

**Carleton University
Fall 2021-Winter 2022
Department of English**

ENGL 2802B: Indigenous and Canadian Literatures
Prerequisites: second-year standing or permission of the department

Time: Monday, Wednesday 8:35-9:55
Location: *Please confirm location on Carleton Central*
Format: In-person

Instructor: Dr. Sara Jamieson
Email: sara.jamieson@carleton.ca
Office: 1819 Dunton Tower
Phone: 613-520-2600 ex. 2431

Office Hours: Mondays, Wednesdays, 10:30-11:30 or by appt. (due to pandemic restrictions, I will not be holding office hours in person. Students may call my office phone during office hours, or contact me about scheduling a virtual meeting)

Course Description and Learning Outcomes:

As an introduction to Indigenous and Canadian Literatures and invites you to study a variety of texts produced in or about the place now known as Canada by peoples with radically different perspectives on that place, its histories and meanings. Texts will include traditional stories, exploration narratives, life writing, poetry, songs, short stories, critical essays, plays, novels (including a graphic novel), visual art, and film. In studying these texts, we will think about the relationship between Indigenous and Settler cultures in Canada, and the various ways in which they use language and literature to construct identities and relationships to place. In particular, the course encourages you to make connections among works that engage with long-standing ideas and images often identified as typically or distinctively Canadian: examples include the idea of Canada as a “Northern” nation; Canada and Canadians as peace-keeping, polite, and multicultural; the canoe, the cottage, maple sugar, and, of course, hockey. Attentive to how various texts may reinforce and/or subvert the received meanings of these ideas and images, we will examine the systems of inclusion, exclusion, and appropriation that have undergirded attempts to define a national Canadian literature and culture.

Classes will consist of lectures and discussion. Lectures will provide historical and cultural context for the readings and will help students to develop their skills in close analysis, research, and essay writing.

Please note that English 2802 is a writing attentive course. 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:

*develop a thesis statement across each essay

*develop complex ideas using correct and effective expression, according to academic English practice

*develop literary reading skills through close analysis of poetry and/or prose passages

*use and cite evidence from primary texts appropriately

*develop secondary research and citation skills

*a portion of class time will be devoted to developing an improving essay writing skills and research essay skills

Reading List:

(texts available at Haven Books, 43 Seneca St., [613] 730-9888)

Required Texts:

Course Pack

Selections from Laura Moss and Cynthia Sugars, eds. *Canadian Literature in English: Texts and Contexts* 2 vols. (2009)

Novels, Plays, Graphic Novel:

Richard Wagamese, *Indian Horse*

Shelia Watson, *The Double Hook*

David Chariandy, *Soucouyant*

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

Tomson Highway, *The Rez Sisters*

Mariko Tamaki and Jillian Tamaki, *This One Summer*

Joy Kogawa, *Obasan*

Note: Any additional readings will be made available through ARES on the library website.

Assignments, Evaluation, Due Dates:

Short Writing Assignment: 10% due Wednesday Oct. 6

Active Writing Assignment: 15% due Monday Nov. 29

Close Reading Assignment: 15% due Wednesday Jan. 26

Critical Article Summary: 15% due Monday Feb. 28

Research Essay: 20% due Wednesday March 30

Exam: 20% (scheduled exam period)

Attendance and Class Contribution: 5%

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.

Assignment Guidelines:

Short Writing Assignment (500 - 600 words, 2-4 paragraphs, 12 pt. font, double spaced):

For this assignment, you will be provided with a prompt that asks you to make connections between the material covered from the Collaborative Indigenous Learning Bundle 1: “The First Peoples, A Brief Overview” (available on Brightspace) and one of the works on the course reading list. Prompts are posted in the “Assignments Fall 2021” module on Brightspace.

Evaluation will be based on effective use of topic sentences, coherent paragraphs, correct punctuation and grammar, and quality of observations. MLA format must be used.

“Active” Writing Assignment (600-700 words, 12 pt. font, double spaced)

This assignment invites you to combine your reading the areas of Indigenous and Canadian literatures with a different kind of activity related to those areas, such as watching a film adaptation, visiting an exhibit at CUAG, listening to a podcast, going for a walk, or cooking a recipe and then writing about the experience and how it enhanced (or not) your understanding of some of the central concerns of the course. While this is not a formal essay, I will still be looking for effective topic sentences, coherent paragraphs, correct punctuation and grammar, and general quality of observations in my evaluation. MLA format must be used.

