

Scholarship writing 101 for Indigenous graduate students

Host by Tai Amy Grauman MFA

Locating Myself inside of the work.



A few upcoming deadlines for major grants

- Indspire: February 1st, August 1st and March 1st

<https://indspire.ca/programs/students/bursaries-scholarships/>

- Rupertsland Institute (Metis Nation of Alberta): Applications open May 1st, site closes when maximum application limit reached.

<https://www.rupertsland.org/post-secondary-funding/>

- Edmonton Community Foundation

<https://www.ecfoundation.org/grants/student-awards/>

- Belcourt Brosseau Metis awards

<https://www.ecfoundation.org/about-the-bbmas/>

-SSHRC

SSHRC and AGES

- AGES: Alberta Graduate Excellence Scholarship. Deadline Nov 30th. \$12000
- SSHRC: Deadline September 1st. \$17,500 for 12 months

Research Proposal

Locate yourself clearly:

- Who are you? Why did you choose the medium you did?

Why your work is important:

- Provide examples of how it hasn't been done before, include citations to demonstrate lacking information.
- How is your work going to contribute to Canada?
- How is your work going to contribute to academia?
- How is your work going to contribute to Indigenous communities?

How are you going to do it?

- What are your methods?
- Who's work are you drawing on?
- How are you expanding on their methods?
- How are your methods community engaged or not?

Timeline/ Feasibility:

- Prove that you can do it.
- Show them dates. Make sure dates are feasible.
- What items are already in place for you to complete this project?
- What relationships do you already have that will help you complete this goal?

Locate yourself (who you are, what you do and why you do it)

My name is Tai Amy Grauman and I am a Metis Cree and Haudenosaunee woman from Ardrossan Alberta. I am a Callihoo, a large Metis (Cree and Mohawk) family in Alberta who have been part of the leadership of every Metis resistance in Alberta. There are books, several thesis papers, countless articles and many archival artifacts documenting and recounting the stories of our men but, there are absolutely no stories written, recounted or clearly documented about the women in my family. The men celebrated in Canadian and Metis history were married to the Metis women who led the resistance unheard and unseen by the colonial patriarchal society. I am an actress, playwright, director and I choose to tell my stories through theatre because I believe the embodied practice of performance is necessary to the “re-remembering” that needs to happen within our Metis communities. As stated by Algonquin / Irish theatre artist Yvette Nolan in *Medicine Shows*, “Indigenous theatre artists make medicine by reconnecting through ceremony, through the act of remembering, through building community, and by negotiating solidarities across communities” (3).

What does your work provide to “Canada”? (bonus points if it gives back to Indigenous communities, more specifically your community)

Within the ecology of Indigenous theatre Metis stories are all too often lumped in amongst the stories of our First Nations cousins. The little Metis specific work being created, performed or witnessed by Canadian audiences such as the 2018 National Arts Centre’s *Wild West Show* inspired by Gabriel Dumont’s performances in Buffalo Bill’s late 19th century touring show, has focused on men. Since Maria Campbell’s *Halfbreed* (1973) and her collaboration with white settler actor and playwright Linda Griffiths in *The Book of Jessica* (1997), there have been few stories about and by Metis women on Canadian stages. The anthology *Dramétis* which was published in 2001, begins to acknowledge the work done by Metis artists but is just the beginning of a Metis specific theatrical lens. I am going to fill this gap, by researching, writing and creating theatre about the Callihoo women who have come before me. Following Jean Teillet’s example of researching the women in her family in *The Northwest is our Mother*, I will create an embodied version of my female ancestors’ stories for the stage.

How are you doing to do it?

My research project consists of a community-engaged process of writing and staging these women's love stories through the development and staging of my play "*You used to call me Marie...*". The play consists of eight love stories that start in creation and end in the present sharing the love, the loss and the fight of Treaty 6's Metis women as an epic historical love story. This work is engaged with concepts of decolonial love discussed by Indigenous feminist writers and artists as deeply important to the resurgence of our stories and our cultures (Lachance, Carter, Simpson).

While investigating, researching and embodying the love stories of my ancestors I will continuously honour my family's protocols. To do this work I am drawing on Metis land-based wellness researcher Cindy Gaudet's *Keeoukaywin* visiting methodologies as well as Algonquin Anishinaabe theatre scholar Lindsay Lachance's concept of embodied politics, blood memory and theatre as Indigenous resurgence and "remembering." I will also be working within recent Indigenous and Metis methods critiquing history created solely using colonial archives (Anderson 2011, Hunt, MacDougall 2011, 2012, 2014). My research questions are: How have concepts of the sacred feminine in Metis communities changed and evolved over time? How can these love stories be performed in a way that follows Metis storytelling protocols as a value and a priority? How can love stories be used as a act of Metis resurgence and "remembering"?

Timeline/ Feasibility

This research will begin by bringing an in process version of the show to Metis Cross in Smoky lake in summer 2021 which is being produced by Indigenous producing company Savage Society. At this phase, I am hoping to receive a blessing from my community to continue this work or learn what I need to fix in order to get their blessing. The third phase is staging the stories and the work for general Canadian audiences. My advisors will be settler scholar Selena Couture and Metis scholar Paul Gareau. Selena's expertise is in Indigenous performed and embodied histories while Paul's expertise is on Metis religious practices. Dissemination will take place in fall 2022 at the University of Alberta for a diverse audience of Metis and settler witnesses. This knowledge will share a more accurate gender balanced history of Metis people which will contribute to the resurgence of Metis women's leadership.

Reference letters

- Give minimum 2 weeks in advance.
- Provide your research proposal even if it isn't complete.
- Offer to draft the letter if it's appropriate.
- Save your reference letters in a google doc so that they can be easily edited for future applications.