

SUBJECT TO MINOR REVISIONS

Fall/Winter 2021-22

**Department of English Language and Literature
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
(Synchronous meetings during the Wednesday time slot. See below for details)

Format: Blended*

Instructor: Dr M. Susan Birkwood

Office: 1928 Dunton Tower

Email: Susan.Birkwood@carleton.ca

Office Hours: TBA—but by appointment via Zoom or MS Teams is always an option

*Carleton University is located on the traditional and unceded territory of the
Algonquin Anishinaabe Nation*

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.**"

- **Asynchronous components:** Lecture videos and other resources will be posted on or before the Monday class time—i.e., on or before 4:05pm on Mondays
- **Synchronous class sessions via Zoom: Wednesdays, 4:05-5:25 pm**
 - See the Brightspace Zoom Sessions module for details

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 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

Required Texts:

- Available through [Octopus Books](https://octopusbooks.ca/shop?course=ENGL2802A) (See <https://octopusbooks.ca/shop?course=ENGL2802A>)

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 or other sources*

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 or other sources*

Evaluation:

cuPortfolio assignments	30%
Short analyses (3 x 5%, plus bonus forum opportunity)	15%
<ul style="list-style-type: none"> • 2 required in fall term; 1 in winter—but multiple options 	
Fall-term essay	10%
Winter-term essay	15%
Final exam	20%
Participation via Brightspace forum and / or Zoom	10%
<ul style="list-style-type: none"> • Includes Introduce-Yourself forum 	

Opportunity for bonus marks—quizzes

- Content Quizzes
 - While there will be no December exam, there will be content / knowledge-check quizzes throughout the fall term. The results of these Brightspace quizzes could mean a substantial bonus to your final exam grade in April.
- Grammar and Punctuation Quizzes
 - Quizzes on grammar and punctuation will provide reminders about common problems (e.g., comma splices), but the results of these Brightspace quizzes could translate into bonus marks added to the essay grades.

Opportunity for bonus marks—community event

- ✓ Receive one 2% addition to your **final grade** for taking in a cultural production that relates in some way to the course—and that is *not* connected to another course. See the following list for options. Consult with me about other possibilities.
 - Ottawa International Writers Festival event: <https://writersfestival.org/>
 - Carleton University Art Gallery exhibition or event not discussed in class: <http://cuag.ca/>

- Relevant exhibition or event at another gallery—e.g., [National Gallery of Canada, Ottawa Art Gallery](#)
- Relevant live theatre event—e.g., at the [GCTC](#) or [NAC](#)
- The English Department's annual [Munro Beattie lecture](#) (details TBA)
- Documentary available through the National Film Board [website](#) that is not part of our regular class material
- ✓ **OR** read a story from *This Place: 150 Years Retold* that we are not formally studying in class. (e.g., David A. Robertson, "Peggy" about World War I sniper and community leader and activist, Francis Pegahmagabow; Kateri Akiwenzie Damm, "Nimkii" about the Sixties Scoop.)
- **To receive the credit, you must submit a 250-word review of the event / exhibition / 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 accommodation regarding a formally scheduled final exam, you must complete the [Pregnancy Accommodation Form](#).

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 will 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>

Special Information Regarding Fall 2021 Pandemic Measures

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and [mandatory self-screening](#) prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory [symptom reporting tool](#). For purposes of contact tracing, attendance will be recorded in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the [COVID-19 website](#).

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g. directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all

previous occupants to fully vacate a classroom before entering. No food or drinks are permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the [University's COVID-19 webpage](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the [Student Rights and Responsibilities Policy](#). Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

Assignment Submission

- ***All assignments should be submitted via Brightspace. This includes the cuPortfolio entries***

Short Analyses

These **mini-essays** are meant, in part, to give you the opportunity to analyse a work before we discuss it in the respective synchronous session. (The participation grade will be based on the forum posts and synchronous discussions.) To that end, you may receive up to a 2% bonus for the short analysis by contributing **one well-supported main point of your argument in the discussion forum** to the Brightspace discussion forum on the work **by noon on the Wednesday of the relevant Zoom session**.

