

Fall/Winter 2019-20
Department of English
ENGL 2802A: Indigenous and Canadian Literatures
Prerequisite(s): Second-year standing or permission of the department.

Classes: Mondays 2:35-5:25 pm
Loc.: Southam Hall 415
Please confirm location on Carleton Central

Instructor: Dr M. Susan Birkwood
Office: 1928 Dunton Tower
Phone: 613-520-2600 ext. 2302—*but e-mail is better*
Email: Susan.Birkwood@carleton.ca
Office Hours: Tuesdays 1:45-3:30, or by appointment

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

Course Description: This **writing attentive*** course offers a survey of Canadian literary cultures in English 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.

Please note: This section (and this section only) will run as a blended course, which means that there will be on-line modules along with in-class sessions. We will, however, meet in person at the same time every week, and engagement with all parts of the course will be essential to the successful completion of ENGL 2802A.

Course Learning Outcomes:

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

- Demonstrate knowledge of texts and traditions of multiple literary cultures within the geographical region of Canada
- 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

***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

English Department Learning Outcomes

Graduates who have majored in English at Carleton will be able to

- demonstrate cultural literacies that engage with the transnational, multilingual, and historical traditions of literary production in English
- read and analyze texts accurately, contextually, and critically
- conduct independent textual research
- recognize and apply a range of methodological frameworks in a critical and self-reflective manner
- write clearly and persuasively in a variety of genres, while advancing and supporting arguments
- express ideas clearly, persuasively, and collegially in a variety of oral formats

Required Texts:

➤ *Books are available at **Haven Books**, 43 Seneca Street, Ottawa (at Sunnyside, one block from campus): <https://www.havenbooks.ca/>*

Canadian Literature in English: Texts and Contexts. Eds. Moss and Sugars. **Vols. 1 & 2** (Pearson)

Thomas King, *Green Grass, Running Water* (HarperCollins)

Djanet Sears, *Adventures of a Black Girl in Search of God* (Playwrights Canada Press)

Martha Ostenso, *Wild Geese* (McClelland & Stewart)

Ethel Wilson, *Swamp Angel* (McClelland & Stewart)

Joy Kogawa, *Obasan* (Penguin Canada)

David Chariandy, *Brother* (McClelland & Stewart)

Eden Robinson *Trickster Drift* (Knopf Canada)

**plus readings available through ARES*

Evaluation:

cuPortfolio assignments	15%
Close reading assignments, including poetry analysis (best 3 count, plus bonus-marks opportunity)	15%
Fall-term major essay	10%
Winter-term major essay (incl. research component)	15%
December exam	15%
Final exam	20%
Participation (in-class activities and discussion)	10%

Opportunities for bonus marks:

- ✓ Receive one 2% addition to your **final grade** for attending and writing about one of the following:
 - Ottawa International Writers Festival event (September and October)—Regular events are free for Carleton students, but you need to book your ticket: <http://www.writersfestival.org/>
 - Kateri Akiwenzie-Damm’s campus visit on November 14 (11:35-12:55, DT 1811)
 - Munro Beattie Lecture on Mar. 21, 2020 (See the English Department website for details: <https://carleton.ca/english/annual-events/munro-beattie-lecture/>)
 - VerseFest event (March)—Events are traditionally free for Carleton students: <versefest.ca>
 - Approved Fall or Winter term event that relates, if tangentially, to our course (i.e. approved by me), such as an Indigenous or English Theatre performance at the National Arts Centre (NAC) <<https://nac-cna.ca/en/indigenoustheatre>> <<https://nac-cna.ca/en/englishtheatre/2019-2020>> or Great Canadian Theatre Company (GCTC) <<https://www.gctc.ca/201920-season>> —or one on campus by Sock ‘n’ Buskin <<https://www.socknbuskin.com/>>
- **To receive the credit, you must submit a 250-word description of the event and provide some proof of attendance (ticket, selfie at the event, etc., or if I’m at the same event, get me to make note of your presence).**

Please note:

- You must complete **all of 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 below.) 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)

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

Please contact your instructor 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, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Religious obligation

Please contact your instructor 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, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC 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 your instructor as soon as possible to ensure accommodation arrangements are made. carleton.ca/pmc

