of knowing, an idea which is founded in privilege and oppression.

Battiste (2013) wrote in *Decolonizing Education: Nourishing the Learning Spirit* about the long history of bias and assimilation in Canadian education, and education should be Decolonized in order to benefit everyone. Battiste writes "The education system has not yet ensured that non-Indigenous children develop an accurate understanding of the Indigenous peoples in Canada and their knowledge systems, much less who is their neighbour" (2013, p. 32). Battiste goes on further to note that all Canadian citizens are connected to assimilation, and discusses how relationships between the Indigenous peoples of Canada and the colonial/immigrant settler populations of Canada are not well understood, both historically and contemporarily. Battiste writes that "Aboriginal peoples in Canada and Indigenous peoples throughout the world are feeling the tensions created by a Eurocentric education system that has taught them to distrust their Indigenous knowledge systems, their elders' wisdom, and their own inner learning spirit" (2013, p. 24). Battiste wrote especially about the treaty agreements between the Mi'kmaq people and the government, writing:

The First Nations saw these obligations as sacred promises for their friendship, moving and allowing settlement on their lands, while subsequent governments saw these treaties as ways to get more land and as part of their assimilation plan, to be conveniently forgotten until they needed them. (Battiste, 2013, p. 52).

The distrust between settlers and Indigenous peoples has been ingrained into contemporary Canadian society, and has heightened any time treaty or Indigenous rights are contended, especially given how relationships to treaties and future agreements are also not well understood (2013, p. 27).

Battiste (2013) described the idea that there is one single way of knowing and learning as *cognitive imperialism* (p. 26). Battiste described the current education structure as "...neither culturally neutral, nor fair. Rather, education is a culturally and socially constructed institution for an imagined context with purposes defined by those who are privileged to be deciders, and their work has not always been for the benefit of the masses" (p. 159). This can be seen in the

education system through the values that are taught and rewarded. Those who do not conform to Eurocentric values and beliefs have a harder time succeeding in the school system. Eurocentric schooling also ensures that those who do not receive a higher education do not advance to positions of power in society, making change unlikely and difficult to come by, and ensuring that the current power structure remains in place. The school system is imperative in analyzing the values of a culture, because it is through the school system that we can see what is valued or considered important in greater social context. The current education system leaves little room for Indigenous perspectives, ensuring that there is also no room for Indigenous perspectives within the greater Canadian culture.

2.2 Indigenous Ways of Knowing

I do consider Indigenization to be a second thought in the minds of those higher up in the education system. I've met and heard of a lot of people in the system who echoed the sentiment of the colleagues that I mentioned earlier. These are the educators who believe that Indigenization is just a fad in education currently, or that Indigenous ways of knowing are not as valuable as Eurocentric knowledge. I worry that meeting these people and hearing this kind of stance on Indigenous ways of knowing has jaded me a bit. I am initially hesitant to discuss Indigenizing education with other educators, even though it is something that I believe with all of my heart is needed.

On that same note, however, I don't think that I am being very fair to the educators and administrators who do see the value in Indigenization, and who are working towards it the same way that I am. My initial distrust and hesitancy to bring the subject up with my colleagues means that I will miss initiatives that are being taken, or ideas waiting to be shared unless I do my own research, or the other person is comfortable enough to share with me anyway. I hope that my research helps me to see more of the educators who view Indigenization the same way that I do, and that I will get more comfortable with calling out harmful ideas as I see them.

2.2.1 Indigenous Culture and the Environment

In Indigenous cultures, the natural world is extremely important. The environment is highly valued, and the Indigenous perspective of the land is that it is a living thing that deserves respect. Land based education plays a critical role in education for Indigenous peoples. Simpson (2014) used Nishnaabeg (Anishinaabe) stories as a means to describe and argue for Anishinaabe land-based education. Simpson (2014) describes Nishnaabeg-Gikendaasowin, or Nishnaabeg knowledge (p. 9) as something a person continually acquires from the spirits of the land over time (p. 10). Nishnaabeg-Gikendaasowin is specified to each person, and each person's experience with seeking and gaining knowledge is different (p. 10). Simpson (2014) provides a distinctly Anishinaabe perspective on the gaining of knowledge, and also describes how land-based education is specific to each person. Simpson offers a perspective on land-based education from an Anishinaabe perspective, and demonstrates the critical role land-based education plays in the Anishinaabe community. Aikenhead & Michell (2011) describe Indigenous ways of living in nature in a similar way, naming the *fundamental attributes* (p. 79) of Indigenous ways of knowing nature. Aikenhead and Michell describe the fundamental attributes as place based, monoist (the material world is embedded in the spiritual world), holistic, relational, mysterious, dynamic, systematically empirical, based on cyclical time, valid, rational, and spiritual (2011, p. 79). These attributes are meant to describe a general idea of Indigenous ways of knowing nature.

Canada has a long history of attempts to eradicate the Indigenous culture and way of life, and some of these attempts have even involved using power over the land in an attempt to eradicate Indigenous culture. Daschuk (2019) wrote about the Canadian government's attempts to eliminate the Indigenous cultures and population in the Great Plains through disease and the destruction of the environment and wildlife. The Canadian government knew how connected Indigenous cultures are to the environment, and they used this in multiple attempts to destroy Indigenous peoples and Indigenous culture. Unfortunately, it is still clear that the Eurocentric culture is often unwilling to make room for Indigenous ways of knowing even in the present day. Settler colonialism is evident in present day Canada in a multitude of ways. Clear examples of

this are federal government policies such as the Indian Act and the Residential Schools system (Truth and Reconciliation Commission, 2015, p. 1), government child welfare decisions (and lack of Indigenous autonomy in these decisions) (Truth and Reconciliation Commission, 2015, p. 1), and the struggle between Indigenous and Non-Indigenous peoples in Canada for the acknowledgement and action of Indigenous land and treaty rights (Truth and Reconciliation Commission, 2015, p. 5). The current Eurocentric culture does not offer space for multiple cultures, or multiple ways of knowing.

2.2.2 Making Space for Indigenous Ways of Knowing

Aikenhead & Michell (2011) describe making space for Indigenous ways of knowing, and in particular note that we should be careful not to put a colonial spin on Indigenous culture. They write

The English expression ‘Indigenous knowledge’ covertly conveys a Eurocentric noun-oriented way of thinking. It can make Indigenous people (sic) think in a Eurocentric way by having them accept a Eurocentric concept - knowledge - as suitable to their worldview. (Aikenhead & Michell, 2011, p. 67).

In other words, Aikenhead & Michell warn against forcing Indigenous culture into a colonial lens, which is inaccurate to the Indigenous ways of knowing. Aikenhead & Michell also write that Eurocentric and Indigenous ways of knowing have *common* features, as well as *different but complementary* ways of dealing with nature (2011, p. 99). They advise against separating Eurocentric knowledge and Indigenous ways of knowing into an either/or dichotomy, which inherently assumes a superior/inferior relationship between the two cultures (2011, p. 5).

With the Decolonization of Eurocentric Canadian culture comes a need for work to be done in various fields in order to make space for Indigenous cultures. Settee wrote:

I feel that we produce knowledges for both Indigenous peoples and others and not necessarily for their curiosity but in the hope that such knowledges will make them better human beings and create the desperately required social change for Indigenous peoples and all peoples in a world that is increasingly becoming bereft of human values. (Settee, 2011, p. 443).

This quote demonstrates that Indigenous knowledge is focused in Indigenous cultures, of which there is a recurring theme across Indigenous cultures that we want to leave the world better than how we found it. Indigenous ways of knowing focus on being the best versions of ourselves, and Settee writes that this can be used to bring about social change. Settee describes colonial values as very capitalist and individualistic, which is the opposite of ancestral Indigenous values of collectivism and care for the earth as a means of advancing collective wellbeing. Indigenous knowledge teaches human values, which is one reason of many why we cannot leave Indigenous knowledge out of mainstream Canadian education.

2.2.3 Critique of Indigenization

With the discourse of Indigenization in the academic field comes critique against it. Hill (2012) writes that Indigenization within the educational context may actually be counterproductive towards leveling the power imbalance between settlers and Indigenous peoples. Hill argues that Indigenous peoples have had little choice in engaging with Western institutions being imposed upon them, and that this leaves an inherent power imbalance between the two cultures. This also results in a dynamic where the Indigenous peoples are forced into the role of educating those that have oppressed them. This is further complicated by the fact that those being educated can be reluctant or resistant to unlearning their own biases and prejudices. Further, Hill argues that “When Indigenous people (sic) participate in efforts to make Indigenous thought coherent for university scholars, and consequently the colonial state, they spend less time engaged with institutions of knowledge in their communities.” (2012, p. 3). The idea of Indigenizing higher education, as Hill argues it, inherently maintains the colonial paradigm that

already exists, as it presumes that the highest and most valuable form of education is still found within a western university setting, and is formed from the work of Indigenous educators that is later cherry picked by colonial scholars who get to decide which parts are included in the greater narrative. Hill argues instead for a Decolonizing approach to education, rather than an Indigenizing one. Hill writes

Instead, work aimed to always Decolonize, for example through the support of Indigenous knowledge (social, political, linguistic, etc.) *in situ*, might better resist exploitative moves on the part of the university and the state, as well as set the ground for thinkers to pay attention to the already coherent narratives of Indigenous people. (2012, p. 3).

The work Hill describes would work towards ensuring that Indigenous ways of knowing are valued and represented in a meaningful, authentic way.

Hill argues for representation of Indigenous ways of knowing, and this is reflected by others in the field. Asch, Tully, & Borrows (2018) wrote about the idea of two schools of thought surrounding Indigenization, that is, resurgence and reconciliation. Chartrand (2012) also emphasized a need for genuine education surrounding Decolonization and Indigenization, and Kovach (2000) and Battiste (2013) also argued for the addition of multiple ways of knowing into the education context, as well as a need to teach the metacognition surrounding the value of the current system. Indigenization for the sake of checking a box, or Indigenization that utilizes Indigenous experts as a resource to be exploited, are counterproductive to the process.

2.3 Drama Uses and Drama as a Tool

I believe that drama is a part of everyone's life, whether or not they consider themselves to be an actor. When we watch tv or a movie, or we tell a story, or we lie to a loved one about having eaten the last bagel, we are partaking in drama. And I believe that drama can be something that we stay as spectators for, or it can be something we take into our own hands and utilize.

2.3.1 Drama as a Tool: Drama Therapy

Drama can be used not only as its own subject and discipline, but also as a tool for healing and understanding. Drama therapy is the use of drama practices or exercises for a therapeutic purpose. In his book *Drama Therapy: Concepts, Theories, and Practices*, Landy (1994) described the complex nature of drama and dramatic play. Landy wrote that dramatic play is a means of acting out a reality different from our own (1994, p. 6). Through this alternate form of reality, Landy described how the individual engaged in recreational dramatic play has the chance to play out multiple scenarios and view multiple ends to the same scenario, all within the individual's control (p. 6). Landy further described drama as educational, and went on to write that drama has been used historically to teach others (p. 7). The value of educational drama comes from the acts of watching and/or participating in a situation being played out and being able to analyze why events occur the way they do and what knowledge can be taken away as a result of that (p. 9). With this as a background, Landy went on to write about the benefits of drama and dramatic play as a means of therapy. Landy described drama therapy as a combination of educational drama and recreational drama, with the control and decision making of recreational dramatic play combined with the reflection and analysis components of educational drama. (1994, p. 16).

Drama therapy was used in a case study by Oon (2010). Oon further broke down drama therapy into three components: the *play space*, *role-playing* and *dramatic projection* (2010, p. 215). Oon defined the *playspace* as the physical space where the dramatic play occurred, and stressed the importance of a designated playspace for participants of the therapy to use comfortably (2010, p. 217). *Role-playing* was described as the roles that participants in the therapy took on during the dramatic play, or the roles that are presented when the alternate reality of the dramatic play takes shape (Oon, 2010, p. 218). Lastly, *dramatic projection* was identified by Oon as the choices and decisions that the individual makes while engaged in the drama (2010, p. 219). Altogether, the three components to drama therapy that Oon described help one to better understand the components of drama therapy, and to describe the components when the educational aspect of drama therapy occurs. This can also be applied to the school context. In

focusing on drama, it is possible to engage with others in a way that speaks directly to the individual, rather than through means that may be harder for some to understand.

2.3.2 Drama as a Tool: Theatre of the Oppressed

In focusing on drama as a tool, perhaps one of its greatest strengths is that it can be used as an agent for change. This is especially evident when we examine theatre forms such as the Theatre of the Oppressed (TO). TO is a series of theatrical forms developed by theatre practitioner Augusto Boal, designed to promote social and political change (Boal, 2005, p. 18). TO is unique as a theatre form in that the audience takes on an active role, and as such are able to explore, analyze, and transform the reality of the show, which can translate into the reality of which they live in (Boal, 1993). Boal notes that the possibility for social or political change lies outside of the theatre itself, writing “It is not the place of the theatre to show the correct path, but only to offer the means by which all possible paths may be examined.”(1993, p. 141).

The Theatre of the Oppressed (TO) comprises two main roles, and falls under six major branches, all of which put the audience in an active role within the performance. The first role is that of the joker or facilitator role. This role is a neutral role (the *joker* referencing the neutrality of the joker card in a deck of playing cards) and the person within this role has the responsibility of logistically setting up the proceeding, as well as ensuring the proceeding is a fair one. Beyond this, the main role of the joker is to abstain from intervening in or commenting on the content of the performance. Maintaining fairness in this context means that the problem story that is explored is not solved, and that the other players focus on solving the problem in a realistic or plausible way, even though it is being acted out in a fictional theatre piece. The end result is something akin to group brainstorming for actionable difference that can be then applied to the real-life context. The second role within TO is the *spec-actors* or the players within the piece. These are the people who occupy the role of both watching the performance play out, as well as take an active role within the performance. Changes within the piece are done by the spec-actors. Boal stresses the need for the players to take on both the spectator and actor role in one, as to allow the players to both watch the events unfold on stage as well as take an active role in

creating or stopping these events as they see fit. Boal argues strongly against the isolation of the audience within the Theatre of the Oppressed, and argues as well that the blurred lines between spectator and actor also blur real life class divides or lines between power and authority. This allows spectators to act as they themselves would in real life, making the conclusions and actions drawn within the theatre to have more solid, actionable real-life implications. Boal supports the idea that theatre is not revolutionary in itself but is rehearsal of revolution.