- I will assign 6 topics throughout the year to give you some choice; however, you are required to write on only 2 topics in the fall term and 1 in the winter term for a total of 3 topics. If you wish to replace a short analysis grade, you may submit one additional analysis, and the top 3 marks will count.

cuPortfolio Entries and Term 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 short 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 may 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 the following:

- 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/secretariat/wp-content/uploads/Academic-Integrity-Policy-2021.pdf>

- **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 entries, must include a Works Cited that lists all sources that 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 Brightspace 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 Brightspace 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 / Brightspace resources: Exam questions will be based directly on lectures and discussions

Netiquette and Discussion Post Guidelines: *Please see guidelines in [Carleton Online](https://carleton.ca/online/online-learning-resources/netiquette/)*

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.)
 - Here is a link to Laura Portwood-Stacer's guide to e-mailing your instructor: <https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087>

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 need to consult the schedule in Brightspace for more details regarding discussion forum and synchronous sessions*
- *I will provide modules related to essay writing and research*

Week 1 (Sept. 8)	Synchronous (Zoom) session: Introductions <ul style="list-style-type: none"> • See Brightspace for the Introduce-Yourself discussion forum and the link to Native Land interactive map: https://native-land.ca/
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Week 2 (Sept.13, 15)	Indigenous conceptions of land, kinship, and story-telling Indigenous Learning Bundle: Canada-Indigenous Relations (Brightspace) Brian Maracle, "First Words" (from <i>Our Story: Aboriginal Voices on Canada's Past</i> . See ARES) Leanne Betasamosake Simpson, "Land as Pedagogy" (from <i>As We Have Always Done</i>): esp. pp. 145-66 (See ARES for link to e-book)
Week 3 (Sept. 20, 22)	The exploration narrative (See Brightspace / ARES for excerpt details) 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> Saukamappee "Life Among the Peigans" Twentieth-century reflections on British exploration narratives Stan Rogers, "Northwest Passage"; John Newlove, "Samuel Hearne in Wintertime"; Jeannette Armstrong, "History Lesson" (ARES)
Week 4 (Sept. 27, 29) Analysis Option 1 (Oct. 1) (See Brightspace for assignment details)	Travel literature (See Brightspace / ARES for excerpt details) Anna Jameson, <i>Winter Studies and Summer Rambles</i> Settlement literature: Catharine Parr Traill, <i>The Backwoods of Canada</i> ; Susanna Moodie, <i>Roughing It in the Bush</i> Dispossession and displacement: George Copway / Kah-ge-ga-gah-bowh, excerpt from <i>History and Travels of Kah-ge-ga-gah-bowh</i> ➤ Leanne Simpson comments on Traill and Moodie in the chapter "The Sovereignty of Indigenous Peoples' Bodies" (<i>As We Have Always Done</i>)
Week 5 (Oct. 4, 6) Analysis Option 2 (Oct. 8)	Review of "Poetry: Form and Metre" The Confederation Poets: poetry and nation-building Charles G.D. Roberts: "The Winter Fields," "The Pea Fields," "The Tantramar Revisited" Archibald Lampman, "Among the Timothy," "The Railway Station" Isabella Valancy Crawford, "Camp of Souls," "Canada to England" (See Brightspace /ARES for links)
Week 6 (Oct. 11, 13) NO synchronous session this week cuPortfolio entry (Oct. 15)	Oct. 11: THANKSGIVING HOLIDAY (no class) Late nineteenth-and early twentieth-century constructions of Indigenous peoples Duncan Campbell Scott, "The Onondaga Madonna," "Watkwenies" Pauline Johnson, "The Cattle Thief," "The Corn Husker," "A Cry from an Indian Wife" (See Brightspace / ARES for links) "A Strong Race Opinion: On the Indian Girl in Modern Fiction" (ARES)
Week 7 (Oct. 18, 20)	Armand Ruffo, "Poem for Duncan Campbell Scott" (ARES) Katherena Vermette, "Annie of Red River" from <i>This Place: 150 Years Retold</i> (ARES)

