

Carleton University
Fall/Winter 2020-21
Department of English

ENGL 2802B: *Indigenous and Canadian Literatures*
Prerequisite(s): second-year standing or permission of the department.

Schedule: Tues and Thurs 2:30 – 4pm

Location: Please confirm on Carleton Central

Format: Blended: asynchronous + synchronous

Professor Jennifer Henderson
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Office: 1911 Dunton Tower

Phone: 613-520-2600 x2367

Office Hours: Fri. 2:30 – 3:30, BBB (see link on CULearn)

Note on course delivery: This is a BLENDED course. There will be readings and a short amount of writing to complete each week before Thursday afternoon. In addition to the readings and weekly written work, there will be synchronous (live) discussions Thursdays from 3:00 to 4:00pm.

Description: Canada, or Turtle Island, is a place with more than one name and made up of peoples of different roots and routes. In this course the lens of literature reorients us to a sense of Canada as a space of multiple histories, nations, and diasporas. Our readings take us across a broad range of cultural forms, traditions, and strategies of adaptation stretching from creation stories to conversion narratives; from spoken-word poetry and folk songs to modernist poems; from exploration literature to contemporary fiction; from comics to visual art. Each week readings will be situated through lectures addressing contexts such as European imperialism, Black Loyalist migration, the *Indian Act*, war-time internment, official multiculturalism, and climate catastrophe. Key questions in this course will be how to interpret literature in relation to these contexts and how to read different bodies of literature in relation to one another. How should we think about the relationship between the writing of European settlers, as they moved into what they perceived to be a ‘new’ world, and the literatures of Indigenous nations for whom the same land was already storied, according to deeply different understandings of place and human identity? We experiment with a model of ‘nation-to-nation literary relations,’ respecting the autonomy of Indigenous literary traditions whilst breaking down the walls that have sustained the view of “Canadian literature” as the only game in town. At the same time, we recognize that “Indigenous” and “settler” are neither unified categories nor separate worlds. There’s a story of cultural interaction to tell, and beyond that, the very important challenges to national borders in literature posed by diasporic and cosmopolitan imaginations.

Objectives: The course provides an introductory knowledge of Indigenous, Euro-Canadian, and diasporic Canadian literatures. ENGL2802 is also a “writing-attentive course,” which means that it is also designed to help you hone writing skills specific to the discipline of English.

Learning Outcomes: Upon successful completion of this course, you will have the cultural and historical background necessary to think and write in an informed way about literary expression in Canada. You will be able to recognize the formal features of literary texts and understand how they respond to particular social, political, and legal contexts, including treaties, the Indian Act, and histories of immigration. You will have some familiarity with the specificities of Indigenous storytelling and you will be able to apply key concepts having to do with cultural interaction in the context of settler-colonialism. You will be able to write well-crafted paragraphs, using correct and effective expression; develop an interpretive angle grounded in precise and perceptive observations about a text’s language and form; cite evidence from primary texts using MLA documentation style; research and respond to secondary literature; and produce comparative interpretations. You will practice engaging in reasoned discussion about differences of interpretation.

REQUIRED TEXTS

Please purchase the following books. They are available from the Carleton Bookstore, which does curbside pick-up (613-520-3832) or delivery within Canada when you order from their website: www.carletonshop.ca

- Kogawa, Joy. *Obasan* (Penguin)
- Sugars, Cynthia and Laura Moss, eds. *Canadian Literature in English: Texts and Contexts*, NOTE: VOLUMES 1 AND 2 (Pearson Longman)

Additional required readings will be made available online through the ARES link on CULearn.

ASSIGNMENTS AND EVALUATION

Weekly Quizzes	no grade but compulsory
Weekly Worksheets	30% (10 per term)
Worksheet Revise & Resubmits	20% (2 per term)
Weekly discussions	10%
December exam	20%
April Exam	20%

DETAILS OF ASSIGNMENTS AND EVALUATION

Each week has three components: Lesson, Worksheet, Discussion. I strongly suggest that you plan your work schedule for the course based on the suggested time frames:

1. Complete a multi-part **Lesson** before Thurs. at 3pm.

Each Lesson involves:

Suggested time frame:

(a) **Reading** the assigned texts (see reading list)

(read Fri. – Mon/Tues)

(b) completing a reading comprehension **Quiz**
(ungraded, multiple attempts))

(Mon 9am – Tues 4pm)

(c) watching and taking notes on **Lectures**

(1 – 1.5 hrs total Mon – Wed)

2. Write & submit your weekly **Worksheet**

(by Thurs 2:55pm)

3. Attend a one-hour **Discussion** in BBB

(Thurs 3 – 4pm)

4. On two weeks of your choosing (per term),

(Fri. – Sun.)