Theatre of the Oppressed has been used within the public to promote social change, and has been analyzed in academic literature as a catalyst for social change. Osterlind (2008) focused their research on using TO in order to promote change. Osterlind wrote that TO can be used to identify set habits formed by a society or social group, and argued that TO shows promise as a catalyst for changing set habits, though they also note that whether changes are made in the real-life context as a result of TO still needs to be examined further. TO has also been examined specifically within the educational context. Howard (2004) analyzed TO as a movement within the school setting for moving theoretical pedagogy to practice. Howard found that within this setting, TO was a valuable tool for moving from theory to practice with ideological pedagogy. Howard (2004) used TO within the drama classroom to open a discussion towards body image and healthy habits with students. They found that using TO in this sense allowed students to take a deeper meaning from the performance, and to apply the healthy life skills suggested by the performance into their daily lives. This suggests that TO, can be used to promote change, especially within the school setting. This would imply that TO can be used to motivate and inspire change within the school setting. While Osterlind (2008) questioned the implications of TO in real contexts, Howard's work (2004) provides an example of TO being used to promote change. This would suggest that TO can be used to promote change within the broader world context.

2.3.3 Improvisational Theatre

Improvisational theatre, or *improv*, is broadly defined as any theatre form that is unplanned or unscripted. With this definition, there are several forms of theatre that fall under this category, including the Theatre of the Oppressed. At its most basic form, improv is a collaboration between the players in the moment, without planning ahead of time and with acceptance of suggestions or *offers* as they occur. Because of this, improv does develop interpersonal skills in the player, and can be used beyond the theatre or comedy context.

There are numerous forms of expression surrounding improv, though there is room for a great deal of overlap. Individual players or *improvisers* tend to develop their own philosophy around improv as they learn about different schools and develop their own personal improv skills. In North America, there are three main forms of expression: The Second City/iO, the Upright Citizens Brigade (UCB), and the Annoyance. The Second City/iO school focuses on agreement throughout the scene in order to move it forward. The major focus in The Second City/iO school is supporting your scene partner as you go. What makes scenes in this school especially interesting is that they focus on the *day of days* aspect of the scene. This means that, generally speaking, within the scene we will see two characters at a noteworthy time in their day or lives. Something will happen in the scene that changes the dynamic between the two characters, or between the characters themselves and the world that they live in. The UCB school focuses on finding a *base reality* for the scene, and then identifying the first unusual thing of the scene, or the first thing that breaks the reality of the scene as it has already been established. From there, players will continue the pattern of the unusual thing by *heightening* (making the next element of the pattern bigger or more drastic) and/or *expanding* (making the next element of the pattern apply to more areas or cover more subjects). The Annoyance school believes in empowering yourself as a player first before supporting your partner. The Annoyance school teaches to find your *deal* in a scene, or in other words, find your character's main goal, or character trait, or any aspect by which your character will make all of their decisions and actions through. The Annoyance school teaches that you will always support your partner best if you are empowered as an improviser first.

What is of note is that all forms of expression in improv have a focus on interpersonal connection and skill building. Examples of the skills that are developed include being able to agree with a person over a base reality, pattern recognition, committing to an idea that has been presented to the group, being able to connect with and expand upon an idea, and being able to view a different reality from the one already known. These are skills that are nurtured through improv, and they are also valuable skills in the world outside of the theatre. This would suggest that even though improv exists as a theatre form, it has implications in other areas of life. Thus, improv is a drama form that can also be applied in other areas of development.

2.3.4 Stanislavski Method

The Stanislavski method refers to a method acting training system developed by theatre practitioner Konstantin Stanislavski that is designed to allow the actor to develop believable characters (Moore, 1984). The Stanislavski method is composed of creating a world of circumstances and truths for the character one plays, in order to understand how the character would respond to a given circumstance (Moore, 1984). The Stanislavski method is widely used in a variety of theatre practices, and is a largely accepted and accessible method of teaching drama.

The Stanislavski method can be used to further understand and conceptualize improvised theatre, as well as the broader category of theatre acting and performance when discussing how a character would react in a given circumstance. Examples could range from understanding intent and desire behind a certain character, to understanding a character's base nature. Using the Stanislavski method, it is clear to the actor playing the character what the character would want or need in a certain circumstance, and from there understand how a character would act. Knowing that the evil queen in *Snow White* will always work to be the fairest in the land means that the actor playing her could place her in a multitude of scenarios, and would still reasonably be able to act accurately to her character based on this truth. In using this, the character will always fight to be the fairest, and the actor will be able to understand and play the character true.

2.3.5 Indigenous Theatre and Representation in Media

Gerbner, Morgan, & Signorielli (1986) wrote that the media we consume informs us of the world around us. Seeing ourselves or people similar to us portrayed in the media serves to aid in our construction of our views of ourselves and others. This suggests that representation matters in the media. The absence of a person one can identify with in media can impact the development of one's self image, and a lack of diversity in media can damage both self-image in some, and image of other people in others. The kind of representation matters as well. Merskin (1998) wrote:

As a method of actual as well as symbolic annihilation, Native Americans have been categorized as one homogeneous group of "Indians" and considered on the basis of overgeneralized physical, emotional, and intellectual characteristics. Inaccurate portrayals impact not only white beliefs about Natives Americans but also how Natives view themselves. (Merskin, 1998, p. 333)

In other words, stereotypical or overgeneralizing portrayals and representation can also damage how people view themselves.

Thomas King (2012) discussed Hollywood's historic portrayal of Indigenous peoples and how this representation (or lack thereof) has even been used as a means of diminishing Indigenous peoples in present day society, by reducing them to historic tropes and stereotypes of people that would not survive in a modern world (p. 35). King went on further to discuss Indigenous representation in modern media that has still done damage, despite coming from a more modern time. King cites the Twilight movie series as an example, specifically the casting of non-Indigenous actors to play Indigenous roles, and the series' comparison of Indigenous people to animals (specifically, werewolves with little to no control over their actions or emotions) (2012, p. 45). What remains, then, is the question of how representation can be achieved and maintained in the media, including film or theatre. The answer lies in Indigenous artists.

Indigenous theatre is a way for Indigenous culture to be brought to the forefront of Eurocentric Canadian culture. Indigenous theatre is a way of seeing and expressing Indigenous cultures. Theatre written by and performed for the Indigenous population gives validity to

Indigenous representation and perspectives, while also allowing non-Indigenous people to travel to the Indigenous *world* (Lugones, 1987). Indigenous theatre allows us to view Indigenous culture, and the elements thereof. In particular, Indigenous theatre allows us to see how the environment is connected to Indigenous culture, as well as how it influences and is influenced by Indigenous culture. Theatre can be used to demonstrate cultures in an authentic way, and this is seen especially in Indigenous theatre. Through theatre, we can see Indigenous culture accurately, learn new ways of knowing, and observe a culture separate from the dominant Eurocentric culture in Canada.

Indigenous theatre is especially valuable as a way to connect and empower Indigenous theatre artists outside of the dominant colonial theatre industry, and to provide the space for Indigenous peoples to be trained as theatre professionals. This allows for an increased number of people within the industry that are able to take an active role in changing how representation and diversity are achieved or maintained. The Gordon Tootoosis Nikaniwin Theatre (GTNT) states their mission is “To produce and present innovative cultural theatre experiences that engage and empower First Nations, Métis and Inuit youth, artists and the greater Saskatchewan community.” (2021). GTNT also maintains strong partnerships in the community, notably with the Core Neighborhood Youth Co-op, the University of Saskatchewan Drama Department, the Wîcêhtowin Theatre, and the Circle of Voices program. These kinds of partnerships not only work to empower Indigenous artists now, but also ensure that structures that support Indigenous artists remain in place for future generations. Organizations like the Indigenous Performing Arts Alliance (IPAA) also work to empower and support Indigenous theatre artists, in this case across North America. It is through organizations like these that clear channels for creating accurate representation of Indigenous people and Indigenous cultures come through.

2.4 Saskatchewan Drama Curriculum Overview

The Saskatchewan drama curriculum (2019) is designed for three courses at the high school level Drama 10, 20, 30, for grades 10, 11, and 12, respectively. The drama curriculum is detailed in the curriculum document as:

Drama 10, 20, 30 enables students to increase understanding of self and others through drama work that requires openness to diverse experiences, stories and perspectives. Students explore and express their individual and collective ideas about human nature, relationships and social and cultural situations using a range of drama strategies, group processes, theatre tools and styles to create meaning for themselves and others. (Saskatchewan Education, 2019, p. 2)

Each of the drama courses detailed in the drama curriculum explores specific ideas that connect to the greater drama and Arts Education goals set by the Saskatchewan government. The Arts Education goals are the broader overarching goals of the Arts curricula, and will be discussed in greater detail later.

Drama 10 focuses largely on collaboration and active participation in order to allow students to create, respond to, and contextualize both their own work and that of others (Saskatchewan Education, 2019, p. 2). A main focus of Drama 10 is how drama both reflects and affects the human experience. Drama 10 has students focus on exploring inspiration for dramatic work, as well as exploring different theatre genres, styles, and practices (Saskatchewan Drama, 2019, p. 2). Students in Drama 10 examine storytelling and oral history in a variety of traditions, both past and present, including from Indigenous cultures (Saskatchewan Drama, 2019, p. 2) Drama 10 also sets the stage for investigation into career and training opportunities for theatre artists (Saskatchewan Drama, 2019, p. 2).

Drama 20 expands on the concepts explored in Drama 10. Drama 20 focuses on various genres, styles, practices, traditions, and forms of storytelling in order for students to express their ideas and build a performance piece, which incorporates artistic and technical components (Saskatchewan Drama, 2019, p. 2). Drama 20 has students learn how drama is influenced by a variety of contexts, including Indigenous perspectives and ways of knowing (Saskatchewan Drama, 2019, p. 2) Students explore and experiment with ways that varying perspectives can be expressed and responded to through drama, and in particular explore various aspects of working in theatre and/or film in Saskatchewan (Saskatchewan Drama, 2019, p. 2).

Drama 30 is the final course in the drama curriculum. Drama 30 focuses on students responding to a variety of theatre traditions, practices, genres, and styles in order to inspire ideas for their own dramatic work (Saskatchewan Drama, 2019, p. 2). There is a focal point surrounding various artistic voices and perspectives, and the purpose of drama within diverse societies and cultures, including contemporary theatre practices of First Nations, Inuit and Métis artists in Canada (Saskatchewan Drama, 2019, p. 2). Drama is explored in Drama 30 as an agent for social change, and students take on a directorial role that reflects this (Saskatchewan Drama, 2019, p. 2)

3. RESEARCH METHODOLOGY

3.1 Research Design

This research first analyzes the currently used drama curriculum in Saskatchewan, and then works to identify the colonial lens that it is currently written from. The research next identifies a framework for teaching from an Indigenous way of knowing. The intended outcome for this research is to develop a framework that incorporates the intended learning outcomes for the drama curriculum, as set by the Saskatchewan program of studies, while teaching through a framework that allows for Indigenous ways of knowing to be the method through which it is taught.

3.2 Perspective Inclusion vs Paradigm Shift

The discussion of Indigenization and Decolonization may also include the ways in which we approach the inclusion of Indigenous ways of knowing. In particular, the difference between the inclusion of a cultural perspective, and an inherent paradigm shift should be noted. While often used interchangeably, there is a notable difference between the two terms which should be observed in order to accurately.

3.2.1: Definitions

Merriam Webster (2020) defines the term *perspective* as the mental view in which a subject is seen, as well as the ability to view a subject proportional to its true nature or relative importance. In other words, perspective is the way in which something is viewed. In terms of cultural perspective, this can be taken to mean that perspective is the way in which the world is viewed based on the cultural influences that a person has. One person's or culture's perspective may be different from another's, based on the differences that are inherent from group to group.

A paradigm, on the other hand, is described by Merriam Webster (2020) as a clear example or pattern backed by a theoretical framework in which laws and experiments are formulated. In other words, a paradigm is the framework through which something exists, be it a

culture, school of thought, or discipline. This means that a paradigm is distinct from a perspective in that a paradigm is the broader framework through which a perspective may emerge, or a perspective may emerge in response to analysis of the paradigm. While the two may be interconnected, it would be inaccurate to describe them as synonyms, as one exists directly as a response to the other.

3.2.2 Distinction of Terms

Due to the distinction of the two terms perspective and paradigm, as well as their frequent use in literature as synonyms, it becomes imperative to describe the distinction between the two terms in relation to cultural analysis, as well as analysis of the variant ways of knowing that exist. When discussing culture, the idea of the cultural iceberg model comes to mind. The iceberg model (as described by Hall, 1989) is a metaphor for describing the elements of culture, as seen from an outsider's perspective of a culture. Hall describes a few elements of the culture that can be seen from an outside perspective (the small part of the iceberg that can be seen above the sea level), such as behaviours, traditions, and customs found within the culture. This small amount of the culture is easy for an outside perspective to view, but it does not nearly encompass the entire paradigm that is the culture itself. It leaves out the vast majority of the culture, including things such as the core values, beliefs, internal perceptions, attitudes, assumptions, and priorities found within the culture. The iceberg model serves as both an example of the paradigm of a culture, as well as demonstrates how perspective does not equal paradigm in reference to culture.

3.2.3 Distinction Within Research

The distinction between paradigm and perspective is of particular importance when conducting research such as this. As this research is focused on developing a new framework through which to teach using Indigenous ways of knowing, it becomes especially important to clarify what we hope to achieve. This framework is looking to create a paradigm shift in how we view both Indigenous ways of knowing, as well as drama education. This research would focus on creating a paradigm shift that moves from the colonial paradigm in which the current drama

curriculum has been created, into a paradigm that utilizes Indigenous ways of knowing in order to Indigenize how curriculum is taught within schools.

