

## ENGL 215 Live Chat 4a



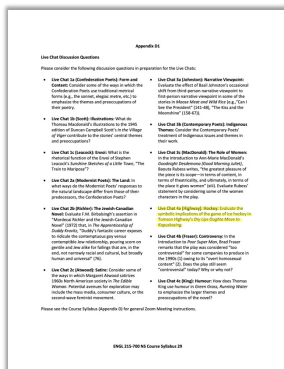
### Zoom Meeting Information

- Zoom Meetings are about 60 minutes in length.
- Zoom Meetings are recorded.
- Recordings and PowerPoint presentations are posted on onQ (under “Activities” > “Zoom Meetings”).
- Participate in the discussion by using the “Chat” window or by raising your hand in “Reactions.”
- Your camera may be on or off.

## ENGL 215 Zoom Meetings

Weeks	1-3	<b>Live Chat 1a</b> Confederation Poets	<b>Live Chat 1b</b> Duncan Campbell Scott	<b>Live Chat 1c</b> Stephen Leacock
Weeks	4-6	<b>Live Chat 2a</b> Modernist Poets	<b>Live Chat 2b</b> Mordecai Richler	<b>Live Chat 2c</b> Margaret Atwood
Weeks	7-9	<b>Live Chat 3a</b> Basil Johnston	<b>Live Chat 3b</b> Contemporary Poets	<b>Live Chat 3c</b> Ann-Marie MacDonald
Weeks	10-12	<b>Live Chat 4a</b> Tomson Highway	<b>Live Chat 4b</b> Brad Fraser	<b>Live Chat 4c</b> Thomas King

## ENGL 215 Live Chat 4a



### Appendix D1

- **Hockey:** Evaluate the symbolic implications of the game of ice hockey in Tomson Highway's *Dry Lips Oughta Move to Kapuskasing*.

## William George Beers (1841-1900)



In September 1860 ... a young dentist named William George Beers wrote a pamphlet that set out some rules and instructions for [lacrosse], which until then had had no written regulations. Beers, a strong nationalist, not only designed a set of rules for the game, but also replaced the deerskin ball with one of hard rubber. He became known as the father of modern lacrosse.

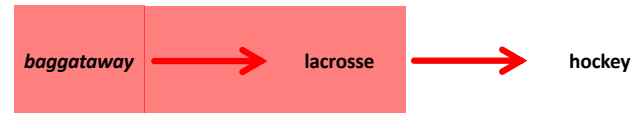
Adamski, Barbara K. “Lacrosse.” *The Canadian Encyclopedia*.

Wikimedia Commons



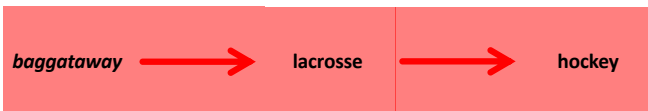
Members of the various Algonquian language groups referred to early ball games as *baggataway*. Strong similarities among the war club, lacrosse stick, and even the drumstick, shown in photos of early Ojibwa implements, support the connection between these early ball games and the later development of lacrosse. There is also a strong link between lacrosse and the Mohawk ball game known as *tewaarathon*. As with other early Indigenous ball games, *tewaarathon* served a number of functions; as the game was played by a large number of warriors on fields that could be over a kilometre long, it kept young men fit and strong for both war and hunting. It could also be played to strengthen diplomatic alliances, support social conformity and economic equality, and honour the gods. In general, Aboriginal women were excluded from these games, although in some First Nations women did play ball games on their own, or with men.

Adamski, Barbara K. "Lacrosse." *The Canadian Encyclopedia*.



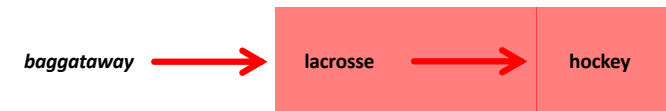
For a certain sector of French Canadian males—later known as les Canadiens—the First Nations male provided an alternative model of masculinity to what they had known in France, one where physicality, stoicism, and bravado were valued and celebrated, not repressed, as was the typical Christian model of masculinity.... Early French settlers began emulating First Nations males, and in doing so began sharing in their cultural practices. Occupational and survival-related pursuits such as canoeing, snowshoeing, and hunting were some of the obvious activities that were learned and performed. Native team sports such as lacrosse also proved to be of tremendous interest to les Canadiens, as these games gave both First Nations and French males the opportunity to prove their worth to one another as men. (qtd. in Norman)

Robidoux, Michael A. "Imagining a Canadian Identity through Sport: A Historical Interpretation of Lacrosse and Hockey." *Journal of American Folklore*, vol. 115, no. 456, pp. 209-25.



