

**Fall/Winter 2020-21**  
**Department of English**  
**ENGL 2802A: Indigenous and Canadian Literatures**  
*Prerequisite(s): Second-year standing or permission of the department*

**Classes:** Mondays and Wednesdays 4:05-5:25 pm

**Format:** Blended\*

**Instructor:** Dr M. Susan Birkwood

**Office:** 1928 Dunton Tower

Phone: 613-520-2600 ext. 2302

**Email:** [Susan.Birkwood@carleton.ca](mailto:Susan.Birkwood@carleton.ca)

**While we are all working remotely, please use e-mail**

**Office Hours:** TBA—but by appointment is always an option

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*Carleton University is located on the traditional and unceded territory of the  
Algonquin nation.*

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**Course Description:** This **writing attentive**\* course offers a survey of literary cultures in English within the geographical borders of Canada, from their beginnings to the present that frames them in the wider context of Indigenous writing and storytelling. We will discuss both oral and written traditions and engage with works of poetry, prose, and drama as we explore the literary, historical, political and / or geographical contexts of the selected works. Indigenous storytelling, the ongoing legacy of settler colonialism, strategies of nation-building, relationships to place, the experience of diaspora, and the influence of regional and international artistic movements—these are just some of the topics that will inform our study of the course readings. Genres represented will include the *Bildungsroman*, the elegy, the historical novel, and the western.

**\*Carleton Online's definition of a blended course:** "An online course where there is a mixture of synchronous meetings and asynchronous activities. This means students need to be prepared to meet some of the time online via web conferencing tools at scheduled days and times. The specific dates will be communicated by the instructor in the course outline. The asynchronous activities are intended to provide flexibility to students when the class is not meeting synchronously. Students are expected to remain up to date with the deadlines and due dates provided by the instructor. These courses require **reliable high-speed Internet access and a computer (ideally with a webcam), and a headset with a microphone.**"

- *Generally, for ENGL 2802A, the asynchronous materials for each week will be available by class-time on the Monday, while any synchronous sessions will be scheduled during the Wednesday class time. (Further details will be available in cuLearn.)*

**General Learning Outcomes:**

By the end of this course, students should be able to do the following:

- Read and analyze texts accurately, contextually, and critically within the course framework
- Recognize generic conventions within poetry and prose contexts
- Recognize and analyse the use of rhetorical schemes and other aspects of poetic form
- Write clearly, while advancing and supporting arguments with sufficient specific, documented textual analysis that illustrates close reading of the literary text(s) in question
- Smoothly incorporate and properly document some research material from sources beyond the literary text being analysed

**ENGL 2802 Learning Outcomes:**

By the end of this course, students should be able to do the following:

- Recognize alternate Indigenous mappings of Turtle Island and some of the land-language relationships specific to these geographies
- Recognize the specific status and function of Indigenous storytelling as a place-based practice of articulating and reinforcing relationships and responsibilities
- Read literary texts in terms of both their formal features and their signification within historical, political, legal, and cultural contexts
- Apply key concepts having to do with cultural interaction and literary relations in the context of settler-colonialism
- Discern and discuss literary encodings of ideology, strategies of resistance, complexity and ambiguity in signification, and ethical issues in interpretation

**\*Writing Attentive:**

In English 2802, "writing attentive" means the following:

- Students will write at least one examination.
- Students will write a number of formal essays\* in which they are expected to do the following:
  - i. develop a thesis statement across each essay
  - ii. develop complex ideas using correct and effective expression, according to academic English practice
  - iii. develop literary reading skills through close analysis of poetry and/or prose passages
  - iv. use and cite evidence from primary texts appropriately, using the MLA documentation style
  - v. develop secondary research and citation skills
- A portion of class time will be devoted to developing and improving essay-writing skills and research essay skills

*\*Because of our online context, I have modified the types of writing assignments*

**Required Texts:**

- Available through Octopus Books (See cuLearn for details)

Fall term

Thomas King, *Green Grass, Running Water*

Djanet Sears, *Adventures of a Black Girl in Search of God*

Martha Ostenso, *Wild Geese*

- ✓ *plus required readings available through ARES*

Winter term

Ethel Wilson, *Swamp Angel*

Michael Ondaatje, *In the Skin of a Lion*

Richard Wagamese, *Keeper'n Me*

Eden Robinson, *Monkey Beach*

David Chariandy, *Brother*

- ✓ *plus required readings available through ARES*

**Evaluation:**

cuPortfolio assignments	25%
Short analyses (3 x 5%, plus bonus opportunity)	15%
Fall-term essay	10%
Winter-term essay (incl. research component)	10%
December exam	15%
Final exam	15%
Participation (cuLearn forum / synchronous discussion)	10%

