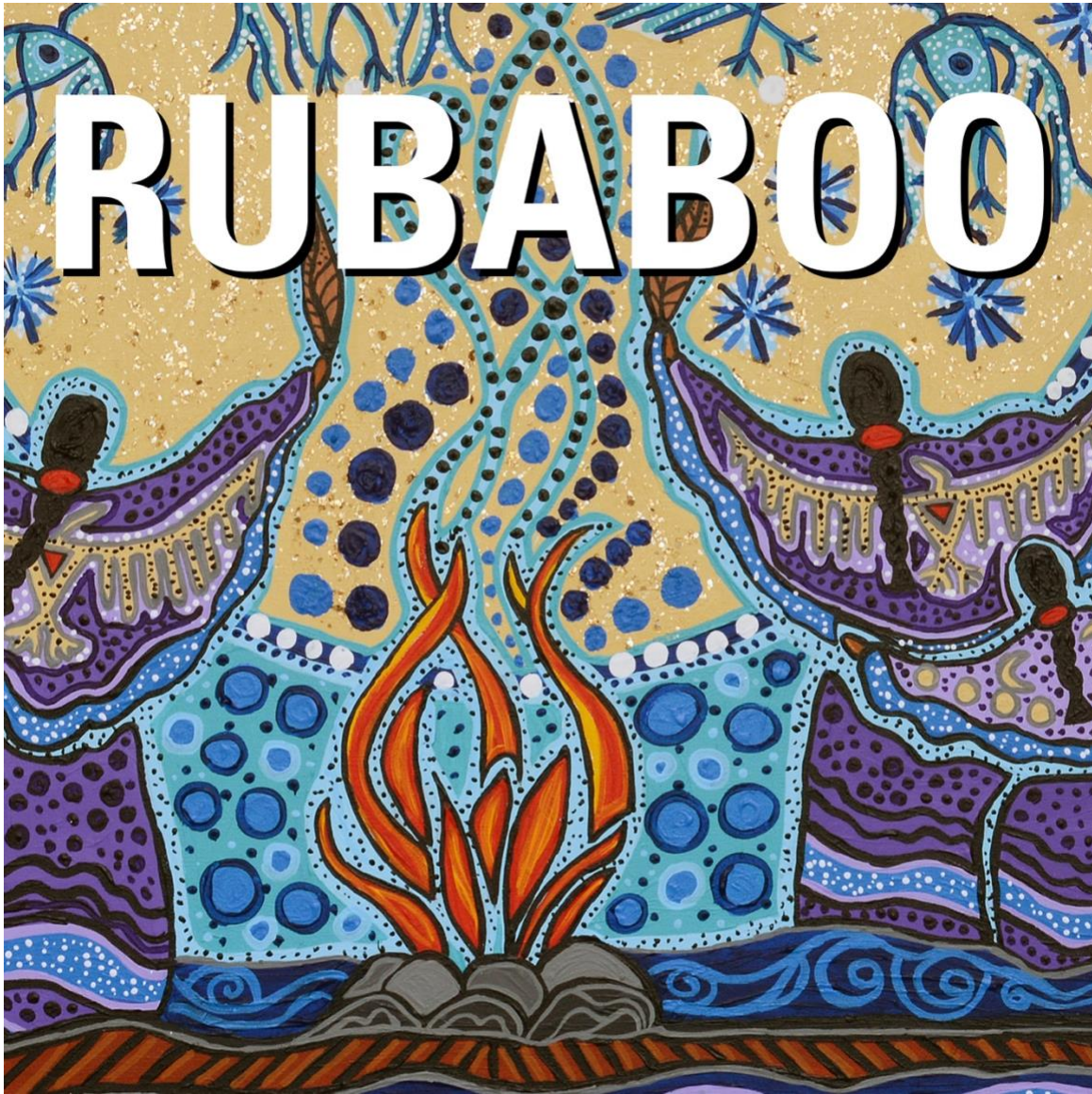


RUBABOO
ENRICHMENT GUIDE



**A Métis Cabaret with Andrea Menard
Written by Andrea Menard
Music by Andrea Menard and Robert Walsh**

Season Sponsor Capital Power

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.
- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.
- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.
- Please respect the space by keeping your feet off the seats.
- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.
- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.
- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

CAST

Andrea Menard
Nathan Aswell
Karen Shepherd
Robert Walsh

SYNOPSIS

Derived from the **Michif** word for “leftovers stew” or “big pot,” Rubaboo will take audiences on an intimate, moving, and joyous journey—guided by powerhouse **Métis** performer Andrea Menard. An acclaimed singer-songwriter and actor, Menard’s lyrical voice and masterful storytelling will envelop you in the beauty of Métis culture. Featuring the sounds of drums and guitar, this grand musical feast includes songs of reconciliation, unity, love, frustration, and resilience.