If the success of lacrosse in Canada was achieved by marketing it as the game of the people, thanks to the implementation of amateurism by Canadian sport officials these same people were quickly excluded from the game.... Those unable to play responded by participating in a new, exciting, and more accessible alternative: hockey. Unlike lacrosse officials' rejection of professional interests, hockey organizers took an alternative route. They succumbed to the lucrative potential of professional sport. By the twentieth century, therefore, lacrosse had lost its national appeal and hockey had taken on the mantle of Canada's national game. (qtd. in Norman)

Robidoux, Michael A. *Men at Play: A Working Understanding of Professional Hockey*. McGill-Queen's UP, 2001.



... in hockey's earliest incarnations as a formalized sport, the idealized masculinity of some Aboriginals was valorized within the sport. Furthermore, unlike in lacrosse, Aboriginals were not excluded from participating competitively in hockey (although they certainly faced more barriers than white Canadians). As a result, individual Aboriginal players, and even entire teams consisting entirely of Aboriginal players, were not uncommon in the hockey in the first half of the twentieth century.

Norman, Mark. "Canadian Aboriginal Peoples and Hockey: A Complex and Conflicted History." *Hockey in Society: Exploring Critical Social Issues in Hockey*, 20 Mar. 2012.

<https://hockeyinsociety.com/2012/03/20/canadian-aboriginals-and-hockey-a-complex-and-conflicted-history-part-1/>

## The Cree and Ojibway Indian Hockey Tour

It would not have been all that unusual to see aboriginals playing hockey in the 1920s. Several of the players on the Cree [and] Ojibway Tour had played in Toronto's Mercantile League or similar leagues in North Bay and elsewhere. Even a team composed entirely of aboriginals would not have been that unusual.... In northern British Columbia during the early 1930s, a team composed of those from the Shuswap nation, the Alkali Lake Braves, was the dominant team in the region. (qtd. in Norman)

**Plummer, Kevin. "The Cree and Ojibway Indian Hockey Tour."**  
*Torontoist*, 14 Jan. 2012.

<https://torontoist.com/2012/01/historicist-the-cree-objibway-indian-hockey-tour/>

## The Cree and Ojibway Indian Hockey Tour

For a 1928 audience, the novelty of an aboriginal hockey team would have been minimal. The truly unusual thing about the Cree [and] Ojibway Tour was that rather than standard hockey jerseys, each player wore a "feathered head-dress," buckskin tunic (emblazoned with a C or an O), and "beaded waists" on the ice.... Wearing [this costume] in hockey games certainly didn't reflect traditional Cree or Ojibway cultural practices. Moreover, it didn't match the regular daily attire of the players.

**Plummer, Kevin. "The Cree and Ojibway Indian Hockey Tour."**  
*Torontoist*, 14 Jan. 2012.

<https://torontoist.com/2012/01/historicist-the-cree-objibway-indian-hockey-tour/>

## The Cree and Ojibway Indian Hockey Tour



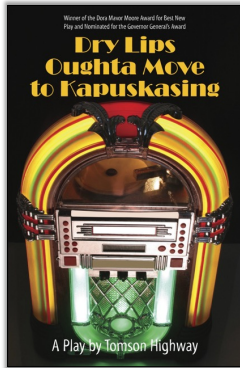
City of Toronto Archives

## The Cree and Ojibway Indian Hockey Your



City of Toronto Archives

 **Highway, *Dry Lips Oughta Move to Kapuskasing***



**PIERRE:** ... Them women from right here on this reserve ... they upped and they said: “Bullshit! Ain’t nobody on the face of this earth’s gonna tell us us women’s got no business playin’ hockey. That’s bullshit!” That’s what they said: “Bullshit!” So. They took matters into their own hands. And holy shit la marde ... they’re playin’ hockey (29-30)