**Opportunities for bonus marks:**

- ✓ Receive one 2% addition to your **final grade** for taking in one of the following:
  - Ottawa International Writers Festival live online event / podcast: <https://writersfestival.org/>
  - Online literary or theatre event related to Indigenous / Canadian literature
    - I will post links to events that I hear about throughout the year
  - Online Carleton University Art Gallery event: <http://cuag.ca/>
  - Online events organized by other galleries (e.g. [National Gallery of Canada](#)) or arts organizations (e.g. [GCTC](#)) that have some connection (if tangential) to our class
  - Documentary available through the National Film Board [website](#) that is not part of our regular class material
  - ❖ *If in-person events become possible in a way that complies with Public Health guidelines, then I will consider adding such options*
  - ✓ **OR** read a story from *This Place: 150 Years Retold* that we are not formally studying in class. I have included a couple of suggestions in the schedule
  - **To receive the credit, you must submit a 250-word review of the event / podcast / film / story**

**Please note:**

- You must complete **the term work and the final exam** in order to be eligible to pass the course. This means that failure to complete the term work may result in a final grade of "F."
  - There are policies in place to support students who require academic accommodation. (See the details provided in this syllabus.) Should you, though, find yourself in circumstances that threaten to preclude your successful completion of an assignment, please contact me before the particular deadline. I would much rather work with you to find a solution than have you face the possibility of failing the course.
- ❖ "Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean." (FASS Teaching Regulations)

**Academic Accommodations**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details click [here](#).

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details click [here](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520- 6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

**Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are

supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

### **Assignment Submission**

- **All assignments should be submitted via cuLearn**

**Short analyses** must be submitted on or before the days assigned because we will discuss some of the analyses in a cuLearn forum or during a synchronous session. (Part of your participation grade will be based on the discussions.)

- Late close-reading assignments will **NOT** be accepted.
- I will assign 6 topics throughout the year to give you some choice, and you may write on all 6; however, you are only required to write on a minimum of 3 topics. If you complete more than the minimum of 3, then the best 3 grades will count, and for each additional assignment I will add 1% for a grade of C+ or higher or 1.5% for B+ or higher to the overall close-reading assignment grade (15% of the final grade).
- e.g. 3 analyses @ 80% = 12/15 + 1 analysis @ 70% = 13/15 (87%)

### **cuPortfolio assignments and essays**

These assignments all have assigned due dates; however, you each have a total of **8 grace days** for the year to use to best advantage when completing the **cuPortfolio assignments** and **the essays (NOT the short analyses)**. For instance, you could use 4 grace days when completing one cuPortfolio assignment and 4 when completing one of the essays, or you could give yourself a one-day extension on each of the cuPortfolio assignments and each of the essays. (In other words, you have a built-in extension should you experience hardware failures or other problems.) Otherwise, requests for extensions MUST be made BEFORE the due date. Busier-than-average schedules or computer problems do not ordinarily constitute good reasons for extensions. After the grace days are exhausted, the late penalty for the cuPortfolio assignments and the essays will be 5% / day.

- **Short analyses, cuPortfolio assignments, and essays are to conform to MLA format. Errors in documentation and formatting will cost you marks.**
- **Policies related to academic integrity (e.g. plagiarism) apply to ALL term work, as well as to the exams**

## PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in “substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.”

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to:

<https://carleton.ca/registrar/academic-integrity/>

- **You are expected to know the University’s policy and procedures regarding plagiarism. (See the explanation above and the section on “Academic Integrity” in the University Calendar.) Unacceptable paraphrasing does count as a form of plagiarism. I shall report cases of unacknowledged use of sources to the Chair of the English Department.**
- ***All assignments, including cuPortfolio reflections, must include a Works Cited if any sources are consulted, quoted, or paraphrased.***

## Participation

- Keeping up with each week’s material is always important, but when posted lectures are available, it can be tempting to think that one can leave things and get caught up later
  - Try to avoid that trap!
- On a very practical note, exam questions in this course will come straight out of lecture and discussion materials.

During the course, there will be opportunities to participate through the cuLearn forums (fora), as well as through synchronous discussion sessions. Students’ thoughtful participation in the course greatly enriches the learning experience for everyone, including me.