Analysis Option 3 (Oct. 22)	<ul style="list-style-type: none"> See "Blood in the Gutter" from Scott McCloud's <i>Understanding Comics</i> (ARES)
Oct. 25, 27	FALL READING WEEK: NO CLASSES
Week 8 (Nov. 1, 3)	Indigenous Learning Bundle: <i>Indigenous Environmental Relations</i> Thomas King, <i>Green Grass, Running Water</i>
Week 9 (Nov. 8, 10)	Thomas King, <i>Green Grass, Running Water</i>
Week 10 (Nov. 15, 17) cuPortfolio entry (Nov. 19)	Settlement literature 2 Boston King, <i>Memoirs of the Life of Boston King</i> ; Mary Ann Shadd, <i>A Plea for Emigration</i> (See Brightspace / ARES for excerpt details)
Week 11 (Nov. 22, 24)	Not what Shadd had hoped for-- Djanet Sears, <i>Adventures of a Black Girl in Search of God</i>
Week 12 (Nov. 29, Dec. 1)	Djanet Sears, <i>Adventures of a Black Girl in Search of God</i> Prairie fiction: farming, tyranny, and sex Martha Ostenso, <i>Wild Geese</i>
Week 13 (Dec. 6, 8, 10) Fall-term essay (Dec. 10)	Martha Ostenso, <i>Wild Geese</i> <i>Dec. 10 follows a Monday schedule</i>

(Just for reference, since there is no December exam: Examination Period: December 11-23, 2021

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. 10, 12) Short Analysis Option 1 (Jan. 14)	Modernist poets on personal and cultural landscapes F. R. Scott, "Laurentian Shield," "All Spikes But the Last" Earle Birney, "Bushed," "Can. Lit." A.M. Klein, "Heirloom" Dorothy Livesay, "Lament" (See Brightspace / ARES for links)
Week 2 (Jan. 17, 19) cuPortfolio entry (Jan. 21)	Internal and external landscapes Dorothy Livesay, "The Difference" P.K. Page, "Stories of Snow" "No [wo]man is an island": a journey to the interior Ethel Wilson, <i>Swamp Angel</i>
Week 3 (Jan. 24, 26)	Ethel Wilson, <i>Swamp Angel</i>

Week 4 (Jan. 31, Feb. 2) Short Analysis Option 2 (Feb. 4)	Land as Palimpsest Al Purdy, "The Country North of Belleville," "Lament for the Dorsets" Robert Kroetsch, "Stone Hammer Poem," "On Being an Alberta Writer" Marilyn Dumont, "Letter to Sir John A. Macdonald" (Recall F.R. Scott's "Laurentian Shield") Alootook Ipellie, "Waking Up" (See Brightspace / ARES for links)
Week 5 (Feb. 7, 9)	Working Class Heroes Michael Ondaatje, <i>In the Skin of a Lion</i>
Week 6 (Feb. 14, 16) cuPortfolio entry (Feb. 18)	Michael Ondaatje, <i>In the Skin of a Lion</i>
(Feb. 21, 23)	WINTER READING WEEK: NO CLASSES
Week 7 (Feb. 28, Mar. 2) Short Analysis Option 3 (Mar. 4)	Survivance and Resurgence Maria Campbell, "Jacob" (ARES) The Sixties Scoop: Questions of Survivance and Belonging Richard Wagamese, <i>Keeper'n Me</i>
Week 8 (Mar. 7, 9)	Richard Wagamese, <i>Keeper'n Me</i>
Week 9 (Mar. 14, 16)	Intersections of Land, Culture, Language, and Food CUAG Module: <i>They Forgot We Were Seeds</i> Cognitive and Cultural Mapping Eden Robinson, <i>Monkey Beach</i>
Week 10 (Mar. 21, 23) Winter-term essay (Mar. 25)	Eden Robinson, <i>Monkey Beach</i> (We may finish <i>Monkey Beach</i> on Mar. 28, depending on how things go)
Week 11 (Mar. 28, 30)	Legacies of Diaspora; Questions of Resistance and Belonging Dionne Brand, "Blues Spiritual for Mammy Prater"; George Elliott Clarke, "Blank Sonnet" and "The Wisdom of Shelley" (See Brightspace / ARES for links) David Chariandy, <i>Brother</i>
Week 12 (Apr. 4, 6)	David Chariandy, <i>Brother</i>
Week 13 (Apr. 11) cuPortfolio entry (Apr. 11)	David Chariandy, <i>Brother</i> Wrap-up; Exam Review

April 14-28: 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 Brightspace. You may access your final grades through **Carleton Central**.