A full list of activity ideas and guidelines is posted in the “Assignments Fall 2021” module in Brightspace.

Close Reading Assignment (1000 words, 12 pt. font, double spaced):

This will be an analysis of a passage from one of the texts we have studied, chosen from a selection that I will provide and post in the “Assignments Winter 2022” module in Brightspace. In addition to the customary requirements of proper paragraphing and correct punctuation and grammar, evaluation will be based on attention to the details of the passage (i.e. the author’s language and technique) and the formulation of a coherent thesis about how these details contribute to the overall meaning. MLA format must be used.

Critical Article Summary: (1200 words, 12 pt. font, double spaced): This assignment requires you to read and summarize a piece of literary criticism written about one of the works on the course reading list (I will provide a selection of critical articles for you to choose from and post them in the “Assignments Winter 2022” module in Brightspace). Evaluation will be based on your identification of the article’s thesis and your summary of the development of the critic’s argument, your description of the critic’s approach to the primary text, and your evaluation of the article’s strengths and weaknesses. MLA format must be used.

Research Essay: (1500-2000 words, 12 pt. font, double spaced): This assignment requires you to submit a research essay six to eight pages in length. Topics will be posted in Brightspace well in advance of the due date. The essay should have a thesis statement and develop an argument supported by secondary sources and by examples from the primary text. Correct adherence to MLA format and correct spelling, grammar, and punctuation are required.

Attendance and Class Contribution: This portion of the grade will be based on your attendance record, evidence of having completed the assigned readings, active listening and **appropriate** participation in class discussions. Perfect attendance alone does not guarantee a perfect grade (5/5). **Students who attend classes regularly stand a far better chance of doing well in the course than those who do not. This is in part because the final exam will test you not only on the assigned texts but on ideas that have come up in class discussion.** If you miss a class, it is your responsibility to find out what went on in your absence.

Final Exam: This three-hour exam will be scheduled by the registrar during the official exam period in April. It will cover material from the whole year, and will involve some combination of short answers, passage identification and analysis, and essay writing. No exam aids will be

permitted. It is your responsibility to consult the exam schedule and ensure that you will be in town for the exam.

Expectations and Regulations: (Please note: for special information on Fall 2021 Pandemic Measures, see the end of this document.)

Attendance is mandatory.

Classroom courtesy: The classroom should be a safe and respectful environment for all of us, and that includes me as the instructor. Phones and laptops are to be used for reading course materials and/or note-taking only. Please refrain from checking social media or randomly surfing the web during class. This is discourteous to the instructor and distracting for your fellow students. In my experience, the students who spend most of every class giggling at something on a screen do not tend to do as well as those who are alert and engaged with what is actually going on!

Please stay for the duration of the class; if you must leave early, I would appreciate it if you would let me know beforehand.

For every class, you are expected to arrive having read the assigned readings, and to bring them with you. As you read, note the elements you find interesting. Think about connections to other texts or to issues we have been discussing in class. Bring questions. Slow and attentive reading is going to improve your ability to participate in class and your ability to retain information when it comes to the exams.

Submission of Assignments:

Students may submit print copies of assignments in class on the due date or submit them to Brightspace on the due date.

Late Penalty: The late penalty is 2% per day late, including weekends. Papers more than two weeks late will not be accepted without appropriate documentation (i.e. a doctor's note) and may be returned to you without comments.

Grace Period: For certain assignments, there will be a grace period of seven days during which there will be no lateness penalty. **This applies only to the Active Writing Assignment and the Final Research Essay.** Think of this as a no-questions-asked extension. How you use this grace period is up to you; you can use all seven days on one assignment, or use three for one and four for the other, etc. Please make a note on your assignment of how many days you have used.

Return of Assignments:

Every effort will be made to return graded work within three weeks of the date you submitted it.

Bonus Marks:

During the year, you will have the opportunity to earn bonus marks for attending literary events outside class time. Please provide proof of attendance (a ticket stub, a selfie etc.) and one mark will be added to your final grade for the course. These events include:

The Ottawa International Writers Festival: Dates and format TBA. (attend ONE Writers Festival event to earn one mark) See <https://writersfestival.org> for details. You can attend any event that interests you (it does not have to feature a Canadian author).