3.3 Ideas Surrounding Indigenous Ways of Knowing

The framework for Indigenous ways of knowing that I am using for this research comes from a variety of sources. There has been recent research around Indigenous ways of knowing, and specifically surrounding incorporating Indigenous ways of knowing in fields that are currently dominated by western perspectives. Wilson (2008). examined the idea of connecting Indigenous ways of knowing to Eurocentric or colonial paradigm in *Research is Ceremony: Indigenous Research Methods*. Wilson described the difference they found in Indigenous ways of knowing and dominant Eurocentric views of knowledge in academic contexts. Wilson described Indigenous ways of knowing as being centered much more on relationships and holistic comprehension than the Eurocentric counterpart.

Kimmerer (2013) also wrote about this idea in their book *Braiding Sweetgrass*. In *Braiding Sweetgrass*, Kimmerer describes their journey of examining modern botany and environmentalism through an Indigenous paradigm, specifically through Potawatomi knowledge and tradition. Kimmerer uses personal reflections throughout the book to describe the differences between colonial science and Indigenous ways of knowing nature. As Kimmerer moves throughout their career, they are able to reconcile these two opposing paradigms as connected to one another, instead of in opposition to each other.

This is a sentiment mirrored by Aikenhead and Michell (2011) in *Bridging Cultures: Indigenous and Scientific Ways of Knowing Nature*, who argue against creating a dichotomy between Eurocentric science and Indigenous ways of knowing, in order to avoid a superior/inferior relationship (p. 5). Rather, Aikenhead and Michell write that Eurocentric science and Indigenous ways of knowing nature are complementary to one another, and that they both have their core values in understanding the world around us. Aikenhead and Michell write that Eurocentric science is a way of searching out information about nature that is conducted within a community (not in isolation), and is connected to different kinds of research through a shared

system of values (p. 60). This way of describing and understanding Eurocentric science is directly related to the Indigenous ways of knowing nature also described in the book. Aikenhead and Michell describe what they consider to be the “fundamental attributes” of Indigenous ways of living in nature (p. 75) (See Figure 3.1.). These fundamental attributes can be used as a means of understanding Indigenous ways of knowing, not just in nature, but in other areas of education and life as well.

Figure 3.1

Fundamental Attributes of Indigenous Ways of Living in Nature

Fundamental Attribute	Description
Place Based	Knowledge is focused on the place, and the traditions, resources, and place specific intricacies that arise as a result (Aikenhead & Michell, 2011, p. 73).
Monoist	The inherent interconnection between the material and non-material worlds (Aikenhead & Michell, 2011, p. 75).
Holistic	The idea that elements exist only in terms of their relationship to the collective whole (Aikenhead & Michell, 2011, p. 77).
Relational	The focus on the relationships between people, nature, and all of creation (Aikenhead & Michell, 2011, p. 78).
Mysterious	Celebrating living in harmony with mystery, and the idea that there is still much we do not know (Aikenhead & Michell, 2011, p. 81).
Dynamic	Nature has always, and will continue to evolve and change (Aikenhead & Michell, 2011, p. 82).
Systematically Empirical	Nature can be observed and changes can be explained and predicted with the correct data (Aikenhead &

	Michell, 2011, p. 83).
Based on Cyclical Time	Cycles are accepted and welcomed in nature (Aikenhead & Michell, 2011, p. 87).
Valid	Indigenous knowledge systems and Indigenous ways of knowing are valid of their own accord (Aikenhead & Michell, 2011, p. 88).
Rational	Knowledge is reason based and set in logic (Aikenhead & Michell, 2011, p. 90).
Spiritual	Knowledge is inherently connected to spirituality (Aikenhead & Michell, 2011, p. 92).

Note: Fundamental Attributes as identified by Aikenhead & Michell (2011).

Further work surrounding incorporating Indigenous paradigm into education and other Eurocentric knowledge spaces has been done. Archibald (2014) wrote about oral narratives and their place in Indigenous knowledge systems in *Indigenous Storywork: Educating the Heart, Mind, Body, and Spirit*. Archibald worked closely with Salish elders and storytellers, and wrote about how stories have the power to educate and heal the heart, mind, body, and spirit, writing “an Indigenous philosophical context for holism refers to the interrelatedness between the intellectual, spiritual (metaphysical values and beliefs and the Creator), emotional and physical (body and behaviour/action) realms to form a whole healthy person” (2014, p. 11). Archibald described seven principles of storywork as Respect, Responsibility, Reciprocity, Reverence, Holism, Interrelatedness, and Synergy, and used these principles to both describe the importance of storywork and its place in Indigenous ways of knowing. Archibald also describes a series of principles for ethically working with storywork, including gaining permission to enter a nation or other cultural territory, respecting cultural protocol, handling verification with responsibility, and using reciprocity to move beyond intellectual rights as we view them through a Eurocentric or colonial lens (2014, p. 144).

It is my intention to use the work of those before me in order to identify characteristics of Indigenous ways of knowing that belong to an Indigenous paradigm while working in the drama context. Like the work of Aikenhead and Michell (2011), I want to work through characteristics that are through the discipline that the research is based in, while still being intentional of using an Indigenous paradigm in order to identify these characteristics.

4. ANALYTICAL FRAMEWORK

4.1 Saskatchewan Drama Curriculum Analysis

As I began to compile data for this research, it became necessary to sort the curriculum data, and organize what was important to use in developing the analytical framework. In order to ensure that the framework developed meets the curricular outcomes set by the Saskatchewan government, it is necessary to define the broader context in which the drama curriculum for Saskatchewan is situated.

4.1.1 Saskatchewan Arts Education Overview

All goals and grade level outcomes in all areas of study within Saskatchewan curriculum are designed in order to allow students to fully meet their potential in each of the Broad Areas of Learning, and this includes Arts Education.

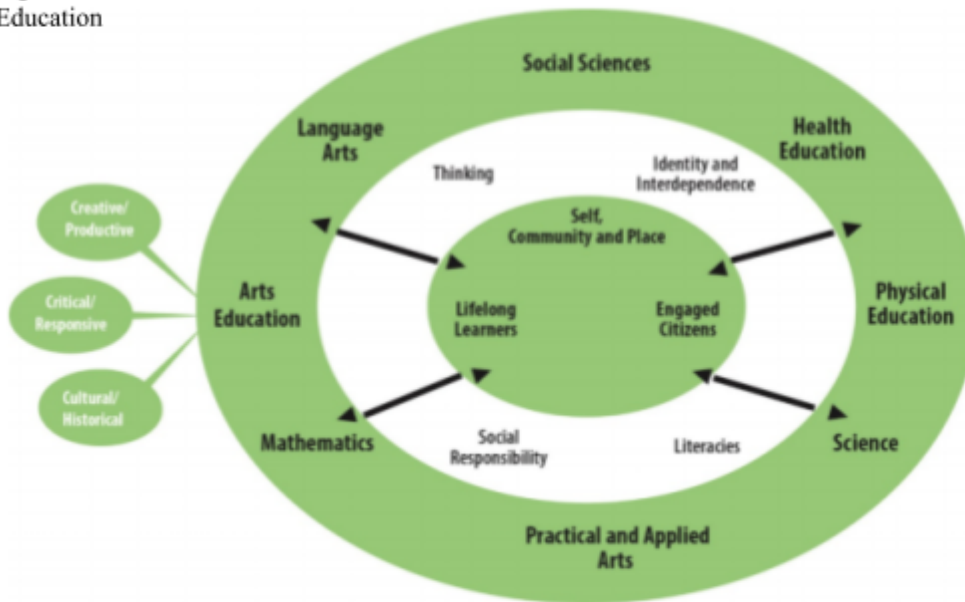
There are three Broad Areas of Learning that summarize Saskatchewan's Goals of Education (Saskatchewan Education, 2019, pp. 3-4). These Broad Areas of Learning are Sense of Self, Community, and Place, Lifelong Learners, and Engaged Citizens. The curriculum document states that the aims and goals of the K-12 Arts Education is to "Enable students to understand and value arts expressions throughout life. Goals are broad statements identifying what students are expected to know and be able to do upon completion of the learning in a particular area of study by the end of Grade 12." (2019, p. 10). This is important to note as the analytical framework is developed in order to meet the objective of this research.

The Arts Education curriculum has been designed in order to provide students with a cohesive education that serves them regardless of what they choose to do after leaving school (Saskatchewan Education, 2019, p. 1).

4.1.2 Saskatchewan Arts Curriculum Goals

The K-12 Arts Education curriculum is divided into three main goals per subject per level: CP (Creative/Productive), CR (Creative/Responsive), and CH (Creative/Historical). Each of the three goals outlined in the Arts Education curriculum allow for students to create, analyze,

Figure 4.1 K-12 Goals of Arts Education



Note: Taken from the Saskatchewan Drama Curriculum Document (Saskatchewan Education, 2019, p. 3).

and respond to the arts, both in their academic careers and in their future lives. This also allows for students to develop their sense of self, community, and place, as well as become engaged citizens lifelong learners.

The CP goal across K-12 Arts Education is described as:

Students will inquire, create, and communicate through dance, drama, music, and visual art. Each discipline involves students in different ways of thinking, inquiring, and conveying meaning. Each form involves students in creative processes and means of inquiry that require students to reflect on big ideas, and investigate compelling questions using the language, concepts, skills, techniques, and processes of that discipline....This goal includes the exploration, development, and expression of ideas in the language of each art form. Each discipline involves students in different ways of thinking, inquiring, and conveying meaning. (2019, p. 11)

The CP (Creative/Productive) goal focuses on the development of the chosen artistic outlet, from initial concept, to exploration, to further development, to presentation and conclusion. Art is cyclical in nature, and this goal focuses on this cycle of idea, development, production, presentation, and conclusion, with feedback throughout.

Continuing from this, the CR (Creative/Responsive) goal moves more to analyze and respond to artistic expressions that they are exposed to. The CR goal is described in the curriculum document as:

Students will respond to artistic expressions of Saskatchewan, Canadian, and international artists using critical thinking, research, creativity, and collaborative inquiry. This goal enables students to respond critically to images, sounds, performances, and events in the artistic environment, including the mass media...The processes are intended to move students beyond quick judgement to informed personal interpretation, and can be used with each of the arts disciplines and interdisciplinary works. (Saskatchewan Education, 2019, p. 11)

The CR goal is designed to allow students in Arts Education courses to learn how to critically respond to arts media, experiences, and expressions that they come across. The hope of this is to allow students to respond critically to and actively engage with the arts in their communities and lives.

The CH (Creative/Historical) goal is designed to allow students to contextualize the arts that they experience. The CH goal is described as:

Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts, and understand the connection between the arts and the human experience...The intent is to develop students' understanding of the arts as important forms of aesthetic expression, and as records of individual and collective experiences, histories, innovations, and visions of the future. (Saskatchewan Education, 2019, p. 10).

The overall focus of the CH goal is the role of the arts across various places, times, spaces, and cultures, as well as the development of the arts across place, time, space, and culture (2019, p. 10).

4.1.3 Saskatchewan Drama Curriculum Analysis

The Saskatchewan drama curriculum was most recently updated in 2019. The drama curriculum has been created as a section of a greater high school Arts Education umbrella, which includes courses such as Arts Education, Band, Choral, Dance, Drama, Instrumental Jazz, Music, Visual Art, and Vocal Jazz at all three high school levels (Saskatchewan Education, 2019, p. 1). The drama curriculum utilizes the three arts curriculum goals in order to categorize the outcomes of each of the three courses. The drama curriculum for each course is divided into the three goals specified for Arts Education in Saskatchewan (CP, CR, CH). Learning outcomes are divided under these goals, and indicators of learning are specified for each individual outcome. Appendices A, B, and C outline the learning goals, outcomes, and indicators for Drama 10, 20, and 30, respectively.

4.2 Teaching with Indigenous Ways of Knowing

Having described how it is important to analyze the Saskatchewan drama curriculum in order to ensure that the curricular outcomes can still be met through this research, the next step is to identify how Indigenous ways of knowing can be implemented in the research in order to come to a merging of the two concepts.

4.2.1 Indigenous Ways of Knowing in Education

When it comes to Indigenizing education specifically, there are a few ideas to consider. Battiste (2013) described assimilation in the current Canadian education system, writing “However, Canada’s educational institutions have largely ignored, and continue to ignore, Indigenous knowledge and pedagogy” (p. 87). Battiste goes on to describe her thoughts on Indigenous epistemology, in particular noting that her views on Indigenous epistemology build upon those of Sean Wilson (2008), in particular Wilson’s assertion that “that Indigenous epistemology and ontology are based upon relationality” (Wilson, 2008, as cited by Battiste, 2013, p. 11). Battiste (2013) maintains that this relationality is the core of Indigenous ways of knowing, and that “Indigenous knowledge is inherently tied to the people’s mutual relationship with their place and with each other over time” (p. 95). Battiste also describes the role of Elders in Indigenous paradigm as the core role in representing, teaching, and acting on and through Indigenous ways of knowing (p. 76). Battiste goes on to question what knowledge has been prioritized in the current education system, and what knowledge or way of knowing is considered normal in current educational contexts (2013, p. 107). She notes that in order to Decolonize education, we should analyze and transform what is considered to be knowledge.