Revise & Resubmit your Worksheet by Sunday at noon.

Details on each activity as well as assessments are provided below.

WEEKLY LESSONS

READINGS

Allow yourself 2 - 4 hours for reading each week (the amount of reading varies, as will reading speeds from student to student). Find a quiet place where you can focus and avoid distractions. Schedule your reading time in several sittings from Friday to Monday or Tuesday, so that you give yourself time to complete the readings before attempting the week's quiz and moving on to the lecture and worksheet. Read attentively, ideally with a pencil in hand. Mark striking or curious elements and patterns. Make note of connections you see to other texts, and questions you'd like to raise in the discussion.

QUIZZES

Once you have completed the readings, take the multiple-choice quiz on CULearn. You must complete the five-question quiz successfully to “unlock” the Lecture segments (videos). Quizzes are not graded and you are allowed multiple attempts. The role of the quiz is simply to test that you have done the readings. **Make sure you do the quiz sometime between Monday 9am and Tuesday at 4pm. The quiz is only “open” during that period.**

LECTURES

Set aside 1 to 1.5 hours for watching the lectures. The lectures are recorded in several segments, from 15 to 30 minutes long, over slides. Sometimes they will take you, via weblinks, to videos or other materials I want you to view. As noted above, you will be able to access the lectures only after scoring 10/10 on the reading quizzes. Material presented in

the lectures will prepare you to complete the week's Worksheet, participate in the discussion on Thursday, and write the exams.

WORKSHEETS **10 per term @ 1.5% each (= 15% each term) = 30% final grade**

For 10 of the 12 weeks of classes each term, you will complete a Worksheet. (You get to decide which 2 weeks you will *not* submit one.) Every week you'll find the Worksheet on CUlearn. You will write two or three paragraphs in response to questions. In order to write answers, you will need to have completed the readings and viewed the lectures. The Worksheets also serve as preparation for your end-of-term exams. You will upload your answers to CUlearn by 2:55 PM on Thursday, before the Discussion begins. Have your answers ready to share with members of your discussion group. **Note:** I will not accept late Worksheets. The Worksheet you submit must pertain to that week's readings.

WORKSHEET REVISE & RESUBMITS **2 per term @ 5% each
(= 10% each term) = 20%**

In lieu of essays for this course, I am asking you **on two separate weeks** each term to revise and resubmit one of your Worksheet submissions. The purpose of this assignment is to push you to think more deeply about a question and rework your Worksheet response **based on what you learned through discussion and peer feedback in a Thursday discussion session**. When you revise your response, you should aim to expand, clarify, and complicate (or add detail and nuance to) your response. You choose which of your Worksheet responses you wish to rework. They should be the two you are most inspired to improve. These Revise & Resubmit assignments should be four to five substantial paragraphs long. They should indicate explicitly how they are altered as a result of your participation in the Thursday discussion. (Use Track Changes, or put new sentences in bold, or flag relevant sentences with the phrase: "Based on the discussion...") They are **due the Sunday following the original submission of the Worksheet at NOON**. **Note:** Revise & Resubmits must pertain to the previous week's Readings and Worksheet questions, as well as your participation in the previous week's Thursday discussion. I will not accept late Revise & Resubmit assignments. I will not accept your Revised & Resubmitted Worksheet if you did not attend the Thursday Discussion.