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 its 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: carleton.ca/sexual-violence-support

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. Please contact your instructor 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>

Academic Integrity

Carleton University's Academic Integrity Policy: <https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy.pdf>

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. Be particularly careful in your use and documentation of internet sources. 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.***

Assignment Submission

Close-reading assignments must be submitted **in class** on the days assigned because we will discuss some of the analyses in class. (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 4 topics, one of which must be about an assigned poem. The best 3 grades will count, and for each additional assignment I will add 1% for a grade of 70% or higher or 1.5% for 80% 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%)

All other term assignments—

Generally, assignments are due on the day assigned; however, you each have a total of **5 grace days** for the year to use to best advantage when completing the **cuPortfolio assignments** and **the essays (NOT the close reading assignments)**. For instance, you could use 2 grace days when completing one cuPortfolio assignment and 3 when completing one 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 essay will be 5% / day.

- **While cuPortfolio assignments will require electronic submission only, you are to hand in print copies of other written assignments, as well as submitting electronic back-ups in cuLearn. In general, you should always keep an electronic copy of each assignment until the original has been returned and be prepared to submit a copy immediately if need be.**
- Do not slide assignments under my office door. There is a drop-off slot outside of the English Department office (DT 1812).
- Essays are to conform to MLA format. Errors in documentation and formatting will cost you marks.

Attendance and Participation:

- ❖ This course incorporates online modules, but it is not primarily an online course. To succeed in the course, you will need to complete the online modules AND participate in the in-class activities and discussion.

Attendance: I have always found there to be a strong correlation between regular attendance and student success in my classes. You are responsible for what we cover in class, and we will make links between texts and topics as we move forward in the course and build on what we have discussed. On a very practical note, exam questions in this course will come straight out of lecture and discussion materials.

- ❖ I will take attendance at each class. (If I forget, please remind me!)
- ❖ If you must miss a class, see if you can get notes from someone AND check with me to see if you missed any hand-outs or marked assignments that I may have distributed.

Participation: During the course, there will be opportunities to work with other students in class exercises and workshops—there may even be a pop quiz or two. Students' thoughtful participation in class activities and discussion greatly enriches the learning experience for everyone, including me.

The grade: In assigning the participation grade at the end of the year, I take into account both participation in the in-class activities and overall attendance records. (If you don't attend, you

can't participate!) Perfect attendance is not a guarantee of a perfect score: you will need to demonstrate your engagement with the course materials. (If you sit in class but spend your time on social media sites, I don't consider that participation.)

- **Absence from 3 or more classes per term may result in a participation grade of 0 for the term.**
- I will, of course, take into account any documented reasons for absence (e.g. illness).

cuLearn:

Because this class is offering elements of blended learning, we will make extensive use of cuLearn. The schedule provided in this syllabus provides an overview only. You will find a more detailed explanation of each week's readings, topics, and resources in cuLearn.

cuPortfolio:

The cuPortfolio submissions will allow you to reflect on your experience as a reader, writer, and researcher. Check the schedule for submission dates. Prompts will be posted in cuLearn. In January, we will go as a class to the Carleton University Art Gallery, and there will be an assignment based on that visit that will also form part of your course portfolio.

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.)

Preparation for Class:

- Ideally, you should have the texts read before we begin discussing them in class. In the case of novels, try to have a substantial portion read prior to the first class on the respective texts.
- Make sure you bring the relevant text(s) to class.
- When you are taking notes, do include references to passages that we focus on in class: I choose identification passages for the exams from those that we discuss in class.

Classroom Courtesy:

- Please put mobile phones into silent mode before coming into class, and keep them out of your view. **IF** you have a pressing need to consult your phone—e.g. you have a child at home who is ill—I will of course accommodate this need.
- Please do not use your electronic devices for anything other than course-related work. You won't be the only one distracted by your Instagram feed. Here's a blog entry that offers some compelling reasons for avoiding the obvious distractions: Clay Shirky, "Why I Just Asked My Students to Put Their Laptops Away" <https://medium.com/@cshirky/why-i-just-asked-my-students-to-put-their-laptops-away-7f5f7c50f368>

- Please plan to stay for the duration of the class. Should you need to leave the classroom early, I would appreciate your letting me know ahead of time, if possible.