What can be taken from Battiste is the idea that incorporating Indigenous ways of knowing into the mainstream educational context begins with reevaluating what is currently being taught, and how it is taught. Battiste describes the beginning of Decolonizing education as questioning what is considered to be knowledge. Battiste also describes the need to eliminate racism and cultural imperialism in education. Battiste notes that “Aboriginal peoples face persistent barriers that far exceed those facing non Aboriginal Canadians” (2013, p. 138). She also goes on to describe Indigenous knowledge as distinct from Eurocentric knowledge, specifically as it relies on a relational connection to all things (2013, p. 160). Kovach (2012) also discusses Indigenous methodologies when it comes to education. Kovach writes about the inherent difference between truth and knowledge, placing an emphasis on the universal reality of knowledge, as opposed to the often political reality of truth (2012, p. 25). Kovach goes on to describe a framework for research using an Indigenous paradigm. This framework for research is

holistic and relational, and focuses on using conversation in order to gain knowledge (2012, p. 44). This framework is valuable because it is an example of incorporating Indigenous ways of knowing into a traditionally Eurocentric educational space. This proves not only that it is possible to incorporate Indigenous ways of knowing into Eurocentric education spaces, but also that these ways of knowing are valuable and have a place within the current educational context.

4.3 Analytical Drama Framework

The analytical framework for teaching drama that is used in this research comes from two main ideas: that drama is about creating and exploring alternate realities, and that drama uses methods that are accessible to all players. Because of their accessibility and current variety of uses, improv and the Stanislavski method are used together in this research as the basis for creating a framework for teaching drama.

The first of these ideas is that drama can be used to imagine alternate realities . Boal (1993) wrote about this concept as he developed the Theatre of the Oppressed. Boal argued that drama could be used to allow players to imagine themselves in different scenarios, and to experiment with and workshop various ways of reacting in a proposed situation. Boal argued that this was especially useful in situations where established power dynamics could be acted out in different ways, or players could find themselves workshopping scenarios that changed those dynamics. Baldwin (2012) echoed this sentiment, writing that drama education has a value in educational contexts in part because of its ability to allow students to begin to experiment with multiple different scenarios at once. This is a skill that is especially important to consider when creating a framework for teaching drama, because it is a primary benefit of dramatic education and dramatic play. Any drama education that is created uses this principle of creating and exploring alternate realities. Therefore, it is important to consider this when creating a framework for teaching and learning about drama.

The second idea of developing a framework for teaching drama is that the methods used should be accessible to all players, and should be applicable to most, if not all, elements of drama. With this in mind, improv is a largely accessible means of experimenting with, and

teaching drama. Improv is generally very open in what can be created through it. Unlike other dramatic forms, improv does not rely heavily on technical theatre elements to make it come to life. All that is required at the core of improv is a willingness to explore and act in a created reality. In particular, the Stanislavski method as it applies to improvised theatre is a strong technique for teaching drama in an accessible way.

The Stanislavski method is used in order to interpret the truth of a character, and to then apply that truth to the reality in which the character finds themselves. This means that the Stanislavski method already begins to train the brain of the actor to view the world through multiple lenses at once - the lens of the character and the lens of the actor - and to consider elements of the drama that both the character in the scene would be aware of, as well as the actor playing them. There is often a disconnect between the two - Romeo and Juliet can be focused on their balcony without needing to worry if the spotlight above them is casting them in a good light. Through using the Stanislavski method, the people involved in the dramatic work learn to be focused on both the reality of their work on stage, as well as the metacognition behind making the work on stage happen.

There is another connection to using the Stanislavski method in this work specifically. This research requires a balance between looking through multiple lenses as well - the eurocentric and Indigenous ways of knowing. The Stanislavski method requires being able to see through multiple lenses in order to create the best outcome on stage. This research also requires being able to look through two lenses in order to create a new outcome. By using the Stanislavski method, we are already teaching how multiple lenses must be used, and how we can use them while still honouring the intent behind the practice in the first place.

5. RESULTS

The specific research questions that guided this research were *How does the current Saskatchewan drama curriculum allow for Indigenous perspectives and paradigm to be used in teaching, if at all?* and *How can the current Saskatchewan drama curriculum be conceptualized*

in a way to allow for a paradigm shift that utilizes Indigenous perspectives while still meeting the outcomes outlined by the curriculum, if at all?.

5.1 Framework for Indigenizing Drama

The framework for Indigenizing drama comes from ideas on Indigenizing education as well as teaching drama. In order to develop a means of analyzing current drama curricula as well as to develop a means of teaching drama using Indigenous perspectives and paradigm, the framework needs to be broken down into the individual elements in order to make sense of how it may come together.

5.1.1 Components of Analyzing Drama

To begin, the drama aspect is based on an interpretation of the Stanislavski Method for acting as it applies specifically to improv and theatre as a whole. As the Stanislavski method involves analyzing the world from a character's truth, it can be used in the improv context to make sense of how an actor should view and respond to the world from their character's perspective. As mentioned before, the Stanislavski method also involves viewing the action on stage not only through the lens of the character, but from the lens of the actor as well. This framework breaks the elements of a theatre or drama piece into three levels: Action, Text, and Subtext (ATS). Speaking strictly from the performance aspect, the ATS would work in three parts. The Action is the literal actions or movements made by the participants or players within the piece. The Text is the literal words or lines the players speak within the piece. The Subtext is the underlying meaning of the Action and/or Text of the piece. The Action/Text/Subtext model is used to analyze dramatic works, either in parts or as a whole, and to analyze the messages and meaning that are expressed through dramatic work, consciously or unconsciously.

Action/Text/Subtext can then also be used to analyze drama beyond the act of what is performed on stage. This requires defining the Action/Text/Subtext components as they relate not only to the work done on the stage, but also to the broader drama context. In the broader drama context, Action, Text, and Subtext can take on greater meaning. Action can be used to refer to not only the exact actions or movements within a scene, but also the exact, literal components of any

drama exercise or piece. This may include the acting, technical theatre, theatre venue, and behind the curtains work that goes into a drama exercise or piece. Text can be used to refer to the implications of the Action within the broader context, in the same sense that the original Text refers to the dialogue or script of a piece. This may be the impact the drama has on those involved in it or with it, and the interpretations of the exercise or piece. Lastly, Subtext in the original ATS components refers to the interplay and deeper meaning behind the Action and Text. In this sense, the Subtext for this framework can refer to the overarching meaning of the piece, and its place in the broader societal context. This may include the theme of the piece, and how it reflects the societal context in which it occurs.

When used in the broader drama context, the ATS components can be used to interpret the elements of drama through three lenses: what drama is produced on stage, how the drama impacts those involved, and what the drama truly means when placed in its specific area. Using the ATS components to conceptualize drama as a living, impactful thing helps us to then further understand its place in the world. The ATS components also begin to allow us to view drama in a more theoretical sense, and to use multiple lenses to view drama. This becomes especially important when we continue on to the Indigenous elements of the framework.

5.1.2 Indigenous Elements of Drama

The next part is the Indigenizing component. To begin, there should be characteristics that are identifiable for analyzing drama from an Indigenous way of knowing. I've analyzed the work of others in the field who have worked to define Indigenous ways of knowing in various contexts. Two notable examples are Aikenhead and Michell (2011) who worked to describe Indigenous ways of knowing in relation to knowing nature, and Archibald (2014), who worked to define seven characteristics of Indigenous storywork. Through my research, I have worked to define characteristics for drama that are conceptualized through Indigenous ways of knowing. The elements I've identified for Indigenized drama are that the drama is *Place Based, Relational, Holistic, Connected, Dynamic, and Authentic* (See Figure 5.1). I have chosen these six elements based on their connection to the idea conceptualizing drama. Taking from both Aikenhead and

Michell (2011) and Archibald (2014) I have utilized their work in describing Indigenous ways of knowing in different contexts in order to define elements of indigenous ways of knowing in the drama context. These six characteristics serve to view drama from an Indigenous way of knowing, and to ensure that drama is interacted with from an Indigenous paradigm.

Place Based refers to the idea that the drama is inherently connected to the place in which it occurs. Place Based as an element of Indigenous ways of knowing nature was described by Aikenhead and Michell as knowledge is focused on the place, and the traditions, resources, and place specific intricacies that arise as a result (Aikenhead & Michell, 2011, p. 73). This could relate to the actual venue in which it takes place, or the more general location in which it occurs as well as the time in which it occurs, but it is important to be aware that the place will inherently have an impact on the drama done there, even if the drama is based on practices, styles, or genres of another place. Another important component of the Place Based element is that it also refers to the people that are of the place in question. The community of a place inherently shapes the place, and the communities of people from place to place will fundamentally affect the intricacies, traditions, and methods of the place. The people of the place are equally as vital to the place as the physical space itself, and this is a component of drama which is fundamental. The people and space are a vital component to how drama is done.

Relational refers to the fact that drama itself is based on relationships with the audience, the other people involved in the drama piece, and oneself. Aikenhead and Michell also use Relational to describe Indigenous ways of knowing nature in that it is the focus on the relationships between people, nature, and all of creation (Aikenhead & Michell, 2011, p. 78). Relational can also refer to the relationships made from the drama to past and future generations as well. Drama is ultimately about relationships. This is what we demonstrate on stage, how we connect to ourselves and to each other, how the creators connect to their audience. In this sense, the relational element is also closely connected to both the responsibility and reverence principles of Storywork (Archibald, 2014). The responsibility principle describes that through Storywork “Each person who sits with the Elders in this circle of learning assumes a responsibility to either listen, to share, to teach, or to learn” (p. 63). In the drama sense, the Relational element takes on

this responsibility, and acknowledges that the relationships that are at the core of drama come with a level of responsibility for every person involved. This is also connected to Archibald's (2014) Storywork principle of reverence, or deep respect for those telling the story (p. 126). Archibald (2014) writes about how reverence for storytellers and their connection to the truth is vital to Storywork, and this can also be seen in the relational element between the dramatic creators and the audience. Using Relational as one of the elements of Indigenizing drama places relationships at the forefront of the work, and makes it clear that the relational aspect is one of the key parts of both the Indigenous paradigm and the drama as a whole.

Connected refers to both the connection the drama makes to and between people, as well as its connection to the world. Connected also includes the connection made between players on stage, and the characters they play, as well as the connection these fictional characters have with one another. This differs from the relational element in that the connected element focuses not just on the relationships that drama relies on, but more the connection drama makes to larger groups of people, and to the world. This element is not limited to the material world either. Like the monoist characteristic of Indigenous ways of knowing nature outlined by Aikenhead and Michell (2011, p. 75), the connected element also focuses on the connection between the material and non material worlds. How drama connects thoughts and feelings and spirituality to action and verbalization directly reflects back on the concept of the interplay between the material and non material. The Connected element is also related to the Storywork principles of interrelatedness and reciprocity (Archibald, 2014). The Storywork principle of interrelatedness speaks to knowing not just the story, but its content and deeper meaning (Archibald, 2014). Archibald's (2014) principle of reciprocity refers to the idea that "The form and content of verbal and visual art are congruent with each other and with social structure" (p. 28). The Connected element requires a reciprocal dynamic between those involved in the drama in any capacity. With this in mind, the connected element describes the dramatic concept of creating and responding to dramatic work that demonstrates connection with the story it tells and the audience who receives it.

Holistic refers to the idea that the elements of drama are intrinsically connected, and exist as a whole. It is closely related to how Aikenhead and Michell (2011) choose to describe their

Holism characteristic of Indigenous ways of knowing nature, which they describe as the idea that elements exist only in terms of their relationship to the collective whole (p. 77). No one part of drama can exist independently of the others. Archibald (2014) also identifies a principle of Storywork as holistic, and describes it as “The interrelatedness between the intellectual, spiritual, emotional, and physical realms to form a whole healthy person” (p. 11)”. Each part of drama exists in its relationship to all other parts; to look at them separately as completely independent from one another is inaccurate.

Dynamic refers to the idea that drama as a practice as well as the people involved within it are constantly evolving and changing, and that these changes are a reflection of as well as a direct result of the changes of the world. Aikenhead and Michell (2011) also use the term dynamic to describe Indigenous ways of knowing nature. They describe that nature has always, and will always continue to change (2011, p. 82). Like nature, drama and the people involved with it have and will constantly evolve and change. In drama, the Dynamic element is also closely connected to Aikenhead and Michell’s (2011) mysterious characteristic of Indigenous ways of knowing nature, which is described as celebrating living in harmony with mystery, and the idea that there is still much we do not know (p. 81). Part of the Dynamic element of drama is accepting that things continuously evolve and change, and that at times we do not have the answers for why they do. Some drama attempts to solve this question, but there is also an overlying acceptance needed that there are some things we cannot currently know, and maybe will never know.

Lastly, *Authentic* refers to the concept of creating drama that is based in someone’s truth, honoring past work or other work in the same area while remaining true to the spirit of what it is meant to embody. As mentioned previously, Newman and Wahlage describe five scales of authentic instruction: higher order thinking, depth of knowledge, connectedness to the world, substantive conversation, and social support for student achievement (1993). Using these scales, the element of authenticity becomes focused on viewing drama as a subject that requires a high level of thought and questioning, that is connected to the world outside of the theatre context, that provokes and encourages conversation, and that encourages and validates knowledge. All drama

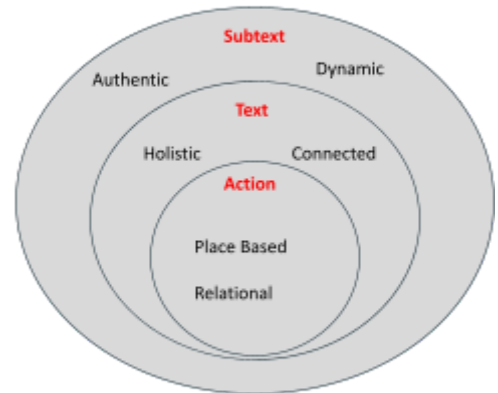
is based in fact and reality, even in genres meant to challenge the facts of what we know to be true (such as absurdist comedy). In this sense, the Authentic element is connected to one of Aikenhead and Michell's (2011) elements of Indigenous ways of knowing nature: that it is a valid knowledge system of its own accord (p. 88). The Indigenized drama element of authenticity calls upon the notion that drama is in of itself a valid form of knowledge. The truth we learn from drama is valid of its own accord, and we learn this through how the work is created, and how it is interpreted. The Authentic element is also connected to the Storywork principle of respect (Archibald, 2014). In order for drama to be created, there must be respect and trust for those creating and sharing the story, and for those experiencing it. In the context of drama, the Storywork Principle of synergy (Archibald, 2014) also plays a part in the Authentic element. Archibald writes that "The power of storywork to make meaning derives from a synergy between the story, the context in which the story is used, the way that story is told, and how one listens to the story" (2014, p. 84). When considering dramatic work, we need to consider the source from which the work originates, as well as how it is interpreted or received.