THURSDAY DISCUSSION SESSIONS **5% per term = 10% final grade**

Discussion is important to the way that literary interpretations are built. Therefore, from 3 - 4pm every Thursday in the term, you will join a class meeting via Big Blue Button (on CUlearn). You will need a good internet connection, a working microphone (ear buds with a built-in microphone will work), and ideally a webcam, although making yourself 'visible' in these discussions will be optional. Have the week's readings and your Worksheet answers with you. During the Discussion sessions, I'll address the whole class and then organize you into small groups (or 'break-out rooms'), where you'll discuss the week's Worksheet questions and share the responses you've come up with. On the basis of any further insight into the topic, other students' views of it, or what you learn about better explicating your own view, you will (twice a

term) produce a Revise & Resubmit (as explained above). That in itself is an incentive to attend the Discussions, but a separate 10% of your final grade will be earned through regular attendance and good participation. Good participation means: coming prepared with your Worksheet responses; respectful listening and appropriately-timed contributions; a willingness to provide respectful but useful feedback to others in your group; a willingness to take a turn reporting back to the whole on behalf of a group; and bringing questions and insights from your reading generally. **Note: Attendance of a minimum of six** Thursday Discussions will be necessary to have an attendance grade calculated for the term.

EXAMS

1 per term @ 20% each = **40% final grade**

These take-home exams will be written at your own pace during the formal examination period. They will be made available on the last day of classes and due on the last day of the exam period. They will involve analysis of passages from texts we've read and one or two short essay answers. Prepare for these exams by doing all the readings, taking good notes from lectures, and reviewing worksheet questions.

COURSE POLICIES

ABSENTEEISM and LATE SUBMISSIONS

It is very important to plan your time for this course. You must **attend a minimum of six Discussions in the course of each term**. Attending less than 6 will mean a grade of 0/5 for that term's Discussions. Weekly reading comprehension **quizzes must be completed within the window from Monday 9am to Tuesday 4pm**. Access to the lectures requires you to pass the quiz so make sure you have done the readings before taking the quiz. **Completed Worksheets may be submitted anytime from Monday 9am to Thursday at 2:55 pm**. They will *not* be accepted after that time. The firm deadline for your two **Revised & Resubmitted Worksheets is the Sunday at noon following the previous week's Thursday Discussion**.

COMMUNICATION WITH PROFESSOR

When emailing me privately at jennifer.henderson@carleton.ca please use the subject line ENGL2802. I am happy to briefly answer your course-related questions but I will *not* be able to provide feedback on draft Worksheet answers before they are due. If you have a question that may be important to others please use the Discussion Forum on CULearn so that everyone can benefit from my answer. I will be available for **an online office hour on BBB every Friday from 2:30 to 3:30 (see link on CULearn)**. Please email me to book a 15 minute time slot.

GRADES

Grades for written work will be based on insightfulness; demonstration of careful reading, lecture viewing, and discussion attendance; presentation of focused ideas supported by textual evidence; effective organization of ideas; clarity of expression; correct use of MLA documentation style; correct spelling and grammar.

The following percentage equivalents will be used when calculating your grades for this class:

A+=90; A/A+=88; A=85;A-/A=83; A-=80
B+/A-=79; B+=77; B/B+=75; B=73; B-/B=72; B-=70
C+/B-=69; C+=67; C/C+=65; C=63; C-/C=62; C-=60
D+/C-=59; D+=57; D/D+=55; D=53; D-/D=52; D-=50
F=0-49 (a numerical grade will be assigned for any paper receiving an F)

ACADEMIC REGULATIONS

NOTE ON FINAL GRADES

Standing in all Faculty of Arts and Social Sciences courses 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.

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentionally 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/>

REQUESTS FOR ACADEMIC ACCOMMODATION

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 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>

READING SCHEDULE

Remember to do these readings before taking the quiz on CULearn Monday-Tuesday.
After taking the quiz, you will be able to access the lectures.

Sept. 10

Rethinking Canadianness: Introduction to the Course

- Figure 1 (Vol. I: 33)
- Molson Canada, “I Am Canadian” (Vol. II: 703)
- Jeannette Armstrong (Syilx Okanagan), “History Lesson” (II: 596-98)