MUSICAL NUMBERS

The musical numbers are listed order of appearance in the production

Four Directions Prayer – Andrea Menard, Robert Walsh
Gather Round – Andrea Menard, Robert Walsh
Ayn Feu Shansoon – Andrea Menard
This Spark – Andrea Menard, Robert Walsh
Memmere’s Rubaboo – Andrea Menard, Robert Walsh
Riel’s Prayer – Andrea Menard
Return of the Bell of Batoche – Andrea Menard, Robert Walsh
Nipi Nigamoonis – Andrea Menard
Water Prayer Song – Andrea Menard
L’espoir – Robert Walsh
Ramant Iii Riviere – Andrea Menard
Where is God in this Place – Andrea Menard, Robert Walsh
Silent No More – Andrea Menard, Robert Walsh
The Kraken/Red River Jig – Karen Shepherd/traditional
Weesahkoteweenowuk – Andrea Menard
Mother Nature Gives – Andrea Menard, Robert Walsh
Mahican Kita Oyoo – Andrea Menard
Chi Meegwech – Andrea Menard
Sparkle – Andrea Menard, Robert Walsh

Songs from soundtrack available from: <https://andreamenard.bandcamp.com>

TERMS AT A GLANCE

This section defines and offers context for some of the key terms used throughout this Enrichment Guide. The first time these terms appear in the guide, they have been bolded.

Kookum: a Cree word for Grandmother.

Métis: The term “Métis” in s. 35 of the Constitution Act, 1982 does not encompass all individuals with mixed Indigenous and European heritage; rather, it refers to distinctive peoples who, in addition to their mixed ancestry, developed their own customs, way of life, and recognizable group identity.

Michif: The language spoken by the Métis, who are the descendants of French fur traders and First Nations women, dating back to days of the Red River Settlement in Manitoba.

Riel Resistance: an armed resistance movement by the Métis under Louis Riel and an associated uprising by First Nations Cree and Assiniboine of the District of Saskatchewan against the Canadian government.

Bell of Batoche: A bell was seized from Batoche's church as a trophy of war by federal troops who put down the Northwest Rebellion of 1885, crushing the dream of Métis leader Louis Riel to build an independent Métis state.

Rebels: those who renounce and resist by force the authority of one's government.

Expansionism: the policy of territorial or economic expansion.

Reconciliation: In Canada, the process of reconciliation is tied to the federal government's relationship with Indigenous peoples. The term has come to describe attempts made by individuals and institutions to raise awareness about colonization and its ongoing effects on Indigenous peoples.

Colonial Violence: Colonialism is the act of power and domination of one nation, by acquiring or maintaining full or partial political control over another sovereign nation, often enacted by violent methods.

Residential Schools: government-sponsored religious schools that were established to assimilate Indigenous children into Euro-Canadian culture.

Mother Earth: a personification of nature that focuses on the life-giving and nurturing aspects of nature by embodying it, in the form of the mother.

Medicine Wheel: The medicine wheel is an ancient and sacred symbol used by many Indigenous cultures in North America. There are four areas or quadrants to the Medicine Wheel. These four areas have four different colors assigned to them, which are most often yellow, red, black, and white. It is also very important to note that different nations have different medicine wheel teachings, according to their stories, values, and beliefs.

Indigenous: the descendants of the earliest known inhabitants of a territory. There are three categories of Indigenous peoples in Canada: Inuit, Métis and First Nations.

Align: supporting or agreeing with another person, organization, or view.

Diagram: a symbolic representation of information using visualization techniques.

Inter-Connectivity: connection with other things that are related to each other.