Course Overview and Readings (Subject to change)

- *The following is meant as an overview. You will also need to consult the schedule in cuLearn*
- *Please read the introductions to authors provided in the anthology volumes*

Monday	
Sept. 9	<p>In class: Introduction to the course, its content, and its structure</p> <p>Before next week's class: View the Indigenous Learning Bundle (cuLearn) and read Brian Maracle, "First Words" (ARES / <i>Canadian Literatures in English</i> 1) and Leanne Betasamosake Simpson, "Land as Pedagogy": esp. pp. 145-66—feel free to read the whole chapter, though (ARES)</p> <ul style="list-style-type: none"> • <u>Make notes as you go. You will need them for discussion in the next class (Sept. 16)</u>
16	<p>cuPortfolio Instruction *Stacy Malloch from the EDC will help you set up your cuPortfolio pages, so bring a device if you can, or take notes</p> <p>In class: Discussion of ILBundle, Maracle's "First Words," Simpson's "Land as Pedagogy"</p> <ul style="list-style-type: none"> ❖ Bring in viewing and reading notes—typed or hand-written. (I will make note of whether you have them) <p>Before next week's class: Watch videos on four stages theory and exploration narratives and read the following: The exploration narrative 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, CLE 1) Twentieth-century reflections on British exploration narratives Stan Rogers, "Northwest Passage"; John Newlove, "Samuel Hearne in Wintertime" Jeannette Armstrong, "History Lesson" (CLE 2)</p> <ul style="list-style-type: none"> • <u>Make notes as you go. You will need them for discussion in the next class (Sept. 23)</u> ❖ Submit short cuPortfolio introduction on or before Friday (Sept. 20)
23	<p>In class: Discuss Thompson, Hearne, and Franklin + Rogers, Newlove, and Armstrong</p> <ul style="list-style-type: none"> • Bring in viewing and reading notes—typed or handwritten. (I will make note of whether you have them)

	<p>Before next week's class: View the video on travel and settlement literature and read the following:</p> <p>Travel literature: Anna Jameson, <i>Winter Studies and Summer Rambles</i> (CLE 1), plus additional excerpt</p> <p>Settlement literature: Catharine Parr Traill, <i>The Backwoods of Canada</i>: Introduction and Letter 15 only (CLE 1); Susanna Moodie, excerpts from <i>Roughing It in the Bush</i> (CLE 1)</p> <p>Dispossession and displacement: George Copway / Kah-ge-gah-bowh, excerpt from <i>History and Travels of Kah-ge-gah-bowh</i> (CLE 1)</p> <ul style="list-style-type: none"> • <u>Make notes as you go. You will need them for discussion in the next class (Sept. 30)</u> • <i>cuPortfolio reflection on readings due next week (Sept. 30)</i>
30	<p>Discuss Jameson, Traill, Moodie, Copway</p> <ul style="list-style-type: none"> ❖ Bring in viewing and reading notes—typed or handwritten. (I will make note of whether you have them) ➤ I will refer to Leanne Simpson's observations on Traill and Moodie in the chapter "The Sovereignty of Indigenous Peoples' Bodies," which is available in ARES. ❖ cuPortfolio reading reflection due by 11:55 pm (unless you use a grace day) <p>Before next week's class: View video "Poetry: Form and Metre" and read the poetry listed for Oct. 7</p> <ul style="list-style-type: none"> ❖ <i>Close reading #1 due next week</i>
Oct. 7	<p>The Indian Act (excerpts CLE 1)</p> <p>The Confederation Poets I: Late nineteenth-and early twentieth-century constructions of Indigenous peoples (plus, review of poetic form and metre)</p> <p>Duncan Campbell Scott, "The Onondaga Madonna," "Night Hymns on Lake Nipigon" (CLE 1)</p> <p>Pauline Johnson, "A Cry from an Indian Wife," "The Corn Husker", excerpt from "A Strong Race Opinion: On the Indian Girl in Modern Fiction" (CLE 1)</p> <p>Armand Ruffo, "Poem for Duncan Campbell Scott" (CLE 2)</p> <p style="text-align: right;"><i>Close reading #1 due in class</i></p>
14	THANKSGIVING—no class
21	FALL READING WEEK—no class
28	<p><i>Before class: View the Indigenous Learning Bundle on Environmental Relations</i></p> <p>Thomas King, <i>Green Grass, Running Water</i></p>
Nov. 4	<p>Thomas King, <i>Green Grass, Running Water</i></p> <p style="text-align: right;"><i>Close-reading #2 due in class</i></p>