- ❖ *I will include more details in cuLearn re: the participation grade*

**Preparation for forum posts / discussion sessions / exams:**

- Ideally, you should have the texts read before we begin discussing them. In the case of novels, try to have a substantial portion read prior to the first class on the respective texts.
- When you are taking notes, do include references to passages that I focus on in the videos / discussions / cuLearn resources: Exam questions will be based directly on lectures and discussions

**Netiquette and Discussion Post Guidelines:** *Please see guidelines in [Carleton Online](#)*

Netiquette: <https://carleton.ca/online/online-learning-resources/netiquette/>

Guidelines for discussion posts: <https://carleton.ca/online/online-learning-resources/online-discussion-tips/>

**E-mail Communications:**

- I will check e-mail daily during the week. If you send a message on Friday evening, be aware that I may not reply to it until Monday morning.
- I will delete mail without opening it, if it comes from a sender I do not recognise, so please use your Carleton account.
- University policy prohibits me from sending information about grades over e-mail if the request comes from any non-Carleton e-mail address.
- It is always a good idea to avoid excessive informality in your e-mail communications with instructors. ("Dear Professor –" is the safest way to begin when e-mailing any instructor.)

**Course Overview and Readings** *(Subject to change, if necessary)*

- *The following is meant as an overview of readings and topics for each week. You will also need to consult the schedule in cuLearn for more details regarding discussion forum and synchronous sessions*
- *I will schedule in discussions related to essay writing and research*
- *Any minor revisions will be made prior to the first class on Sept. 9*

Week 1 (Sept. 9)	Introduction to the course and course expectations, to the instructor, and to classmates
Week 2 (Sept. 14, 16)	<b>Indigenous Conceptions of Land, Kinship, and Story-telling</b> Indigenous Learning Bundle: First Peoples: An Overview (cuLearn) Brian Maracle, "First Words" (ARES) and Leanne Betasamosake Simpson, "Land as Pedagogy": esp. pp. 145-66—feel free to read the whole chapter, though (ARES)
Week 3 (Sept. 21, 23)	<b>The exploration narrative</b>

<p>cuPort intro due Sept. 21</p>	<p>Samuel Hearne, <i>A Journey from Prince of Wales's Fort. . . .</i>; John Franklin, <i>Narrative of a Journey. . . .</i>; David Thompson, <i>Narrative of his Explorations</i> (excerpts)</p> <p><b>Twentieth-century reflections on British exploration narratives</b></p> <p>Stan Rogers, "Northwest Passage"; John Newlove, "Samuel Hearne in Wintertime"</p> <p>Jeannette Armstrong, "History Lesson" (ARES)</p>
<p>Week 4 (Sept. 28, 30)</p> <p>Short Analysis #1 due this week</p>	<p><b>Travel literature:</b> Anna Jameson, <i>Winter Studies and Summer Rambles</i> (excerpt)</p> <p><b>Settlement literature:</b> Catharine Parr Traill, <i>The Backwoods of Canada</i>;; Susanna Moodie, <i>Roughing It in the Bush</i> (excerpts)</p> <p><b>Dispossession and displacement:</b> George Copway / Kah-ge-ga-gah-bowh, excerpt from <i>History and Travels of Kah-ge-ga-gah-bowh</i></p> <p>➤ I may refer to Leanne Simpson's observations on Traill and Moodie in the chapter "The Sovereignty of Indigenous Peoples' Bodies," which is available in ARES.</p>
<p>Week 5 (Oct. 5, 7)</p> <p>Short Analysis #2 due this week</p>	<p>Review of "Poetry: Form and Metre"</p> <p><b>The Confederation Poets: poetry and nation-building</b></p> <p>Charles G.D. Roberts: "The Winter Fields" (CLE 1), "The Pea Fields," "The Tantramar Revisited"; Archibald Lampman, "Among the Timothy," "The Railway Station"</p> <p>Isabella Valancy Crawford, "Camp of Souls," "Canada to England"</p>
<p>Week 6 (Oct. 12, 14)</p>	<p>Oct. 12: THANKSGIVING HOLIDAY</p> <p><b>Late nineteenth-and early twentieth-century constructions of Indigenous peoples</b></p> <p>Duncan Campbell Scott, "The Onondaga Madonna," "Watkwenies"</p> <p>Pauline Johnson, "The Cattle Thief," "The Corn Husker," "A Cry from an Indian Wife," "A Strong Race Opinion: On the Indian Girl in Modern Fiction" (ARES)</p>
<p>Week 7 (Oct. 19, 21)</p> <p>Short Analysis #3 due this week</p>	<p>Armand Ruffo, "Poem for Duncan Campbell Scott" (ARES)</p> <p>Katherena Vermette, "Annie of Red River" from <i>This Place: 150 Years Retold</i> (ARES)</p>
<p><b>Oct. 26, 28</b></p>	<p><b>FALL READING WEEK: NO CLASSES</b></p>
<p>Week 8 (Nov. 2, 4)</p>	<p><i>Indigenous Learning Bundle on Environmental Relations</i></p> <p>Thomas King, <i>Green Grass, Running Water</i></p>
<p>Week 9</p>	<p>Thomas King, <i>Green Grass, Running Water</i></p>