THEMES

SAVOURING OUR STORIES – FOOD AND MÉTIS CULTURAL RESILIENCE

Written by Danielle LaRose, Métis Theatre Artist

with support from Elder Jo-Ann Saddleback and Dreamspeakers Festival Society's

Christine Frederick, producers of the Rubaboo Arts Festival

All around the world, there's one thing that's always guaranteed to bring people together- FOOD!

From the most extravagant holiday dishes to the simplest daily fare, food has a special place at the heart of every culture. We all need it to live, but our universal love of food stems not only from its ability to nourish and sustain our bodies. Food is essential in nourishing and sustaining our communities as well, and no matter where we're from or where we travel to, Food has something to teach us about connection, gratitude, and reciprocity.

On these lands, we call it *wahkohtowin*- a nehiyawewin word for our circle of connection where we show gratitude for the gifts we've been given by sharing them with all our relations. One of the ways we seek to live in *wahkohtowin* is in the mindful harvesting, the careful preparation, and generous sharing of food.

We often hear people refer to Food as their "love language", and it's true that when we feed someone, we express a wholistic care for them; a care for their spirit and wellbeing as well as a care for their bodily health. What's better than someone bringing you a hot bowl of soup when you're sick or making your favourite dish for your birthday? Even if it's not exactly the way **kookum** made it, even if it's store-bought, we still feel that warmth of connection because someone has taken the time to listen, to remember the little things that bring us joy, and to nurture our relationship.

Food teaches us how to express our love for one another, but the first love that Food taught us about was the love of the Land for the People. Every time we sit down to eat, we're enjoying the life-giving gifts of the Land, the Water, and our plant and animal relatives. Every meal is an opportunity to show gratitude for these gifts.

This connection between food and Land can teach us a lot about other nations and cultures. You can learn a lot about a people by exploring their foods as most cultural dishes are in direct relationship with the Land – what grows there, what animals live there, the season cycles, the heat of the sun and the minerals in the soil and the flow of the waters. Across Turtle Island, the land shifts and changes drastically, and so do the foods, the people, the stories and traditions. On the west coast, Salmon is essential to the prosperity of the people. There are many stories about how the Salmon has cared for them, and how they must care for the Salmon in return. In the Great Lakes regions, they plant the Three Sisters- Beans, Squash, and Corn- and from those plant relatives, the people learn how to work together in prosperity. For the **Métis**, it was *lii bufloo* (the Buffalo in our **Michif** language) who were our most beloved teachers.

Lii bufloo didn't just give us food, clothing, tools, shelter, and everything we needed to sustain ourselves. They taught us who we were; who we could become. From our Voyageur Grandfathers, the Métis inherited a wanderlust and a love of adventure and living on the land. Already accustomed to travelling long distances in the days of the fur trade, it made perfect sense to continue that life of movement and follow the herds of lii bufloo across thousands of prairie miles. This seasonal travelling also allowed us to nurture our connections with the families of our First Nations Grandmothers, visiting kin across the plains and maintaining those

essential relationships. Lii bufloo taught us how to define ourselves as a unique post-contact Indigenous people and the Laws of the Hunt continue to inform Métis self-governance today. It was lii bufloo that showed the Métis our place in the circle and how we could contribute our unique gifts and experiences towards the prosperity of all our relations.

Lii bufloo were so much more than just food, yet it was our reliance on them as a food source that made them a target. If food is a cultural “love language”, our way of maintaining care and connection with one another, then the best way to suppress a group of people and extinguish their relationship with the Land is to simply eliminate that food source.

As the buffalo herds were killed en masse and without conscience, it wasn't just individual Indigenous bodies that starved as a result. Entire cultures starved as hunting practices were outlawed and traditions were suppressed, threatening our connections to each other and to the Land. It is with great sadness that we reflect on the loss of lii bufloo as their decline heralded a long period of darkness, poverty, and disconnection for the Métis and many Indigenous peoples. As lii bufloo disappeared, so did our relationships, our traditions, our stories, our languages- or so it seemed.

Despite the hardships they faced, the Métis turned to food to preserve the culture for future generations. They knew they would have to work together through this period of scarcity, and so they relied on simple dishes like Rubaboo: a stew made with the last of the root vegetables and what little meat you were able to trap during the winter months -usually small animals like *wapus* (rabbit in nahiyawewin). Rubaboo was cheap to make and hearty enough to feed our large families. The flexibility of the recipe also meant that anyone showing up for dinner could bring something to add to the pot, enriching the meal as well as the company. By continuing to care for one another through survival foods like Rubaboo, Métis people fought to maintain our connections. It was around these tables, sharing food, that hushed voices told the stories, sang the songs, and spoke the language. We owe so much to those old ones that continued to share our traditions in secret and kept our culture alive through those dark times. They taught us that Food, no matter how scarce, is resilient. And so are we.