- Sept. 15 & 17** **Reorientation in Space and History**
- Lisa Brooks (Abenaki), “Alnôbawôngan, Wlôgan, Awikhigan: Entering Native Space” from *The Common Pot* (1-13) (ARES)
 - Thomas King (Cherokee/German/Greek), “Borders” (Vol II: 578-89)
- Sept. 22 & 24** **Stories as Ways of Knowing the World**
- Brian Maracle (Mohawk), “The First Words” (I: 1-13)
 - Thomas King, “ ‘You’ll Never Believe What Happened’ Is Always a Great Way to Start” (ARES)
- Sept. 29 & Oct 1** **French Exploration and Missionization: Representing First Contact**
- Figures 2 & 3 (I: 34-35)
 - Jacques Cartier, from *The Voyages of Jacques Cartier* (I: 41-51)
 - Jean de Brébeuf, from *The Jesuit Relations* (I: 56-60)
- Oct. 6 & 8** **Translation and Adaptation in the Contact Zone**
- Jean de Brébeuf “The Huron Carol” and “Jesus, He is Born” (I: 61-62)
 - George Copway (Anishinaabe), from *Life, History and Travels of Kah-ge-gah-bowh* (I: 239-44)
 - Deanna Reder (Cree-Métis), “George Copway: Marking the Landscape” (ARES)
- Oct. 13 & 15** **Looking Back at Qallunaat**
- John Franklin, from *Narrative of a Journey to the Shores of the Polar Sea* (I: 90-102)
 - Inuit testimony of the 1845 Franklin expedition (I: 103-07)
- Oct. 20 & 22** **Inuit Ontology and Contemporary Writing**
- Alooook Ipellie (Inuk), “Self-Portrait: Inverse Ten Commandments,” “Summit with Sedna, the Mother of Sea Beasts,” “After Brigitte Bardot” from *Arctic Dreams and Nightmares* [pages 2-9, 34-42, 104-113] (ARES)
 - Rachel and Sean Qitsualik-Tinsley (Inuk-Cree), “Rosie” in *This Place: 150 Years Retold*, 110-136 (e-book in library catalogue)
- Oct. 22 & 29** **FALL READING BREAK**
- Nov. 3 & 5** **Literature of White Settlement: Heroic Narrative and Satire**
- Oliver Goldsmith, “The Rising Village” (I: 161-175)

- Thomas Chandler Haliburton, “The Clockmaker” (I: 186-193)

Nov. 10 & 12

Black Canadas: Black Loyalists, “Africadia,” and Legacies

- Desmond Cole, *The Skin We’re In* (2017)
<https://www.cbc.ca/firsthand/episodes/the-skin-were-in>
- Boston King, from *Memoirs of the Life of Boston King* (I: 148-152)
- George Elliott Clarke, “Bio: Black Baptist Bastard” (II: 658-660, 661-62)

Nov. 17 & 19

Black Representation and Agency

- Charmaine Nelson, “Servant, Seraglio, Savage or ‘Sarah’: Examining the Visual Representation of Black Female Subjects in Canadian Art and Visual Culture’ from *Women in the Promised Land* (ARES)
- Dionne Brand, “Blues Spiritual for Mammy Prater” (II: 629-631, 632-34)
- George Elliott Clarke, “Rose Vinegar” (II: 660)

Nov. 24 & 26

Settlement and Segregation

- Susanna Moodie, from *Roughing It in the Bush* and *Life in the Clearings versus the Bush* (I: 208-230)
- Mary Ann Shadd, from *A Plea for Emigration* (I: 244-250)
- Robyn Maynard, from *Policing Black Lives*: 31-43 (ARES)

Dec. 1 & 3

Race and Belonging in Settler Space

- Figs 6, 9 (I: 279, 282)
- Austin Clarke, “Canadian Experience” (II: 358-370)
- Laurence Hill, “Meet You at the Door,” from *The Black Prairie Archive* (ARES)
- F. B. André, “*Is There Someone You Can Call?*” from *The Black Prairie Archive* (ARES)

Dec. 8 & 10

Indigenous Stories: Historical and Speculative

- Jen Storm (Ojibwe), “Red Clouds” in *This Place: 150 Years Retold*, 54-80 ((e-book in library catalogue)
- Richard Van Camp (Tlicho), “On the Wings of This Prayer” (ARES)