5.1.3 The ATS Framework

In order to connect both the drama framework and the Indigenous paradigm, the characteristics need to be attached to the ATS framework. The ATS components are matched with the six elements of Indigenized drama in order to provide a means of describing each element and fitting it into the lens of drama and drama education. Without the ATS components, it is easier to lose sight of the specific meaning behind each of the six elements. The ATS components also make clear the place of the six Indigenized drama elements within the specific drama context. Without them, it can become difficult to view these elements as drama specific elements as opposed to general elements of an Indigenous paradigm. With this idea in mind, the Indigenized drama characteristics Place Based and Relational belong under the Action component, as they both refer to direct, literal components of a piece. Because of its broader, more implicated meaning, the characteristics Holistic and Connected fit under the text component, as they both refer to ideas that look to further relate the piece and find meaning. Lastly, Subtext in the original

ATS model refers to the interplay and deeper meaning behind the Action and Text. Because of this, the characteristics Dynamic and Authentic fall under this component, as they both seek to connect the piece to an overarching meaning, and seek to find a place for it in the broader societal context. The result of this is a framework that can be used to compare drama and drama education to, and to prompt those involved with the drama to take a look and identify which areas of Indigenization they are matching, and which they still have room to grow in (See Figure 5.1)

Figure 5.1
ATS Framework



5.2 Indigenous Perspectives and Paradigm in Saskatchewan Drama Curriculum

Within the current Saskatchewan drama curriculum, there are already goals, outcomes, and indicators that incorporate Indigenous perspectives and paradigms into learning. Each of the arts education learning goals is designed in such a way that they allow for both Indigenous perspectives to be brought into the classroom, as well as make space for Indigenous paradigms and Indigenous ways of knowing to be used within the classroom (See Figure 5.2).

Figure 5.2

Indigenous Content in Saskatchewan Drama Curriculum (Saskatchewan Education, 2019).

Learning Goals	Outcomes
<p>Creative/Productive (CP)</p>	<p>CP10.2 - Explore a variety of genres, styles and performance practices.</p> <p>CP10.3 - Demonstrate the purposeful use of artistic voice to communicate perspective.</p> <p>CP20.1 - Use storytelling in own dramatic work.</p> <p>CP20.2 - Demonstrate and use a variety of genres, styles and performance practices.</p> <p>CP20.3- Investigate artistic voice and perspectives of the “other” (e.g., marginalized individuals and communities, silenced people in history, powerful figures, celebrities, extraterrestrials, fictional characters) through works of dramatic art.</p> <p>CP30.1 - Use world theatre traditions to inspire ideas for your own dramatic work.</p> <p>CP30.3 - Express a multiplicity of voices and perspectives (e.g., self, family, community, marginalized individuals, silenced people in history, powerful figures, celebrities, extraterrestrials, fictional characters) through works of dramatic art.</p> <p>CP30.4 - Demonstrate directorial choices for a performance that utilizes oral or written text and/or devised material.</p>
<p>Creative/Responsive (CR)</p>	<p>CR10.1 - Respond critically, using appropriate theatrical language, to student and/or professional work and genres.</p> <p>CR10.2 - Investigate educational opportunities for theatre artists in Saskatchewan, and examine possible careers and training paths.</p>

	<p>CR20.1- Respond critically, using appropriate theatrical language, to live performances (e.g., student work, professional or community theatre).</p> <p>CR 20.2 - Research the specifics of working in theatre and/or film, including performance and career opportunities in Saskatchewan.</p> <p>CR30.1 - Respond critically, using appropriate theatrical language, to directorial choices in a variety of performance experiences (e.g., live, digital).</p> <p>CR30.2 - Examine the purpose of theatre in societies.</p>
<p>Creative/Historical (CH)</p>	<p>CH10.1 -Examine dramatic performance and theatre history from a variety of traditions.</p> <p>CH10.2 - Examine how drama represents human experience and impacts individuals.</p> <p>CH10.3 - Research the role of storytelling and oral history in an Indigenous culture, past or present, and, respecting protocols, use this learning to inspire own stories and dramatic work.</p> <p>CH20.1 - Examine, and explore in your own work, one or more theatre traditions.</p> <p>CH20.2 - Examine the influence of social, cultural, environmental and personal contexts on drama.</p> <p>CH20.3 - Explore how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of dramatic work.</p> <p>CH30.1 - Research and experiment with contemporary theatre practices.</p> <p>CH30.2 - Examine the role of the theatre and artists as potential agents of social change.</p> <p>CH30.3 - Research contemporary and/or current theatre practices of First Nations, Inuit and Métis artists in Canada.</p>

Note: As indicated in the Saskatchewan Drama Curriculum (Saskatchewan Education, 2019).

The outcomes highlighted in Figure 5.2 work to both Decolonize and Indigenize drama in schools by creating space within the curriculum for exploration of the effects of colonialism, as well as create space for Indigenous ways of knowing to be brought into the drama classroom. In particular, when compared against the ATS Framework, it becomes more evident that the current curriculum lends itself to the ATS Components especially well. While they are separate ideas, the Action, Text, and Subtext elements are closely paralleled by the Creative/Productive, Creative/Responsive, and Creative/Historical goals, respectively.

The current curriculum is designed in such a way that the difference between Indigenous perspectives and Indigenous paradigm become easier to identify. For example, outcome CH20.3 - “Explore how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of dramatic work” (Saskatchewan Education, 2019, p. 25) notably specifies that there is a difference between Indigenous perspectives and Indigenous ways of knowing. As well, the outcomes that are highlighted in figure 5.2 can also be conceptualized through the Indigenized drama elements of the ATS framework. The outcomes highlighted in figure 5.2 can reflect the Action component of the ATS framework, and with that demonstrate goals that match the Place Based and Relational elements of the framework. For example, CP10.3 “Demonstrate the purposeful use of artistic voice to communicate perspective” (Saskatchewan Education, 2019, p. 24) demonstrates the Relational and Place Based elements as it describes using artistic voice to communicate relationship to a perspective, as well as use perspective to place oneself or one’s character. The outcomes are also closely parallel to the text component of the ATS framework, and these goals often reflect the authentic and connected drama elements. An example of this is CR20.1 “Respond critically, using appropriate theatrical language, to live performances (e.g., student work, professional or community theatre)” (Saskatchewan Education, 2019, p. 24). This goal reflects both the Holistic and Connected elements by asking students to deeply reflect on live performance and connect it to themselves and their community, as well as to the interplay of the various components that go into live performance. Lastly, the outcomes often follow the subtext component of the ATS framework, and these goals follow the Dynamic and Authentic elements of Indigenized drama. For example, CH10.2 “Examine how drama represents human

experience and impacts individuals” (Saskatchewan Education, 2019, p. 25) reflects the Dynamic element of drama as a ever changing medium in response to the human experience, but also the Authentic element of drama representation on all areas of life .In fact, there are only a few curricular outcomes across all three grade levels that do not immediately lend themselves to Indigenous perspectives, and the curriculum as a whole is written in such a way that it allows for teaching through an Indigenous paradigm. The next step in this research then, was to look at the outcomes that do not immediately lend themselves to an Indigenous paradigm and utilize the ATS framework in order to allow for easier access in teaching these outcomes in an Indigenizing way.

5.3 Further Indigenizing Saskatchewan Drama Curriculum

After analyzing the current drama curriculum, I can see that in many areas, the curriculum is already making room for Indigenization. However, there are some outcomes that remain that are not already designed in an Indigenizing way. The next step is to identify how these areas could be taught using an Indigenous paradigm. This can be done using the ATS Framework.

5.3.1 Using the ATS Framework Within the Saskatchewan Drama Curriculum

Taking the learning goals of the curriculum into consideration, each of the outcomes associated with the learning goals can be taught using the ATS. Each outcome can be taught beginning with the Action element. As the Action is performed, specific consideration for the Place and Relationality inherent to the Action should be considered. After the Action is performed (or after an interaction of the Action is performed - drama is often a multi attempt rehearsal process) the Text element comes into consideration. In the Text, the Action is analyzed, and the message of the Action is considered. There is a focus in the Text on the Connection(s) the drama creates, as well as the effect of the drama. Lastly, the Subtext element is discussed when analyzing the place of the drama within the realm of theatre and drama as a whole. The Subtext especially focuses on the Dynamics and Authenticity of the drama within the world as a whole. Figure 5.3 provides an example of how the ATS framework may be used to conceptualize outcomes within each of the learning goals of the Saskatchewan curriculum (See Figure 5.3).

Figure 5.3

ATS Conceptualization Example

	<p>Outcome CP10.4 - Investigate a creative process for building a play or scene from devised material.</p>	<p>Outcome CR20.1- Respond critically, using appropriate theatrical language, to live performances (e.g., student work, professional or community theatre)</p>	<p>Outcome CH30.1 - Research and experiment with contemporary theatre practices.</p>
<p>Associated Learning Goal</p>	Creative/Productive	Creative/Responsive	Creative/Historical
<p>Action Examples (Place Based, Relational)</p>	<p>Develop blocking and delivery of lines for the play/scene that reflect the place of the play/scene. (Place Based)</p> <p>Develop blocking and delivery of lines for the play/scene that reflect the relationships developed between characters as well as between players and the audience (Place Based, Relational).</p> <p>Analyze how place and relationality affect how the play/scene will be</p>	<p>Analyze how the performance impacted the audience and why (Relational).</p> <p>Articulate how the place of the work, as well as the place of the performance, impact the performance (Place Based).</p> <p>Describe how relationships are created on stage through performance, and how they can be articulated through performance (Relational).</p>	<p>Analyze the role place plays both within the theatre practice, and how it affects potential performance (Place Based).</p> <p>Analyze the role of relationships to self, to others, and to the land when considering and comparing contemporary performances (Relational).</p>

	delivered or played out (Place Based, Relational).		
Text Examples (Holistic, Connected)	<p>What message does the scene or play demonstrate to the audience? How do the place, relationships, etc. add to that message? (Holistic, Connected)</p> <p>What connections does the content of the scene/play make to other areas? (Connected)</p> <p>Analyze the voices expressed from the work, and how those voices come to be expressed. (Connected)</p> <p>How does the scene/play, as a whole, come across? How does it holistically work to create an idea? (Holistic)</p>	<p>Examine how the performance can be connected to the self, other performances or works, and the broader social context. (Connected)</p> <p>Analyze what voices are presented from the performance, and which are absent. Discuss which voices are dominant and why. (Connected)</p> <p>Examine how the elements of the show or performance work together and impact each other in order to create an overall message or theme. (Holistic)</p>	<p>Discuss and analyze how varying theatre practices are used and connected to one another and the people who create or consume them. (Connected)</p> <p>Discuss the role of varying theatre practices in a broader context, and how they can be used to create understanding or a message. (Holistic, Connected)</p> <p>Analyze how theatre practice exists in a holistic manner. (Holistic)</p>
Subtext Examples (Dynamic, Authentic)	Analyze the message/theme of the scene/play, and how to relate to the world as we know it today.	What perspective does the author write from? How is this demonstrated? (Authentic)	Examine how varying theatre practices have changed over the course of time. (Dynamic)

	<p>(Authentic)</p> <p>How would the message change if other elements were altered? (Dynamic)</p> <p>Would this piece work the same way if substantial elements were changed?</p> <p>Would its place in the broader theatre/dramatic world remain the same? (Dynamic, Authentic)</p>	<p>Discuss and analyze how the work/ performance seen operates within the current social context, and how it might be different if placed in another social context. (Dynamic)</p>	<p>Examine why theatre practices exist in the way they currently do, and how they may change in the future or in a different circumstance. (Dynamic)</p> <p>Discuss and experiment with authenticity and how to present varying practices/voices in an authentic way. (Authentic)</p>
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5.3.2 Ethical Considerations When Approaching Indigenizing Drama Education

The fact is that if prejudice and racism did not exist, then there would be no need for Indigenization. However, these are elements that appear in this kind of research and work, and as such, they provide opportunities for resistance to Indigenization to make itself known. When considering any kind of Indigenization work, there should also be consideration towards the ethical examination that may be foreseen.

I believe that if a person is in the position to genuinely hear and reflect on a different perspective from their own, that they often are willing to consider shifting their own thoughts and previously held beliefs to make sense of another person’s perspective. It has been my experience that many missteps in Indigenization come from people who are willing to work towards Indigenization, but are not working from an Indigenous paradigm and thus make mistakes because they do not consider them the same way. Therefore, when using the ATS framework, there will be occasions where a person using the framework means well, but things may still go

awry. Examples of this could be needing to handle potentially triggering material, reacting to someone who is unable or unwilling to accept Indigenization in the field, or attempting to teach about Indigenous perspectives but not knowing everything needed in order to do so. Systems can be set in place to mitigate and manage ethically questioned situations as they arise. Setting up emotional check ins prior to and after engaging with potentially triggering material can allow for participants to safely express and respond to their own emotions, as well as the emotions of others. Having and using specific words in the dramatic context (e.g “Time Out”, “Ouch”) that allow all participants to end an exercise or performance that affects someone’s safety is another example of creating a space to explore tricky subjects without placing blame on a participant. A final example is creating a space where participants can express concerns that they may have without fear. This could be a specific person, higher board of individuals, or a form of anonymous reporting for the community in question. Ideally, it is a combination of spaces or people so that there is a way to meet the needs of individual people within the community. For this to work, there also needs to be a set, reliable practice of those in positions of authority acting on concerns in a way that is timely and meets the needs of the participants in the best possible way.