At any Métis gathering, you will often see an extra place setting at the dinner table. This is an invitation for the ancestors to come share the feast with us. Even when our relatives depart this world for the next, we maintain our relationships and connection with them through food. It reminds us that our ancestors are always with us and that it's thanks to them that we're able to gather and celebrate our culture today.

After all, Food has memory. It creates a place where we can remember and be remembered; a place where our stories are told and retold. Our matriarchs in particular understand the importance of food as memory. Their love for us is preserved in recipes passed down, traditions maintained, kinship savoured for future generations. These are often cultural dishes and while they may remind us of holidays and celebrations spent together, they also remind us of our cultural roots, of the People and the Lands where we come from. Rubaboo isn't a fancy dish. It's a survival food made to see us through the harshest winters of our lives. And yet, this humble stew serves up a rich record of Métis history simply because it was always made to be shared. In our Michif language we say *pihtikwe kiyawâw* - Come in and sit down, everyone.

“The feast is ready, gather round. We give thanks for the bounty as we pass it along. And place an extra setting as we sing this song”



Métis Coat, Photo by Kara LaRose



Métis Beadwork, Photo by Kara LaRose



Métis Coat, Photo by Kara LaRose



Métis Firebag, Photo by Kara LaRose



Métis Quillwork, Photo by Kara LaRose



Métis Sash, Photo by Kara LaRose

THE FOUR ELEMENTS: EARTH, WATER, WIND, FIRE AND THE MEDICINE WHEEL

“I’m gonna gather all these Elements, our Relatives, In a Circle. And gather some more Relatives.

Like the four directions, like my ancestors, my Mémères, because there’s no Rubaboo without the Métis matriarchs.” –Andrea, Rubaboo

In *Rubaboo*, Andrea Menard uses the four elements of fire, water, wind, and earth as a structure for the play. Fire is used to call upon the power of the **Métis** people in referencing events like the **Riel Resistance** and the Return of the **Bell of Batoche**, challenging the assumption that the Métis were “**rebels**” when in fact they were reacting to continued Canadian **expansionism** moving further West, which put their farms and river-lots at risk.

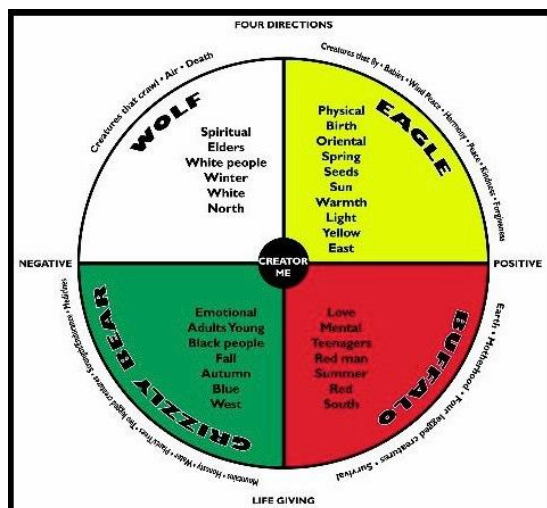
Water represents the capacity we all have for healing, and the hope that exists for a possible **reconciliation** of nations.

Wind evokes the ritual of smudging, and honours those lost to **colonial violence** and **residential schools**, while also calling for “winds of change” to right these wrongs.

Finally, Earth reminds us that we all come from **Mother Earth**, and we need to be grateful for this gift of life. By combining all the elements, a metaphorical pot of Rubaboo is created by the end of the play, and we find ourselves in “The Circle”, where we are all equal and we all belong, in unity.



The Four Elements: Wind, Earth, Fire, Water, and Fire



The Medicine Wheel
Image Credit: Windspeaker.com

When Elder Francis Whiskeyjack from Saddle Lake, AB speaks of the **Medicine Wheel** and its four elements, he describes the directions used in the wheel in a clockwise direction because that is the way the sun moves, rises and sets:

“Within the circle is the four quadrants or areas. A lot of people know them as the four directions. The number four has many significant meanings for the Aboriginal people. Within the four directions there are all the sacred teachings of four.