MID-YEAR “TAKE-HOME” EXAM DURING THE UNIVERSITY’S DECEMBER EXAMINATION PERIOD

WINTER TERM

Jan. 7

Settler Nation-Building

- Joseph Brant (Thayendanegea), “Letter to Capt. Green” (I: 144-47)
- *The Indian Act*, 1876 and 1927 (I: 318-325)
- Duncan Campbell Scott, “The Last of the Indian Treaties” and “The Onondaga Madonna” (I: 423-427 and 437-440)
- Isabella Valancy Crawford, “The Camp of Souls” (I: 340-41, 343-46)

Jan. 12 & 14

Indigenous Resistance Literature

- Pauline Johnson (Mohawk), “The Corn Husker” and “A Strong Race Opinion: On the Indian Girl in Modern Fiction” (I: 390-94, 400, and 401-03)
- Armand Garnet Ruffo (Ojibwe), “Poem for Duncan Campbell Scott” (II: 647-49)
- Leanne Simpson (Anishnaabe), “nogojiwanong” (ARES)

Jan. 19 & 21

Que(e)r(y)ing Settler Myths: Family Homestead, Heroic Explorer

- Sinclair Ross, “The Painted Door” (II: 134-149)
- Douglas Le Pan, “*Coueurs de Bois*” (II: 187-88, 189-190)

Feb. 2 & 4

Modernism in Canadian Poetry

- AM Klein, “Portrait of the Poet as Landscape” (II: 149-151, 153-58)
- Dorothy Livesay, “Day and Night” (II: 161-63, 164-68)

Feb. 9 & 11

Decolonizing Literature and Language: Oral Narrative, Dub Poetry

- Maria Campbell, “Jacob” (II: 476-484)
- “Lillian Allen: What Is Dub Poetry?”
<https://www.youtube.com/watch?v=nWrVzUMc2aI>
- Lillian Allen, “Nelly Belly Swelly,” “Rub A Dub Style Inna Regent Park,” “Riddim An’ Hard Times,” “One Poem Town,” “I Fight Back,” from *Women Do This Every Day* (ARES)

Feb. 16 & 18

Winter Reading Break

Feb. 23 & 25

Historical Fiction: *Obasan*, Trauma and Truth-Speaking Part I

- Joy Kogawa, *Obasan* (read up to and including chapter 15)

- Mar. 2 & 4** **Historical Fiction: *Obasan*, Trauma and Truth-Speaking Part II**
- Finish *Obasan*
- Mar. 9 & 11** **Centennial-Era Cultural Nationalism and Indigenous Responses**
- George Grant, *Lament for a Nation* (II: 268-70)
 - Margaret Atwood, from *The Journals of Susanna Moodie* (II: 433-36, 441-446)
 - Dennis Lee, from *Civil Elegies* (II: 463-69)
 - Chief Dan George (Coast Salish), “A Lament for Confederation” (II: 251-252)
 - Richard Van Camp and Scott B. Henderson, “Like a Razor Slash,” from *This Place* 166-190 ((e-book in library catalogue)
- Mar. 16 & 18** **Official Multiculturalism: Limits and Contestations**
- The Canadian Multiculturalism Act (II: 544-45)
 - Yin-me Yoon, *Group of Sixty Seven* (II: 541)
 - Fred Wah, from *Diamond Grill* (II: 557-563)
 - Marilyn Dumont, “Circle the Wagons” (II: 642-43, 646)
- Mar. 23 & 25** **Coming of Age Stories: Difficult Inheritances**
- Margaret Laurence, “A Bird in the House” (II: 298-313)
 - Madeleine Thien, “Simple Recipes” (II: 694-702)
- Mar 30 & Apr 1** **Feminist and Indigenous Gothics**
- Alice Munro, “Meneseteung” (II: 334-351)
 - Eden Robinson (Haisla and Heiltsuk), “Dogs in Winter” II: (II: 673-692)
 - Fig 4 (542) Fig 5 (245)
- Apr 6 & 8** **Environmental Consciousness and Kinship on Turtle Island**
- Don McKay, “Close-Up on a Sharp-Shinned Hawk” (II: 567-68)
 - Dionne Brand, from *Inventory* (II: 634-37)
 - Rita Wong, “nervous organism” and “canola queasy” (II: 692-94)

END-OF-YEAR “TAKE-HOME” EXAM DURING THE UNIVERSITY’S APRIL EXAMINATION PERIOD