Mistakes may be made, and there will always be chances to grow and learn. Adjusting our own thoughts is not always easy, but it is necessary and expected growth in life, and certainly in this discipline. If one is committed to the process of learning through this framework then the framework will lend itself to each individual’s growth process, and paradigm shift.

5.4 Voices in the Field - Indigenous Theatre at Work

When placing the ATS framework together, I was able to see connections between the work I was doing and the work already being done by other Indigenous playwrights, theatres, and theatre communities. In particular, I was able to note how the framework matched elements of Indigenous theatre and work done by Indigenous playwrights. When looking at the work of Indigenous professionals in the field, I was looking to see that the work I was doing was along the same lines as those actively working on Indigenizing drama and theatre. This influenced my

analysis of the Saskatchewan drama curriculum by ensuring that my voice was adding to and strengthening the voices of others working towards the same goal: Indigenizing drama.

5.4.1 - Path With No Moccasins

Path With No Moccasins (1993) is written by Cree artist Shirley Cheechoo. *Path With No Moccasins* (1993) demonstrates the effects of the residential school system, and other attempts to eradicate Indigenous culture, on the Indigenous population of Canada. *Path With No Moccasins* is prefaced by the author as:

A reflection of the struggle that many Native people face today. In reading it, we begin the process of healing for ourselves, for the people we love and to the community of lives that carry native traditions and languages to the coming generation of little ones. Many of our people never recover from this struggle for identity and confidence. It's the tragedy of our times, that our brothers and sisters become trapped in a life of abuse and can find no solutions to rid themselves of this maze of institutionalization and hopelessness. We only pray that the message of hope this play offers reaches those who need it most. To struggle is to succeed. The time has come to rise up together in peace. For Indigenous people to express themselves in words on paper is testament to our growth as a people. The ability to bare ones life in written word is how far we will go to help each other. (Cheechoo, 1993, Preface).

Path With No Moccasins (1993) addresses several social issues that are a part of many Indigenous cultures, including residential schools and their lasting effects, loss of collective cultural knowledge, and the social hostility indigenous people face in Canadian society. Cheechoo uses several symbols throughout the play to represent the broader themes of the play. The Moon, The Bottle, The Water Spirits, and The Father are all symbols that the main character interacts with throughout the play. Elements of Indigenous perspectives and ways of knowing are present throughout the play. The idea of spirits interacting in the mortal realm (as exemplified by the interactive relationship the characters have to the symbols in the play) reflects the monist

attribute of Indigenous knowledge (Aikenhead & Michell, 2011, p. 75). These symbols also act at times as archetypes of Indigenous storytelling, notably as the protector and the trickster. There is also the aspect of dreams throughout the play that is a crucial part of many Indigenous cultures. There are several dream scenes that impact the story significantly, utilizing the monoist attribute of indigenous ways of knowing once again. The play has a theme of loss and rediscovery of the character's Indigenous ways of knowing. *Path With No Moccasins* (1993) embodies an Indigenous perspective in an honest and at times heartbreaking way.

Place also plays a large role in *Path With No Moccasins* (1993). The actual setting of the play goes from residential school to the locations where the characters live afterwards. There is also the location of dreams, which, while not a physical location, is indeed an important one, both for the play as well as for the Indigenous beliefs and spirituality that are represented in the play. Beyond the physical location of the setting, place is also an element in of itself. The residential school environment is one that is a negative influence on all Indigenous lives in Canada. It also represents the eradication of Indigenous ways of knowing by the Canadian government. Nature is seldom present in this play outside of dream scenes, and this reflects the state of nature in Indigenous perspectives as a result of colonization. The more colonized and traumatized the characters are, the less nature is seen in the play, because colonization and trauma directly impacted Indigenous ways of knowing and broke them down. The main character reflects colonization and trauma back to the audience, and since these things in the play have no use for nature and natural ways of knowing, nature is absent from the play. The disassociation from culture that the play represents is reflected in the total lack of substantial nature within the play's place.

When reflecting on *Path With No Moccasins* (1993), I can identify an Indigenous perspective throughout the play. I can also see the ATS framework within the context of the play. The Action component is represented through the emphasis on place and relationships that were damaged in the residential school process. These elements are key themes of the play. Beyond

that, the Action component is present in how Cheechoo writes about the people she wrote the play for. Cheechoo wrote “In reading it [*Path With No Moccasins*] , we begin the process of healing for ourselves, for the people we love and to the community of lives that carry native traditions and languages to the coming generation of little ones.” (1993, Preface). The community Cheechoo writes about and the relationships that she describes beginning to heal are reflected in the work that she has created, and strengthens the healing of a community through Indigenizing drama. Moving through the ATS framework, the Text component is also connected to the Indigenous drama of *Path With No Moccasins* (1993). The elements of Text seek to make sense of the Action component in the broader sense. The interplay between the technical elements of the play as well as the story play into the Holistic element of the ATS framework. There is also the connection between the varying elements of the play and the border audience, both physically watching the play and societally. The Subtext of the play works to the Dynamic and Authentic element of the ATS framework by placing the context of the play within the elements of history and ever changing social context. Analyzing the play through the ATS framework proved to be relatively simple, and this means that the framework is effective when placed in the real Indigenous context.

5.4.2 - The Rez Sisters

The Rez Sisters (1988) is a two act play written by Cree writer Tomson Highway. *The Rez Sisters* (1988) focuses on seven women from a reserve attempting to win big at bingo. These women each dream of a life outside of the poverty of the reserve, and hope that a big win will help them to achieve these dreams. *The Rez Sisters* focuses on issues such as poverty, gender, identity, and community.

The cultural elements of *The Rez Sisters* (1988) are designed differently than those in *Path With No Moccasins* (1993). *The Rez Sisters* is written from the view of the women who live on their nation, and portrays life on the reserve in a way that is accurate to many Indigenous people from reserves. Without being stereotypical, Highway uses this play to reflect common

elements of Indigenous ways of life on reserves, such as poverty and community. Because the play comes authentically from an Indigenous voice, about Indigenous people, it can get away with occasionally poking fun at some realities of life on the nation. A character's dream can be to own a high end toilet, but it is never treated as though all Indigenous people dream of that. One character has an intellectual disability, and the play can do this without suggesting that all Indigenous people are delayed. There is no direct mention of colonialism in *The Rez Sisters*, yet the effects of colonialism are present throughout the play. One clear example of the effects of colonialism is the use of language in the play. The characters all speak differing amounts of English, Ojibwe, and Cree, with some able to speak half in an indigenous language, and others only able to say a few words or phrases. While not stated in the play, this is a modern day example of the effects of colonialism on Indigenous peoples. Another example is clearly in the setting itself. Most of the play occurs on the nation where the women live, which is poverty stricken, as some reserves are. This is again an effect of colonialism, and how it has not only taken some elements of culture and identity from the Indigenous populations, but also reduced many to poverty.

There are some more subtle cultural connections in the play as well. The themes of identity and community are prevalent throughout the play, especially in how the characters treat each other. While there are many points throughout the play where characters bicker and fight with one another, they all band together in the end. This is a key part of many Indigenous cultures. Community is incredibly important in many Indigenous cultures, and this is prevalent throughout the play. Each character also struggles with their identity in some way throughout the play. This is also related to many Indigenous perspectives, especially after residential schooling, when so many lost their culture and ways of knowing. Lastly, in a not so subtle way, there is the character of Nanabush, who is an Ojibwe trickster character. Nanabush appears throughout the play, and each time he does one of the characters has some form of spiritual experience. Nanabush is also a key figure in one character's death scene, as he helps her move on to the afterlife. This is an example of the monist nature of Indigenous ways of knowing, and works alongside the other cultural elements of the play to represent Indigenous culture.

The environment of *The Rez Sisters* also serves to reflect back the Indigenous perspectives and paradigm it demonstrates. The characters are connected to the environment in many different ways throughout the play. Some interact with Nanabush through the environment, which ties the cultural element to the environment. In fact, Nanabush only appears in the play in the environment- never does he appear indoors. This suggests that the Indigenous spirituality present throughout the play is a part of the environment, and that one cannot exist without the other. The environment is a part of the culture intrinsically throughout the play. When some of the characters are trying to raise money, they use the environmental resources at their disposal to do so. The characters play in the environment. In fact, colonialism is at its strongest in the play when the characters are removed from the environment, suggesting that the Indigenous ways of knowing present are at least partially tied to their capacity to be in nature. *The Rez Sisters* creates a way for Indigenous paradigm, as well as its connection to the environment, to be portrayed in eurocentric society.

Like *Path With No Moccasins*, *The Rez Sisters* is also able to be conceptualized through the ATS framework, and this provides another opportunity to test the ATS framework against the reality of Indigenous theatre. The ATS framework can be used to conceptualize *The Rez Sisters* in a way that allows for an Indigenous paradigm to be seen through analysis of the Indigenous perspective through which it is written. The framework also allows for sense making of the play that someone not coming from an Indigenous perspective would require. This allows for a paradigm shift for a eurocentric audience, while still describing and analyzing a text that comes from and expands upon Indigenous ways of knowing.

6. DISCUSSION OF RESULTS

6.1 Research Significance

Canadian teachers have recognized the need to embrace Indigenous ways of knowing, as well as to work towards Decolonization and Indigenization within the classroom. Prior to the beginning of my research, I had thought that thinking of a way in which to Decolonize and

Indigenize the classroom would be an arduous task, especially for Non-Indigenous teachers. I had even questioned if it is possible to teach from an Indigenous way of knowing when the curriculum educators are required to use was written from a colonial perspective. What I discovered was that not only is it possible to begin theorizing how to Indigenize drama curriculum, the curriculum is already set up in a way that lends itself to creating an Indigenizing framework. This research provides a tool that can be used to assist others with the Indigenization process in the drama classroom context. This research serves as a reference for educators on how Indigenizing education could look. This allows for further work to be done, both by researchers and educators, on Indigenizing education across Canada.

6.2 Research Limitations and Constraints

There are a few limitations to keep in mind with this research. The first is that this research draws upon the knowledge and research of others in the field, and as such is subject to the potential biases of those others. The research of others is also from published works, and as such is subject at a certain level to the interpretation of the reader. The second is that this research examines Indigenous ways of knowing as a whole, without specific consideration for individual Indigenous cultures. As described by Chartrand (2012) and Scully (2020) true Indigenous teaching is place specific, and not all Indigenous knowledge or ways of knowing are the same from culture to culture. While there are many common underlying principles of worldview across all Indigenous cultures, it would be inaccurate to define one way of knowing as truly encompassing every facet of Indigenous ways of knowing. Lastly, this research covers one subject in the curriculum of one subject of one province of Canada, meaning that it may be difficult to translate the outcomes of this research into other subject areas, or across another province. While not impossible, it would take further research in other subject areas or in other curricula in order to define how a same or similar framework could be used in another field, or in the same field but within a different curriculum. Nonetheless, this research provides a foundation for the Indigenization of other curriculum across Canada.

7. CONCLUSIONS

This research began with the intent to identify ways that Indigenous ways of knowing were already being used to conceptualize current drama curriculum, as well as develop a means of teaching through Indigenous ways of knowing if one did not currently exist. The specific research questions that guided this research were *How does the current Saskatchewan drama curriculum allow for Indigenous perspectives and paradigm to be used in teaching, if at all?* and *How can the current Saskatchewan drama curriculum be conceptualized in a way to allow for a paradigm shift that utilizes Indigenous perspectives while still meeting the outcomes outlined by the curriculum, if at all?*. The conclusion of this research comes in two parts. The first is that the current Saskatchewan drama curriculum is designed in a way that makes teaching in an Indigenizing way far easier and more accessible than I had previously thought. The current curriculum actively focuses on Indigenous ways of knowing, as well as developing the skill set in students to use multiple ways of knowing in their own learning. The curriculum also differentiates between Indigenous perspectives and teaching through an Indigenous paradigm, which allows students and teachers to be able to identify and appreciate the difference between the two. The second conclusion from this research is that there is a framework that can be used to teach drama using Indigenous ways of knowing while still maintaining curriculum expectations. This framework also allows for Indigenizing drama instruction without altering the current curriculum. The ATS Framework uses Indigenous ways of knowing in order to frame the learning in drama, and teach drama in an Indigenizing way. This framework can be used as a tool in order to reframe and teach drama in a way that meets all curricular goals and outcomes while still teaching through an Indigenous paradigm.

This research was developed in order to create a means for teachers with little prior knowledge of utilizing Indigenous ways of knowing to have a framework from which to understand and teach using an Indigenous paradigm, without the need for intense curriculum rewrite in order to be possible. A strength of this research is that it provides a manner in which to work towards this goal. The framework developed can be used by any drama teacher in order to

teach in an Indigenizing way. This research is valuable largely because of its implications for future work. This research demonstrates that it is possible to analyze an already established curriculum and determine areas of strength when it comes to Indigenization, as well as areas in which to grow. This research also proves that it is possible to develop a means of teaching using Indigenous ways of knowing that still maintains curricular expectations. This can then be used to develop a framework for Indigenization in other subject areas or in other grades across curriculum. This research may even eventually be used as a reference in other provinces or with other curriculum. This would allow for wider spread Indigenization across Canadian education systems. Next steps in this research would be to test the framework in a drama educational context and see how beneficial it is in practice, as well as further develop a framework for teaching through Indigenous ways of knowing across other curricular areas. This research is a stepping stone for continuing the practice of Indigenizing Canadian education.

Canadian education is continuously evolving. With that evolution comes the need to incorporate multiple ways of knowing into mainstream education, as well as actively work to Decolonize and Indigenize education as we know it. This research proves not only that this is possible, but that it is not as challenging as may be initially believed. Indigenization is alive and well within our education system, and it will continue to need educators to continue to embrace and nurture it. The results and progress of this are now, and will continue to be, in a word, dramatic.