In the universe there are four directions--East, South, West and North. There are four winds; four seasons—Spring, Summer, Fall and Winter; four races of people; four types of creatures that breathe—Those that fly, birds, those that are four-legged (the buffalo), those that are two-legged (man) and those that crawl (insects).”

THE SHARING CIRCLE

“We’re gonna sit together in a circle so we can see each other. Clearly. I want you to see me. As an Indigenous woman, I want to be visible. But I want to see you too.” –Andrea, Rubaboo

The circle influences how many **Indigenous** people view the world. That is, how all things are connected. Balance relies on this connection and without balance, health is compromised. Life is viewed as a circle or a cycle. The sun, the moon, the seasons, the journey of our lives from birth to death. Circles are a natural way to walk your path and conduct your life and **align** with the fundamentals of the natural world.

Indigenous ways of knowing use and interpret the circle in many different ways but with the same good intentions. The medicine circle (wheel) is used as a **diagram** for everything from the four directions, a path to health and wellness, the connection between the human races of Mother Earth as well as the cycles of life, seasons and medicines.

The circle is whole and doesn't end; the circle can be unbalanced depending on what is in it or not in it. But in general, a circle is impartial, fair and representative of **inter-connectivity** and equality.

Sharing circles have been a staple of many Indigenous cultures for centuries, providing a space for individuals to come together, share their experiences, and connect with each other. In recent years, sharing circles have gained popularity as a tool for personal growth and community building, and they have been adapted to fit the needs of a variety of communities and organizations.

A sharing circle is a facilitated gathering where participants sit in a circle and take turns sharing their thoughts, feelings, and experiences related to a specific topic. The sharing circle is a safe and supportive environment where participants can be vulnerable and share their stories with others.

The power of sharing circles lies in the opportunity for participants to connect with each other on a deeper level. By sharing their experiences and listening to others, participants can gain a better understanding of each other, build relationships, and offer support. Sharing circles also provide a space for personal growth and healing, as participants are encouraged to reflect on their experiences and to gain insight into their thoughts and feelings.



The Sharing Circle
Image by Pawis-Steckley, J.

PRODUCTION ELEMENTS

THRUST STAGE

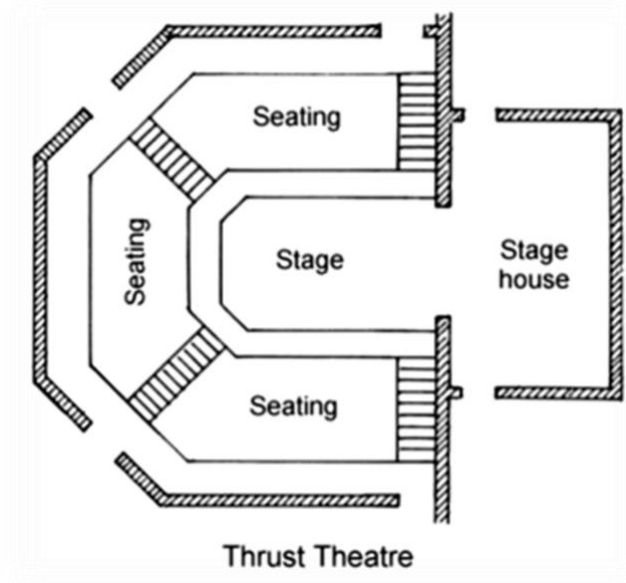
The thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab Theatre at the Citadel is a classic example of a thrust stage. This type of stage is used to extend the playing space out into the audience, and enables actors to enter and exit through vomitoriums (voms) and onto the stage.

Thrust stages were used in Spain's Golden Age of theatre (which started in 1570), and were called *corrales*, as well as in the traditional Noh theatre of Japan. This design was also popular in London during the Elizabethan era, and is the layout of the famous Globe Theatre where

many of Shakespeare's plays were performed. Between the 17th and 20th century's proscenium stages (which only expose the front of the stage to the audience) dominated theatre across the world, as the popular movement of staging focused on creating and maintaining illusion.