11	Settlement literature 2: Boston King, <i>Memoirs of the Life of Boston King</i> ; Mary Ann Shadd, <i>A Plea for Emigration</i> (excerpts, CLE 1) Djanet Sears, <i>Adventures of a Black Girl in Search of God</i>
18	Djanet Sears, <i>Adventures of a Black Girl in Search of God</i> Essay-writing review and workshop (Details regarding content and evaluation will be provided)
25	Review of poetic form and metre The Confederation Poets II: Charles G.D. Roberts: "The Winter Fields" (CLE 1), "The Tantramar Revisited"; Bliss Carman, "Wild Geese"; Archibald Lampman, "Among the Timothy," "The Railway Station" (CLE 1) Isabella Valancy Crawford, "Camp of Souls," "Canada to England" (CLE 1) Fall-term major essay due
Dec. 2	Prairie fiction: farming, tyranny, and sex Martha Ostenso, <i>Wild Geese</i>
Fri., Dec. 6	<i>Classes follow a Monday schedule</i> Martha Ostenso, <i>Wild Geese</i> Close-reading #3 due in class

Examination Period: December 9-21, 2019Exam Schedule: <http://carleton.ca/ses/exam-schedule/>The Academic Year: <http://calendar.carleton.ca/academicyear/>

- ❖ Do not finalise travel plans until you know the exam schedule

Monday	
Jan. 6	Modernist poets on personal and cultural landscapes and heritage F. R. Scott, "Laurentian Shield," "All Spikes But the Last"; Earle Birney, "Bushed," "Can. Lit."; A.M. Klein, "Heirloom," "Portrait of the Poet as Landscape" (CLE 2) ❖ cuPortfolio reflection on feedback from fall-term essay due anytime this week
13	Internal and external landscapes P.K. Page, "The Stenographers," Dorothy Livesay, "The Three Emilys," "Lament" (CLE 2) "[S]capegoats to appease this blindness": the Japanese-Canadian Internment Joy Kogawa, <i>Obasan</i>
20	Class at CUAG: Sites of Memory: Legacies of the Japanese Canadian Internment Joy Kogawa, <i>Obasan</i>
27	Joy Kogawa, <i>Obasan</i>
Feb. 3	"No [wo]man is an island": a journey to the interior Ethel Wilson, <i>Swamp Angel</i> ❖ cuPortfolio reflection on CUAG visit due

10	Ethel Wilson, <i>Swamp Angel</i>
17	READING WEEK: NO CLASSES
24	Regionalism and the palimpsest: Al Purdy, "The Country North of Belleville," "Lament for the Dorsets" Robert Kroetch, "Stone Hammer Poem," "On Being an Alberta Writer" (CLE 2) Dionne Brand, "Blues Spiritual for Mammy Prater" (CLE 2) George Elliott Clarke, selections in CLE 2
Mar. 2	David Chariandy, <i>Brother</i> Close reading #4 due in class
9	David Chariandy, <i>Brother</i> <i>Before next week: Indigenous Learning Bundle: Decolonization is for Everyone: Identity Formation in the Canadian Context</i>
16	Survivance and Resurgence Maria Campbell, "Jacob" Marilyn Dumont, "Letter to Sir John A. Macdonald" (Recall F.R. Scott's "Laurentian Shield), "Circle the Wagons" (CLE 2) Selections from Alootook Ipellie and Tanya Tagaq (ARES) Selections from Gwen Benaway and Billy-Ray Belcourt (ARES) Close reading #5 due in class
23	Family matters Eden Robinson, <i>Trickster Drift</i> Winter term major essay due
30	Eden Robinson, <i>Trickster Drift</i> Close reading #6 due in class
Apr. 6	Wrap-up Exam Review ❖ Final cuPortfolio reflection due

- ❖ We will discuss matters of essay writing, research, and citation.

April 13-25: 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**.