APPENDIX

Appendix A

Saskatchewan Drama 10 Learning Goals, Outcomes, and Indicators

Learning Goal	Outcomes	Indicators
Creative/Productive (CP)	CP10.1 - Investigate inspiration and departure points for dramatic work.	CP10.1 (a.) Use personal narratives to explore concepts of memory, history and experiences relating to identity (e.g., cultural, gender expression, urban or rural perspectives, pop culture influences, sexual orientation, social status, youth or elder, immigrant).
		CP10.1 (b.) Generate ideas for exploration through improvisation and devised scene-work.
		CP10.1 (c.) Explore connections and ways to expand upon inspirations and departure points.
	CP10.2 - Explore a variety of genres, styles and performance practices.	CP10.2 (a.) Examine a range of genres, styles and performance practices (e.g., Métis and First Nations stories and culturally-based performance traditions, comedy, tragedy, mime, naturalism, Francophone and Fransaskois performance and theatre history, expressionism, modernism) and, respecting cultural protocols that may exist for specific communities, use selected ideas as inspiration for own dramatic work.
		CP10.2 (b.) Discuss and reflect on ways that selected genres, styles and performance practices can be adapted and incorporated in own work (e.g., using masks and story to examine a contemporary social issue, using mime and expressionist conventions to represent the protagonist's internal state).
		CP10.2 (c.) Assess the strengths of the drama work and/or

		performance and reflect on the collaborative approaches, challenges, and individual contributions encountered in the creative process.
<p>CP10.3 - Demonstrate the purposeful use of artistic voice to communicate perspective.</p>	<p>CP10.3 (a.) Use interviews as a source to create a scene that uses artistic voice to represent a perspective (e.g., authority figure, newcomer, family member, Métis activist, community leader, friend).</p>	
	<p>CP10.3 (b.) Demonstrate perspective and voice through the performance of an original or published monologue</p>	
	<p>CP10.3 (c.) Create a scene that demonstrates at least two opposing voices.</p>	
	<p>CP10.3 (d.) Adapt a scene from the perspective of a supporting character or a character not present.</p>	
	<p>CP10.3 (e.) Discuss how empathy is fostered through experimentation with voice and perspective.</p>	
<p>CP10.4 - Investigate a creative process for building a play or scene from devised material.</p>	<p>CP10.4 (a.) Explore the ways that identity, personal experiences and worldview shape creative work.</p>	
	<p>CP10.4 (b.) Create a devised play and/or scene through collective processes that may include: brainstorming, idea generating, researching, exploring, improvising, writing, journaling, storyboarding, editing, refining, framing the story with theatre devices, rehearsing and presenting.</p>	
	<p>CP10.4 (c.) Discuss interpersonal processes (e.g., negotiation, shared power, shared responsibility, collaboration, consensus, group skills, community making, ensemble building) required to create devised drama or theatre pieces, and reflect on the successes and challenges encountered in own work.</p>	

	<p>CP10.5 - Present and sustain a performance for an audience (e.g., peers, invited guests, public).</p>	<p>CP10.5 (a.) Use the language of theatre effectively in performance (e.g., stage directions, lighting cues, blocking).</p> <p>CP10.5 (b.) Sustain role during various situations that may occur while performing (e.g., unexpected laughter, stage mishap, technical trouble) and discuss solutions for future occurrences.</p> <p>CP10.5 (c.) Identify individual theatrical roles (e.g., actor, theatre technician, writer, dramaturge, director, designers, critic, stage manager, administrator, choreographer, musical director) and discuss how they work together effectively for performance.</p> <p>CP10.5 (d.) Consider how various spaces impact performance potential and audience response or interaction (e.g., theatre in the round, site-specific theatre, auditorium, outdoors, classroom).</p> <p>CP10.5 (e.) Consider and apply safe and proper use of tools, technologies and materials (e.g., lights, sound systems, makeup and skin care, set and/or prop construction).</p> <p>CP10.5 (f.) Assess the strengths of the performance and reflect on the collaborative approaches, challenges, and individual contributions encountered in the creative process.</p>
<p>Creative/Responsive (CR)</p>	<p>CR10.1 - Respond critically, using appropriate theatrical language, to student and/or professional work and genres.</p>	<p>CR10.1 (a.) View a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children’s theatre, forum theatre, site-specific theatre).</p> <p>CR10.1 (b.) Research the context of the place and time in which a selected play or piece of dramatic work was written, including, for example:</p> <ul style="list-style-type: none"> • an overview of the social, political and cultural climate of the times in which a selected play was written and performed;

		<ul style="list-style-type: none"> • biographical information about the playwright and/or reviews of other plays by the playwright; • a reading of other plays written during the same time period; • a description of the expectations and moods of audiences during the years of the play's creation and productions.
		<p>CR10.1 (c.) Describe, analyze and interpret, using the language of theatre, a selected piece of dramatic work, withholding judgement while formulating an informed opinion.</p>
		<p>CR10.1 (d.) Analyze directorial decisions made in a contemporary production including the casting, staging and design choices.</p>
		<p>CR10.1 (e.) Compare the social and political climate of the time in which a play was created and first produced with later productions, and evaluate the play using the language of theatre.</p>
		<p>CR10.1 (f.) Identify the purpose of various conventions (e.g., dimming of lights, actor's entrance, blackouts, curtain calls) and how they impact the audience experience.</p>
		<p>CR10.1 (g.) Identify various stage and audience seating arrangements (e.g., thrust, proscenium, in the round, pen-air, promenade, site-specific) and consider how each affects both the actors' performances and the audience's response.</p>
	<p>CR10.2 - Investigate educational opportunities for theatre artists in Saskatchewan, and examine</p>	<p>CR10.2 (a.) Identify theatre artists, groups and performance venues in Saskatchewan, and examine various paths available to work in these careers.</p>
		<p>CR10.2 (b.) Explore the training options available through mentorship, university, college, workshops and specific courses.</p>
		<p>CR10.2 (c.) Examine how artists represent their</p>

	possible careers and training paths.	training/experiences in an artist biography.
		CR10.2 (d.) Reflect on own skills and experiences and represent them (e.g., written or videotaped artist bio, headshot, cover letter).
		CR10.2 (e.) Volunteer or job shadow, where possible, in a professional or community theatre or theatre school.
Creative/Historical (CH)	CH10.1 -Examine dramatic performance and theatre history from a variety of traditions.	CH10.1 (a.) Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identities and worldviews (e.g., treaty education outcome SI10 - examine the spirit and intent of Treaties and investigate [through drama work] the extent to which they have been fulfilled).
		CH10.1 (b.) Recognize that artistic practices are sometimes specific to a treaty territory, cultural and/or language group in Saskatchewan and Canada.
		CH10.1 (c.) Create a timeline of theatre traditions around the world.
		CH10.1 (d.) Reflect on how drama and theatre performances relate to a specific time, place and culture (e.g., examine dramatic arts and theatre traditions and practices from the homelands of newcomer students).
	CH10.2 - Examine how drama represents human experience and impacts individuals.	CH10.2 (a.) Respond to dramatic works, student created or other, and reflect on the impact on self and audience.
		CH10.2 (b.) Gather an audience’s reaction to a dramatic work through discussion or written means.
		CH10.2 (c.) Reflect on the ways that viewing or reading dramatic

		<p>work has challenged own views or beliefs (e.g., climate change, gender and sexual diversity, unfulfilled treaty promises, interpersonal relationships).</p>
		<p>CH10.2 (d.) Reflect on own interactions with forms of dramatic work most enjoyed, and describe ways these choices are connected to personal perspectives and/or experiences.</p>
	<p>CH10.3 - Research the role of storytelling and oral history in an Indigenous culture, past or present, and, respecting protocols, use this learning to inspire own stories and dramatic work.</p>	<p>CH10.3 (a.) Tell your own story (e.g., drawing on memories, cultural background, personal experiences, family history).</p>
		<p>CH10.3 (b.) Discuss the significance of oral transmission of Métis, First Nations, and/or Inuit history and family stories.</p>
		<p>CH10.3 (c.) Examine how stories may be used for different purposes (e.g., to explain how the world works, how to behave, oral and/or written histories).</p>
		<p>CH10.3 (d.) Engage, where possible, with an Elder, Knowledge Keeper or First Nations storyteller to hear stories and learn about protocols concerning the telling and gifting of traditional stories.</p>
		<p>CH10.3 (e.) Investigate how Indigenous traditional knowledge is transmitted (e.g., oral, digital, multimedia) and/or influential in drama and theatre work.</p>
		<p>CH10.3 (f.) Listen to a traditional or contemporary Métis story (e.g., invited guests, online) and respond through one or more art forms.</p>
		<p>CH10.3 (g.) Discuss the role and importance of language and sharing of stories in the preservation and evolution of cultural identity (e.g., treaty education outcome SI10, indicator -- imagine what society would look like today if all treaty obligations had been completely fulfilled and what it could look like into the</p>

		future).
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Note: As indicated in the Saskatchewan Drama Curriculum (Saskatchewan Education, 2019, pp. 26-30).

Appendix B

Drama 20 Learning Goals, Outcomes, and Indicators

Learning Goal	Outcomes	Indicators
<p>Creative/Productive (CP)</p>	<p>CP20.1 - Use storytelling in own dramatic work</p>	<p>CP20.1 (a.) Listen to storytellers (e.g., Elders, Knowledge Keepers, artists, parents, grandparents, other teachers, veterans, community members, peers) and discuss the art of storytelling and potential connections to own drama work.</p>
		<p>CP20.1 (b.) Investigate how storytelling (e.g., oral stories, online storytelling sites such as StoryCorps or The Moth Stories, stand-up comedy) and interviews can lead to development of own work and performance.</p>
		<p>CP20.1 (c.) Tell a story using dramatic techniques (e.g., humour, personal connections, emotion, tension, delivery, pauses) to make a connection with an audience.</p>
		<p>CP20.1 (d.) Provide constructive feedback on peers' stories and support each other by identifying and practicing ways to refine techniques.</p>
	<p>CP20.2 - Demonstrate and use a variety of genres, styles and performance practices.</p>	<p>CP20.2 (a.) Research, identify and apply conventions from various styles (e.g., dance, speech, magic show, spoken word, clowning, puppet work) of dramatic arts.</p>
		<p>CP20.2 (b.) Experiment with a range of styles, genres and performance practices and use in your own work.</p>
		<p>CP20.2 (c.) Discuss ways a selected genre, style and/or performance practice has been applied in own work.</p>
		<p>CP20.2 (d.) Reflect on the successes and challenges encountered during the creative process and/or performance,</p>

		including self-assessment of own contributions.
<p>CP20.3- Investigate artistic voice and perspectives of the “other” (e.g., marginalized individuals and communities, silenced people in history, powerful figures, celebrities, extraterrestrials, fictional characters) through works of dramatic art.</p>	CP20.3 (a.) Investigate how diverse voices and perspectives are portrayed in theatre.	
	CP20.3 (b.) Examine how the “other” has been represented within traditional (e.g., monologues, one act plays, musicals) and non-traditional (e.g., absurd, clown, performance art) Western and/or non-Western theatre.	
	CP20.3 (c.) Discuss issues of appropriation of culture, ideas and voice and its connection to respect, integrity, intellectual property and the representation of one's own and others’ work in drama and theatre.	
	CP20.3 (d.) Research examples of appropriation, and discuss ways to respectfully portray the voice and perspective of the “other” in drama and theatre.	
	CP20.3 (e.) Write and perform in role, representing the voice and diverse perspectives of an individual from a community that is not one’s own (e.g., refugee, corporate leader, single mother, authoritarian leader, dragonslayer, environmental activist, homeless elderly veteran, lost time traveller).	
<p>CP20.4- Investigate a creative process for building a play.</p>	CP20.4 (a.) Determine criteria for selecting work (e.g. cultural and community considerations, number of people, interest, skills, time, content, budget including production costs including financial implications, theme, style, genre, space, technical requirements, audience).	
	CP20.4 (b.) Analyze the work using processes such as: <ul style="list-style-type: none"> ● researching and analyzing context; ● reading for meaning and subtext; ● exploring the ‘given circumstances’; 	

		<ul style="list-style-type: none"> • analyzing dialogue and dramatic action and, • understanding character through text, motivation, dialogue, physicality.
		<p>CP20.4 (c.) Discuss a range of ways of rehearsing (e.g., improvisation, character exploration, linear vs. non-linear, reading, silent, tableau, speed through, technical, blocking, choreography, vocal work, costume parade).</p>
		<p>CP20.4 (d.) Create a production plan, assign roles, develop a budget and a timeline.</p>
		<p>CP20.4 (e.) Follow through with the rehearsal process according to the needs of the production.</p>
	<p>CP20.5 - Present and sustain a performance for an audience (e.g., peers, invited guests, public) that considers the combination of artistic and technical components.</p>	<p>CP20.5 (a.) Use the language of theatre effectively in performance (e.g., stage directions, lighting cues, blocking).</p>
		<p>CP20.5 (b.) Practically explore the actor’s toolbox (e.g., voice, movement, theatrical performance styles, understanding character, awareness of self and space, text notation and memorization).</p>
		<p>CP20.5 (c.) Practically explore the designer’s toolbox (e.g., visual skills, use of maquettes, represent mood, use of symbol/metaphor, light, colour, sound) for aesthetic purpose.</p>
		<p>CP20.5 (d.) Select a theatre role (e.g., actor, theatre technician, writer, director, designer, stage manager, choreographer, musical director) and demonstrate how technical and artistic choices work together through a sustained performance.</p>
		<p>CP20.5 (e.) Apply safety procedures and demonstrate proper use of tools, technologies and materials.</p>