However, in the 20th century theatre started moving back to performances that focused on actor-audience contact, which brought the thrust stage back to popularity. Still, thrust stages are most often used for concert-style performances, rather than traditional theatre.



The layout of the Maclab Theatre at the Citadel.

BIO AND INTERVIEW WITH RUBABOO CREATOR ANDREA MENARD

Andrea Menard is an accomplished Métis singer/songwriter, actor, speaker, wellness trainer, and the founder of the Sacred Feminine Learning Lodge. She was recently honoured with the “Métis Artist of the Year” award at the Summer Solstice Indigenous Music Awards.

A 15-time music award winner, and was named ACTRA National’s Woman of the Year for 2021. She has released 5 award-winning albums, including her latest Michif language album, a symphony show, 2 theatrical **cabarets**, including her latest hit show, *Rubaboo*, 2 television performance specials, and her TEDx talk called “Silent No More” has reached almost 200,000 views. Andrea has performed for royalty, prime ministers, governor-generals, residential school survivors, families of **the missing and murdered Indigenous women**, and even sang her song “Peace” to the world’s NATO generals.



Andrea Menard
Photo by Julia Agnew

Born in Manitoba, Andrea is a proud member of the Métis Nation of Canada. Her Métis family originates from St. Laurent, Manitoba, but settled in the interlakes region of Treaty 2 territory. She carries the name *Skooteah Equahh*, which means Fire Woman in *Anishinaabemowin* and the *Nêhiyawêwin* name *Notigwew Yutin*, which means Grandmother Wind. These names deeply inform Andrea’s work.

What was the seed of inspiration for creating *Rubaboo*?

It was called forth by Dennis Garnhum who was the AD of the Grand Theatre at the time. It was during lockdown and he was wondering how to open his new small stage after renovations. He asked me if I had a theatrical concert or musical play that I might want an audience. I lied and said I did when I clearly had nothing. But as a creative person, I know something would come. So I began scripting something. Ideas came, and songs came.

In your creative process what comes first? The music or the text?

The prayer comes first. I make a point of connecting with my Ancestors in the Spirit Realm, and letting them know I am working on songs, scripts, etc. and need their help. I believe that all my great ideas come from the Spirit Realm, and I am just lucky enough to “catch” them as they are whispered to me.

Once the prayer is set in motion, I listen for answers. That is the most important part. Listening. Then melodies, words, ideas come flowing towards me in an easy manner.

What is your favourite part of the process when creating new work?

Listening for the ideas. I’m so often pleasantly surprised by what comes out of me. I trust in my Ancestors so completely that my relationship with them is joyful and easy. And I don’t pretend that I’m the writing genius in this equation! Haha!

HISTORY & CONTEXT

THE HISTORY OF THE MÉTIS PEOPLE

Métis people are a post-contact Indigenous nation, born from the unions of European fur traders and First Nations women in the 18th century. The descendants of these marriages, the Métis, would form a distinct culture, collective consciousness, and strong Nationhood in the Northwest. Distinct Métis communities developed along fur trade routes that made the Métis Nation Homeland. Today, the Homeland includes Manitoba, Saskatchewan, Alberta, parts of British Columbia and Ontario, the Northwest Territories, and the northern United States.

The Métis are a robust, thriving community and one of three legally, politically, and culturally distinct Indigenous peoples of Canada, recognized by [s. 35 \(2\) of the Constitution Act, 1982](#). Métis people have a unique identity, culture, language, way of life, and historic self-government. The history of the Métis is entwined with the history of the fur trade, both as origin and as livelihood.

The Métis were at the heart of the fur trade. They acted as guides, interpreters, clerks, canoe men, fur packers, trade negotiators, and provided provisions to the Hudson's Bay Company, Northwest Company, and European fur traders. The Métis were expert hunters themselves and developed York Boats and Red River cart systems for transporting goods and furs. Métis communities settled along fur trading routes in Canada's historic northwest, with the largest being the Red River Settlement in Manitoba.

The Métis developed a unique political and legal culture with strong democratic traditions, including elections of buffalo councils for organized buffalo hunts.

Laws of the hunt were created and enforced by the Buffalo Councils.

The creation and initiation of these laws were the first steps towards Métis self-government and the earliest known form of government in Canada.

