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Spots Synopsis Princess  
Buttered-on-Both-Sides: . One of  
the many faces of the Trickster,  
Coyote. She is a contestant in the  
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Woman # 1: . A modern, Native  
woman on a journey to recover the

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NAWPA: Princess Pocahontas and  
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Published by Women's Press in  
1991. Part of Anthology of First  
Nations drama in English. Princess



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Pocahontas and the Blue Spots presents an Indigenous woman's perspective on the way Indigenous women of the Americas have been stereotyped throughout history.

Princess Pocahontas and the Blue  
Spots by Tom Forester

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Princess Pocahontas and the Blue

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Bodies also constitute the stories of Mojica ' s play Princess Pocahontas and the Blue Spots (1991). The Indigenous women characters are from disparate locales, but share common experiences of abuse and of rape.

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**Spoils** Their bodies tell these stories. In Mojica ' s terms, material and structural violence are the ligaments of the play.

Discursive and Formal Violence in  
Monique Mojica ' s ...

Princess Pocahontas & The Blue

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– Monique Mojica. “ In the play, Mojica focuses on the journey of Contemporary Woman #1 as she tries “ to recover the history of her grandmothers as a tool towards her own healing ” (136). The plot revolves around this search for identity, with the

# Get Free Princess Pocahontas And The Blue Spots “blue spot” signifying “Indian blood” (141).

## Princess Pocahontas & The Blue Spots – Monique Mojica ...

Since it was first published in  
1991, Princess Pocahontas and the  
Blue Spots has become a classic in

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Canadian theatre and is still widely studied at universities and colleges around the world. The remarkable CBC radio play Birdwoman and the Suffragettes: A Story of Sacajawea is also included.

Princess Pocahontas and the Blue

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Spots: Mojica, Monique ...

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PRINCESS POCAHONTAS AND  
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Princess Pocahontas and the Blue  
Spots: Mojica, Monique ...

Princess Pocahontas and the Blue Spots is a satire of colonization that celebrates Native women as creators and healers. It has Page

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2/10 Spots Read Free Princess  
Pocahontas And The Blue Spots  
become a classic in Canadian  
theatre since it was first published

Princess Pocahontas And The Blue  
Spots

Co-produced by Native Earth

*Page 30/65*

# Get Free Princess Pocahontas And The Blue

Spots Performing Arts and Nightwood Theatre in 1990 and staged at Theatre Passe Muraille in Toronto, Princess Pocahontas and the Blue Spots is Mojica ' s best known work. In the play, Mojica focuses on the journey of Contemporary Woman # 1 as she tries “ to

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Spots recover the history of her grandmothers as a tool towards her own healing ” (136).

Inquire: Journal of Comparative  
Literature

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Pocahontas and the Blue Spots.



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[Alejandra Nunez; Muriel Miguel;  
Monique Mojica; Theatre Passe  
Muraille Archives (University of  
Guelph); Nightwood Theatre  
Production.]

Princess Pocahontas and the Blue  
Spots (Book, 1990 ...

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Rich in satire, Monique Mojica's critique of the misrepresentation of Indigenous women in American myth, literature, and documentary

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Spots confronts a longstanding history of sexual violence and condemns colonial traditions that represent Indigenous women as little more than creators and healers. Since it was first published in 1991, Princess Pocahontas and the Blue Spots has become a classic in

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Canadian theatre and is still widely studied at universities and colleges around the world. The remarkable CBC radio play Birdwoman and the Suffragettes: A Story of Sacajawea is also included.

Explores the truth behind the myth

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Spots  
and legend of the Indian Princess.  
This book lays bare the hearts and  
minds of Pocahontas, Malinche,  
Sacajawea and the uncounted  
Native women who first met and  
fought the European invasion.