		CP20.5 (f.) Assess the strengths of the performance and reflect on the collaborative approaches, challenges, and individual contributions encountered in the creative process.
Creative/Responsive (CR)	CR20.1- Respond critically, using appropriate theatrical language, to live performances (e.g., student work, professional or community theatre).	CR20.1 (a.) View and reflect on a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children’s theatre, forum theatre, site specific theatre).
		CR20.1 (b.) Discuss the purposes of theatre (e.g., to entertain, to educate, to raise awareness, to initiate change) and how this affects artistic decisions and audience response.
		CR20.1 (c.) Observe protocol when attending and viewing live theatre (i.e., live theatre viewed online or through attending live theatre).
		CR20.1 (d.) Critically evaluate various theatrical elements in response to viewing live theatre (e.g., acting, blocking, directorial choices, set, lighting, costumes).
		CR20.1 (e.) Research and experiment with the various roles of audience members in participatory theatre (e.g., Boal’s spectator, experimental theatre, immersive theatre, improvisational theatre).
		CR20.1 (f.) Present a scene with an intended impact and gather audience feedback to determine actual impact.
		CR20.1 (g.) Present a scene which involves audience participation.
	CR 20.2 - Research the specifics of working in theatre	CR 20.2 (a.) Research (e.g., in person, written or recorded interview) a theatre and/or film artist about the “real life” concerns of a working artist (e.g., pay, contracts, hours, health,

	and/or film, including performance and career opportunities in Saskatchewan.	<p>professional unions and safety).</p> <p>CR 20.2 (b.) Improvise a variety of realistic and absurd scenarios related to working in theatre and/ or film (e.g., terrible auditions, “what not to do” scenarios, inequitable power relationships, interviews, rehearsal conflicts, technical malfunctions, securing an agent or position backstage).</p> <p>CR 20.2 (c.) Volunteer or job shadow, where possible, in a professional or community theatre, theatre school or film production company.</p> <p>CR 20.2 (d.) Create a presentation to represent your own skills and experiences in theatre and/or film (e.g., portfolio, CV, artist statement, cover letter, audition piece, pitch for a show).</p>
Creative/Historical (CH)	CH20.1 - Examine, and explore in your own work, one or more theatre traditions.	<p>CH20.1 (a.) Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identity and worldview.</p> <p>CH20.1 (b.) Recognize that artistic practices may be specific to a treaty territory, cultural and/or language group in Saskatchewan and Canada.</p> <p>CH20.1 (c.) Examine theatre traditions representing various cultures and worldviews and explain how they are specific to place and time (e.g., Indigenous storytelling, Greek Theatre, Karagozi shadow puppetry, Talchum mask dance, Kathakali, Theatre of the Oppressed, mummers in Newfoundland).</p> <p>CH20.1 (d.) Provide examples of how theatre traditions continue to evolve.</p> <p>CH20.1 (e.) Present work inspired by a theatre era or tradition (e.g., perform scenes from different eras, present design</p>

		elements).
CH20.2 - Examine the influence of social, cultural, environmental and personal contexts on drama.	CH20.2 (a.)	Recognize the various ways that dramatic works arise from and respond to contemporary issues within society (e.g., gender-based or racially-motivated violence, causes and effects of climate change, impacts of economic disparity, youth mental health).
	CH20.2 (b.)	Analyze the various social, cultural and environmental conditions that inform the creation of dramatic work.
	CH20.2 (c.)	Identify, examine, and practically explore the ways that diverse theatre styles have influenced society from the past and in the present.
	CH20.2 (d.)	Consider the ways that Saskatchewan theatre productions (e.g., Paper Wheat, Operation Big Rock Story of Mistaseni by SUM Theatre, The Weyburn Project) represent a time and place.
CH20.3 - Explore how Indigenous perspectives and ways of knowing, including local cultural knowledge, impact the creation of dramatic work.	CH20.3 (a.)	Engage, where possible, with an Elder, Knowledge Keeper or community leader to listen to experiences or stories and use as inspiration for a creative response involving your own drama work.
	CH20.3 (b.)	Use various sources of inspiration (e.g., image, sound, story) and research to explore reconciliation-related issues (e.g., racism, healing, treaty negotiations, privilege, relationship building, language loss and revitalization) through dramatic work (e.g., treaty education outcome TR11, indicator -- apply the principles of Canadian treaty making as a means for resolving conflict and represent in drama work).

		<p>CH20.3 (c.) Research Saskatchewan Métis, First Nations and Inuit theatre artists and their work.</p>
		<p>CH20.3 (d.) View and/or read plays created by Indigenous artists.</p>

Note: As indicated in the Saskatchewan Drama Curriculum (Saskatchewan Education, 2019, pp. 31 - 35).

Appendix C

Drama 30 Learning Goals, Outcomes, and Indicators

Learning Goal	Outcomes	Indicators
Creative/Productive (CP)	CP30.1 - Use world theatre traditions to inspire ideas for your own dramatic work.	CP30.1 (a.) Investigate how performance styles (e.g. mask, storytelling, shadow puppetry, naturalism, commedia) inform ideas.
		CP30.1 (b.) Investigate how different styles have been applied to traditional plays (e.g., Macbeth adaptation to Pawâkan Macbeth).
		CP30.1 (c.) Organize and document ideas for possible exploration (e.g., portfolio, journal, digital media).
		CP30.1 (d.) Devise and perform dramatic work inspired by world theatre traditions.
	CP30.2 - Create dramatic work demonstrating use of genre and style.	CP30.2 (a.) Research style or genre and share learning (e.g., design a student-led workshop, act out a scene).
		CP30.2 (b.) Incorporate and justify the use of genre and style in own devised work.
		CP30.2 (c.) Select an aspect of theory and/or style and apply to own work through, for example: <ul style="list-style-type: none"> ● improvised play ● performance art ● Monologue ● Scene ● video
		CP30.2 (d.) Juxtapose unlike genre and style (e.g., use puppets to explore a political issue, create a Victorian ‘drawing room play’

		using social media as script).
		CP30.2 (e.) Design the look and sound of a scene to reflect a genre or style (e.g., director’s notebook, sketches, production notes, maquette, set list).
		CP30.2 (f.) Assess the strengths of the drama work and/or performance and reflect on the collaborative approaches, challenges, and individual contributions encountered in the creative process.
CP30.3 - Express a multiplicity of voices and perspectives (e.g., self, family, community, marginalized individuals, silenced people in history, powerful figures, celebrities, extraterrestrials, fictional characters) through works of dramatic art.		CP30.3 (a.) Assume roles in order to represent a variety of voices and perspectives.
		CP30.3 (b.) When preparing a scene, monologue or play, consider questions such as: whose voice and perspective is being heard? Who is left out of the story? How does voice impact the story? How does the perspective impact the audience?
		CP30.3 (c.) Analyze and describe how personal identity and cultural lens affects creation of the work.
		CP30.3 (d.) Explore ways of expressing power, status and perspective through drama work (e.g., Image Theatre, Forum Theatre, contextual drama).
CP30.4 - Demonstrate directorial choices for a performance that utilizes oral or written text and/or		CP30.4 (a.) Collaborate with peers, Elders or community experts to decide on the merits of various creative processes for building a specific drama work (e.g., play, collective creation, devised theatre, performance art).
		CP30.4 (b.) Work with peers to select a creative process and

	devised material.	make a production plan (e.g., roles, budget, timelines, expectations).
		CP30.4 (c.) Develop source material (e.g., analyze and/or decode text, image, sound, movement, research, story, idea) and build the drama work within the selected process.
		CP30.4 (d.) Construct and revise the rehearsal process according to the style and needs of the production.
		CP30.4 (e.) Engage, where possible, with Saskatchewan directors about their own creative processes (e.g., interview, research, email, view or listen online).
	CP30.5 - Present and sustain a performance for an audience (e.g., peers, invited guests, public) that demonstrates innovation (e.g., aesthetic and technical).	CP30.5 (a.) Purposefully use the language of theatre in selected creative processes.
		CP30.5 (b.) Practically explore the director’s toolbox (e.g., communication of vision, interpretation of oral or written text, analysis and planning, creating a rehearsal plan) for artistic purpose.
		CP30.5 (c.) Reinterpret or imagine a scene or dramatic work through innovative use of various theatrical toolboxes (e.g., director, designer, actor).
		CP30.5 (d.) Use a specific technical component (e.g., light, costume, sound, digital technologies) for symbolic purposes as a mode for communicating ideas.
		CP30.5 (e.) Change the point of view of a scene or dramatic work by amplifying a technical or artistic aspect (e.g., incorporate contact improv, actor and audience interaction, replace the actor with an object or technical component, project digital images on moving actors, use social media conventions in performance).

		CP30.5 (f.) Demonstrate willingness to take creative risks.
		CP30.5 (g.) Justify decisions made by various roles (e.g., director, actor, designer) to achieve intent.
		CP30.5 (h.) Reflect on problems, surprises or challenges that arose in the performance and how they might be resolved.
Creative/Responsive (CR)	CR30.1 - Respond critically, using appropriate theatrical language, to directorial choices in a variety of performance experiences (e.g., live, digital).	CR30.1 (a.) View and reflect on a live or recorded performance and discuss the role of the audience in various types of performances (e.g., conventional Western theatre, children’s theatre, forum theatre, site specific).
		CR30.1 (b.) Examine the differences and similarities between staged theatre and plays adapted to film.
		CR30.1 (c.) Review and reflect on directorial choices in various genres of recorded and/or live theatre.
		CR30.1 (d.) View a filmed adaptation of a play and identify the qualities specific to film that cannot be replicated on stage and the qualities of staged performance that cannot be replicated through film.
		CR30.1 (e.) Discuss considerations a director makes when creating a film adaptation such as location, setting, directing the viewer’s focus through camera angles and shots, special effects, computer generated imagery (CGI) and editing.
		CR30.1 (f.) Reflect on the impact of directorial choices on an audience and one’s own experiences viewing plays.
		CR30.1 (g.) Recognize the effect the location of the theatre has on the audience, such as outdoor theatre, theatre in the round,

		<p>site-specific theatre, historical theatres.</p> <p>CR30.1 (h.) Explore several different ways to critique (e.g., written, verbal, collage, multimedia, journal, monologue) using language specific to theatre or film.</p> <p>CR30.1 (i.) Discuss how viewing theatre shapes future decisions in making theatre.</p>
	<p>CR30.2 - Examine the purpose of theatre in societies.</p>	<p>CR30.2 (a.) Interview a member of a professional or community-based theatre company about their vision, focus and process (e.g., How do you determine your season? How do you promote your work? How do you get funding? How do you develop a budget? How do you recoup costs?).</p> <p>CR30.2 (b.) Create a vision and focus for an imagined theatre company.</p> <p>CR30.2 (c.) Develop an outline to describe an imagined theatre company (e.g., name, company members, season schedule, budget and location).</p> <p>CR30.2 (d.) Create a proposal, including sponsorship and funding plan (e.g., social media, PR and publicity, logo).</p> <p>CR30.2 (e.) Pitch a proposal for a production, season or grant and defend the proposal to a panel of peers.</p>
<p>Creative/Historical (CH)</p>	<p>CH30.1 - Research and experiment with contemporary theatre practices.</p>	<p>CH30.1 (a.) Discuss connections between Indigenous artistic traditions (e.g., song, dance, stories) and the land, identity and worldview.</p> <p>CH30.1 (b.) Recognize how artistic practices can be specific to a treaty territory, cultural and/or language group in Saskatchewan and Canada (e.g., examine drama and theatre traditions of</p>

		<p>newcomer students' communities, treaty education outcome TPP12 - represent personal understanding of the concept, We Are All Treaty People).</p>
		<p>CH30.1 (c.) Research and examine how past traditions inform contemporary theatre.</p>
		<p>CH30.1 (d.) Create a maquette or theatrical diagram of modern production choices for a play.</p>
		<p>CH30.1 (e.) Discuss the impact and contributions of contemporary theatre practitioners working within various theatre roles (e.g., writers, dramaturge, performers, directors, stage managers, designers of set/costume/lighting/sound, choreographers of fight/dance, music directors/musicians, technicians).</p>
	<p>CH30.2 - Examine the role of the theatre and artists as potential agents of social change.</p>	<p>CH30.2 (a.) Analyze and practically explore a theatre movement that arose in response to social conditions (e.g., Paper Wheat in response to the creation of farming cooperatives in Saskatchewan, Native Earth Performing Arts in response to colonialism, Theatre of the Absurd in Europe and Butoh in Japan in response to WWII, Guerrilla Theatre in response to radical social movements of the 1960s, Bread and Puppets in the 1970s in response to social activism in USA).</p>
		<p>CH30.2 (b.) Practically explore a current social issue of interest (e.g., treaty education outcome TR12, indicator - analyze how the media currently depicts the treaty relationship and determine the effects this has on public perception, marginalized groups, issues identified in the media) and consider how one might respond through dramatic work.</p>
		<p>CH30.2 (c.) Examine how theatre artists use their art form to</p>

		question the status quo and empower others to influence change (e.g., challenging perspectives on gender equity).
		CH30.2 (d.) Conduct an inquiry to examine Saskatchewan theatres and theatre artists (e.g., Gordon Tootoosis Nikaniwin Theatre, SUM Theatre, Persephone Theatre, Globe Theatre, Dancing Sky Theatre, Troupe du Jour, Curtain Razors, Listen to Dis, Deaf Crows, Live Five) whose work addresses local and/or global issues (e.g., food security, water access, health, migration, colonization, reconciliation, climate change, gender and sexual diversity, ethics and technologies, economic disparity, economic, social and environmental sustainability).
	CH30.3 - Research contemporary and/or current theatre practices of First Nations, Inuit and Métis artists in Canada.	CH30.3 (a.) Discuss questions concerning the relationship between identity and art-making practices (e.g., Does culture influence the subject matter or themes of dramatic work? How might traditional practices inform the work of specific artists?).
		CH30.3 (b.) Conduct research on a contemporary First Nations, Inuit or Métis theatre company in Canada and report on such things as company philosophy or focus, subject or themes presented, discipline specific or interdisciplinary approaches and/or the potential influence of local cultural practices.
		CH30.3 (c.) Research (e.g., in person interviews, written information, recorded or online interview) an Indigenous theatre artist and examine what impacts his or her work, considering questions such as What is the role of Indigenous theatre in the local community and society? Is it important to distinguish Indigenous theatre separately from non-Indigenous theatre? Does cultural identity influence the work?

Note: As indicated in the Saskatchewan Drama Curriculum (Saskatchewan Education, 2019, pp. 36-41).

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