(Nov. 9, 11) cuPort "Chap. 1" due	Remembrance Day Bonus opportunity: David A. Robertson, "Peggy" from <i>This Place: 150 Years Retold</i> (ARES)
Week 10 (Nov. 16, 18)	<b>Settlement literature 2:</b> Boston King, <i>Memoirs of the Life of Boston King</i> ; Mary Ann Shadd, <i>A Plea for Emigration</i> (excerpts)  <b>Not what Shadd had hoped for--</b> Djanet Sears, <i>Adventures of a Black Girl in Search of God</i>
Week 11 (Nov. 23, 25)	Djanet Sears, <i>Adventures of a Black Girl in Search of God</i>
Week 12 (Nov. 30, Dec. 2) Essay#1 due this week	Bliss Carman, "Wild Geese" (ARES) <b>Prairie fiction: farming, tyranny, and sex</b> Martha Ostenso, <i>Wild Geese</i>
Week 13 (Dec. 7, 9, 11)	Martha Ostenso, <i>Wild Geese</i>  <i>Dec. 11 follows a Monday schedule—We will use it if necessary. We'll see a bit closer to the time</i>

### Examination Period: December 12-23, 2020

Exam Schedule: <http://carleton.ca/ses/exam-schedule/>

The Academic Year: <http://calendar.carleton.ca/academicyear/>

### Winter Term

Date	Topics and Readings
Week 1 (Jan. 6)	<b>Modernist poets on personal and cultural landscapes</b> F. R. Scott, "Laurentian Shield," "All Spikes But the Last"; Earle Birney, "Bushed," "Can. Lit."; A.M. Klein, "Heirloom"
Week 2 (Jan. 11, 13) cuPort "Chap. 2" due this week	<b>"No [wo]man is an island": a journey to the interior</b> Ethel Wilson, <i>Swamp Angel</i>
Week 3 (Jan. 18, 20) Short Analysis #4 due this week	Ethel Wilson, <i>Swamp Angel</i>
Week 4 (Jan. 25, 27)	<b>Internal and external landscapes</b> P.K. Page, "The Stenographers," "Stories of Snow"; Dorothy Livesay, "The Difference"  <b>Land as Palimpsest</b>

	Al Purdy, "The Country North of Belleville," "Lament for the Dorsets" Robert Kroetch, "Stone Hammer Poem," "On Being an Alberta Writer" (ARES)
Week 5 (Feb. 1, 3)	<b>Working Class Heroes</b> Michael Ondaatje, <i>In the Skin of a Lion</i>
Week 6 (Feb. 8, 10)	Michael Ondaatje, <i>In the Skin of a Lion</i>  Option A for cuPort "Chap. 3"
<b>Feb. 15, 17</b>	<b>WINTER READING WEEK: NO CLASSES</b>
Week 7 (Feb. 22, 24)	<b>The Sixties Scoop: Questions of Survivance and Belonging</b> Richard Wagamese, <i>Keeper'n Me</i>
Week 8 (Mar. 1, 3) Short Analysis #5 due this week	Richard Wagamese, <i>Keeper'n Me</i>  Bonus opportunity: Kateri Akiwenzie Damm, "Nimkii" from <i>This Place: 150 Years Retold</i> (ARES)
Week 9 (Mar. 8, 10) Essay #2 due this week	<b>Survivance and Resurgence</b> Maria Campbell, "Jacob" Marilyn Dumont, "Letter to Sir John A. Macdonald" (Recall F.R. Scott's "Laurentian Shield") Alootook Ipellie, "Waking Up" <b>Intersections of Land, Culture, Language, and Food</b> CUAG Module: <i>They Forgot We Were Seeds</i>
Week 10 (Mar. 15, 17) Short Analysis #6 due this week	<b>Cognitive and Cultural Mapping and a Revision / Subversion of the Bildungsroman</b> Eden Robinson, <i>Monkey Beach</i>
Week 11 (Mar. 22, 24) Option B for cuPort Chap. 3	Eden Robinson, <i>Monkey Beach</i>  OR Option A for "Chap. 4"
Week 12 (Mar. 29, 31)	<b>Legacies of Diaspora; Questions of Resistance and Belonging</b> David Chariandy, <i>Brother</i>
Week 13 (Apr. 5, 7)	David Chariandy, <i>Brother</i>  Option B for cuPort "Chap. 4" cuPort Epilogue due the last day of classes (April 9)

#### April 11-23: Exam period

- ❖ **Final Grades** are not official until they have been approved by both the Department Chair and the Dean. Consequently, I will not post final grades in cuLearn. You may access your final grades through **Carleton Central**.