**Tomson Highway.** *Dry Lips Oughta Move to Kapuskasing.* Fifth House, 1989.

 **Highway, *Dry Lips Oughta Move to Kapuskasing***

The most explicit distinguishing feature between the North American Indian languages and the European languages is that in Indian (e.g., Cree, Ojibway), there is no gender. In Cree, Ojibway, etc., unlike English, French, German, etc., the male-female-neuter hierarchy is entirely absent. So that by this system of thought, the central hero figure from our mythology—theology, if you will—is theoretically neither exclusively male nor exclusively female, or is both simultaneously.... Some say that Nanabush left this continent when the white man came. We believe she/he is still here among us—albeit a little worse for wear and tear—having assumed other guises. Without the continued presence of this extraordinary figure, the core of Indian culture would be gone forever. (12-13)

**Tomson Highway.** “A Note on Nanabush.” *Dry Lips Oughta Move to Kapuskasing.* Fifth House, 1989, pp. 12-13.

 **Highway, *Dry Lips Oughta Move to Kapuskasing***

**SPOOKY:** ... Did you see it? It fell ... it fell ... that puck went splat on her chest ... and it went ... it went ... plummety plop...

**PIERRE:** ... plummety plop to be sure...

**SPOOKY:** ... down her ... down her ...

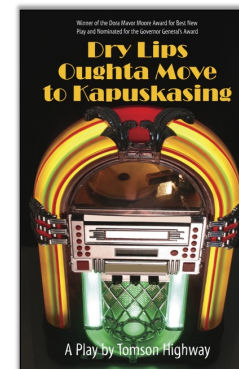
**PIERRE:** Down the crack. Right down that horrendous, scarifyin’ Nataways bosom crack....

**SPOOKY:** Serves ... her ... right for trimming her hockey sweater in the chest area, is what I say.

**PIERRE:** They say that puck slid somewhere deep, deep into the folds of her fleshy, womanly juices.... (81)

**Tomson Highway.** *Dry Lips Oughta Move to Kapuskasing.* Fifth House, 1989.

 **Highway, *Dry Lips Oughta Move to Kapuskasing***



**PIERRE:** Holy shit la marde! ... I gotta warn him. No. I need my rest. No. I gotta warn that boy. No. I gotta find that puck. No. Dickie Bird’s life. No. The puck. No. Dickie Bird. No. Hockey. No. His life. No. Hockey. No. Life. Hockey. Life. Hockey. Life. Hockey. Life. Hockey. Life.... (103)

**Tomson Highway.** *Dry Lips Oughta Move to Kapuskasing.* Fifth House, 1989.

 **Highway, Dry Lips Oughta  
Move to Kapuskasing**

*As this “hockey game sequence” progresses, the spectacle of the men watching, cheering, etc. becomes more and more dream-like, all the men’s movements imperceptibly breaking down into slow motion, until they fade, later, into the darkness. Zachary “sleep walks” through the whole lower level of the set, almost as though he were retracing his steps back through the whole play. Slowly, he takes off his clothes item by item until, by the end, he is back lying naked on the couch where he began the play, except that, this time, it will be his own couch he is lying on. (124)*

**Tomson Highway. *Dry Lips Oughta Move to Kapuskasing*. Fifth House, 1989.**

 **Highway, Dry Lips Oughta  
Move to Kapuskasing**

*And the last thing we see is this beautiful naked Indian man lifting this naked baby Indian girl up in the air, his wife sitting beside them watching and laughing. Slow fade-out. Split seconds before complete black-out, Hera peals out with this magical, silvery Nanabush laugh, which is echoed and echoed by one last magical arpeggio on the harmonica, from off-stage. Finally, in the darkness, the last sound we hear is the baby’s laughing voice, magnified on tape to fill the entire theatre. And this, too, fades into complete silence. (129-30)*

**Tomson Highway. *Dry Lips Oughta Move to Kapuskasing*. Fifth House, 1989.**

**Queen’s University Official Statement of Copyright:** *This material is copyrighted and is for the sole use of students registered in courses at Queen’s University. This material shall not be distributed or disseminated to anyone other than students registered in courses at Queen’s University. Failure to abide by these conditions is a breach of copyright, and may also constitute a breach of academic integrity under the University Senate’s Academic Integrity Policy Statement.*