Beginning in 1885, Canada began offering scrip to the Métis residing in the Northwest Territories, including present-day Alberta. Scrip was meant to address Métis claims to land and was a certificate that could be traded for land or money to purchase land.

The scrip system was rife with fraud and abuse. The bulk of scrip ended up in the hands of land speculators who resold scrip certificates, often fraudulently through Métis impersonators, for profit and left the Métis with next to nothing, including their rights and claims to the land. Many Métis were pushed out of their homes and lived along road allowances and railway lines.

More than a century later, the Supreme Court of Canada acknowledged this dark past and said, "The history of scrip speculation and devaluation is a sorry chapter in our nation's history."

In November 2017, Canada took steps to repair this tragedy by co-signing the Métis Nation of Alberta (MNA) Canada Framework Agreement, which included a priority to explore ways of settling outstanding Métis land claims.



The Métis Nation flag

THE NORTH-WEST RESISTANCE AND THE BATTLE OF BATOCHÉ

The North-West Resistance happened between March 1885 until May 1885. The resistance took place in what is now Alberta and Saskatchewan. It was fought between the Métis and [First Nations](#) allies against settlers and the [federal government](#). The government won. Hundreds died. Many Indigenous people lost everything and the leader of the Métis, [Louis Riel](#), was executed.

The [Plains Indigenous Peoples](#) and the Métis had a very difficult life on the Prairies decades before the resistance. The bison were gone and many were starving. Also, they signed treaties with Ottawa. So, they had little land. The Métis were scared that their land would be taken away by new settlers. Many did not think the government was going to support them. The Métis asked Louis Riel to help them. Riel was the leader of the [Red River Resistance](#) in 1869–70. He fled Canada in 1870 when he was going to be arrested.

In the fall of 1884, Louis Riel wrote a “Revolutionary Bill of Rights.” There were 10 Rights altogether. They included the right of Métis to have their own land and farms and the right to



The Capture of Batoché

have provincial legislatures. Other rights included the right of the Métis to be represented in the legislatures, and for Métis customs to be respected. After this the Métis created a provisional government at [Batoché](#) on March 18. Batoché was a small town in what is now Saskatchewan. Riel had set up a provisional government at Red River in 1870. Riel was the president of the provisional government at Batoché. Riel and the Métis created a provisional government at Batoché on March 18, 1885. Soon after, a battle took place at [Duck Lake](#). The Métis and their First Nations allies fought against the [North-West Mounted Police](#). The NWMP lost that battle. In response, Ottawa created an army and sent 5,000 soldiers to the Northwest.

At the same time, some [Cree](#) and [Assiniboine](#) people went to Fort Battleford. On March 30, two settlers were killed. On April 2, a small group of Cree killed 9 men, including Indian agent Thomas Quinn and two priests. Chief [Mistahimaskwa \(Big Bear\)](#) had tried to stop the violence. The rebels/resistance fighters fought and lost two major battles with the soldiers sent by Ottawa. The first battle was fought at Fish Creek on 24 April. The Métis won. The second battle took place at Batoché between May 9 and 12. The federal troops won. After Batoché, there was very little resistance. The victory of the troops had ended the North-West Resistance.

After the resistance, a series of trials took place. Many Métis and First Nations leaders were charged with treason. Most were sent to prison. Some were executed, including Louis Riel. Many in English Canada thought he was a traitor and should be hanged. The Métis thought he was a hero. Riel’s execution was extremely controversial. The Métis and many people in French Canada were extremely angry.

The hanging of Riel contributed to the struggles between English and French Canada for many years to come. The defeat in the North-West Resistance contributed to the further deterioration of the Métis and Indigenous communities for many years to come as well.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.

Drama (Junior High)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

GOAL III- To develop an appreciation for drama and theatre as a process and art form.

Objectives- The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

Drama (10-20-30)

GOAL I- To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives- The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

GOAL II- To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives- The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III- To develop an appreciation of drama and theatre as a process and art form.

Objectives- The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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<[Colonial Violence](#)>

FURTHER READING & RESOURCES

[Métis Gathering Website](#)

[Rupertsland Institute Teaching Resources](#)

[Full Circle: First Nations, Métis and Inuit Ways of Knowing](#)

[Métis Resource Page](#)

[Memmere's Rubaboo Spotify Playlist](#)

GOVERNMENT AND FOUNDATION FUNDERS