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The volume reflects the human rights situation in many countries from Mauritius to New Zealand, from the Cameroon to Canada. It includes a focus on the Malawian writer Jack Mapanje. The contributors' concerns embrace



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as varied as denotified  
tribes in India, female genital  
mutilation in Africa, native  
residential schools in Canada,  
political violence in Northern  
Ireland, the South African Truth  
and Reconciliation Commission,  
and the discourse of the Treaty of

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This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty six

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Spots countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing

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Spots for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial

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Spots team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This

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Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology

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In Mapping the Americas, Shari M. Huhndorf tracks changing conceptions of Native culture as it increasingly transcends national boundaries and takes up vital concerns such as patriarchy, labor

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Spots environmental exploitation, the emergence of pan-Native urban communities, global imperialism, and the commodification of indigenous cultures. While nationalism remains a dominant anticolonial strategy in indigenous contexts, Huhndorf examines the



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Spots ways in which transnational indigenous politics have reshaped Native culture (especially novels, films, photography, and performance) in the United States and Canada since the 1980s. Mapping the Americas thus broadens the political paradigms

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spots that have dominated recent critical work in Native studies as well as the geographies that provide its focus, particularly through its engagement with the Arctic. Among the manifestations of these new tendencies in Native culture that Huhndorf presents are Igloolik

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Spots  
Isuma Productions, the Inuit company that has produced nearly forty films, including Atanarjuat, The Fast Runner; indigenous feminist playwrights; Leslie Marmon Silko's Almanac of the Dead; and the multimedia artist Shelley Niro. Huhndorf also

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Spots addresses the neglect of Native America by champions of "postnationalist" American studies, which shifts attention away from ongoing colonial relationships between the United States and indigenous communities within its borders to U.S. imperial relations

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Spots. This is a dangerous oversight, Huhndorf argues, because this neglect risks repeating the disavowal of imperialism that the new American studies takes to task. Parallel transnational tendencies in American studies and Native

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American studies have thus worked at cross-purposes: as pan-tribal alliances draw attention to U.S. internal colonialism and its connections to global imperialism, American studies deflects attention from these ongoing processes of conquest. Mapping

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the Americas addresses this neglect by considering what happens to American studies when you put Native studies at the center.

This volume offers challenging assessments of the

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Spotlights reconfigurations that have shaped Anglophone and Francophone Canadian literatures in the last decades of the twentieth century. Focusing on the pursuit of an ever-elusive « Canadianness » in literary texts, it documents the astonishing range of Canadian



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Spots diasporic identities that have recently emerged in the Canadian literary landscape. The contributors to this volume boldly transgress the widely held critical assumptions of postcolonialism in their examination of the literary representations of contemporary

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Canada's many « Others ». Ce volume rassemble nombre d'analyses innovatrices des reconfigurations qui ont caractérisé les littératures canadiennes anglophones et francophones durant les dernières décennies du vingtième siècle.

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Spot

Tout en se concentrant sur la  
quête de l'insaisissable  
« Canadianité » en littérature,  
l'ouvrage démontre l'étonnante  
diversité des identités  
diasporiques qui ont récemment  
émergé dans le paysage  
littéraire canadien. Les

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contributeurs de ce volume transgressent audacieusement les certitudes généralement acquises du postcolonialisme afin de mieux décrire les représentations littéraires des nombreux « Autres » du Canada actuel.

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Spots change, lives change, and the terms we need to describe our literature or society or condition—what Raymond Williams calls “ keywords ” —change with them. Perhaps the most significant development in the quarter-century since Eli Mandel edited his

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Spots  
anthology Contexts of Canadian  
Criticism has been the growing  
recognition that not only do  
different people need different  
terms, but the same terms have  
different meanings for different  
people and in different contexts.  
Nation, history, culture, art,

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Spots—identity—the positions we take discussing these and other issues can lead to conflict, but also hold the promise of a new sort of community. Speaking of First Nations people and their literature, Beth Brant observes that “ Our connections ... are like the threads

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Spots of a weaving. ... While the colour and beauty of each thread is unique and important, together they make a communal material of strength and durability. ” New Contexts of Canadian Criticism is designed to be read, to work, in much the same manner.



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*Page 65/65*