Most Writers Festival events are FREE for Carleton students. Use your student card to reserve tickets online.

Versefest: A World of Poetry in Ottawa. Dates TBA. Attend ONE Versefest event and ONE mark will be added to your grade. As with the Writers Festival, the event you attend does not have to feature a Canadian poet.

Versefest events are FREE for Carleton students. Use your student card to reserve tickets online.

Munro Beattie Lecture featuring Canadian playwright Hannah Moscovitch (tentatively scheduled for late March)

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.” According to the Department examples of plagiarism include the following:

- any submission prepared in whole or in part, by someone else;
- 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;
- 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/>

Learning support: For workshops on academic reading, writing, note-taking, proofreading, exam preparation and other topics see <https://carleton.ca/csas/learning-support-workshops/>

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 accommodation regarding a formally-scheduled final exam, you must complete the pregnancy accommodation form found here: <https://carleton.ca/equity/contact/form-pregnancy-accommodation/>

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, click here: <https://carleton.ca/equity/focus/discrimination-harassment/religious-spiritual-observances/>

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 your instructor 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 your instructor to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam period (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 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: <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. 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>

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.

Fall Term Reading Schedule

Week One: Wednesday Sept. 8

Welcome and Introduction

Week Two: “I am Canadian, I am Indigenous”

Monday Sept. 13

Molson Canada, “I Am Canadian” (Course Pack)

Art Napoleon, “My Name is Joe and I Am Indigenous” (video screened in class)

Collaborative Indigenous Learning Bundle 1: “The First Peoples: A Brief Overview”

(Accessible in Brightspace. We will focus in particular on the first two sections:

“Indigenous World Views” and “Important Terms”)

Wednesday Sept. 15: Traditional and Contemporary Storytelling

Brian Maracle, “The First Words” (Course Pack)

Week Three:

Monday Sept. 20: More Storytelling

Thomas King, “Borders” (Course Pack)

Writing Attentive Session: Topic Sentences and Paragraphs

Wednesday September 22: Exploration Narrative; European/Indigenous Contact

John Franklin, *Narrative of a Journey to the Shores of the Polar Sea 1819-1822* (Course Pack)

Week Four: John Franklin and Canadian Culture

Monday September 27:

Margaret Atwood, “The Age of Lead” (Course Pack)

Wednesday Sept. 29:

Stan Rogers, “Northwest Passage” (Course Pack)

Writing Attentive Session: Topic sentences/paragraphing workshop

Week Five: Arctic Narratives, Indigenous Knowledge

Monday Oct. 4:

On-campus “field trip”: Carleton University Art Gallery

Krista Ulujuk Zawadski, *Nuvisi: Threading Our Beads at Qatiktalik*

Wednesday October 6: **(Short Writing Assignment due)**

Alootook Ipellie, “Love Triangle” and “Summit with Sedna, the Mother of Sea Beasts” (ARES)

Week Six:

Monday, Oct. 11: Thanksgiving (no class)

Wednesday Oct. 13: The Legacy of the Residential School System: *Indian Horse*

Excerpts from *The Indian Act* 1876, 1927 (Sugars and Moss 1 321-26)

Richard Wagamese, *Indian Horse*

Week Seven:

Monday, October 18: Hockey as “Contact Zone”

Indian Horse

Wednesday October 20:

Indian Horse

☺Fall Break☺ (no classes)

Week Eight:

Monday November 1: Finishing *Indian Horse*

Indian Horse

Wednesday November 3: Early Settler Narratives

Susanna Moodie, selections from *Roughing It in the Bush* (Course Pack)

Week Nine:

Monday November 8: More Early Settler Narratives

Catherine Parr Traill, selections from *The Backwoods of Canada* (Course Pack)

Wednesday November 10:

Mary Ann Shadd, from *A Plea for Emigration* (Course Pack)

Week Ten: Historical Fiction

Monday November 15:

Alice Munro, “Meneseteung” (Course Pack)

Wednesday November 17:

“Meneseteung”

Writing Attentive Session: Close Reading

Week Eleven: Vanishing Race Theory

Monday November 22:

Collaborative Indigenous Learning Bundle 2: “Decolonization is for Everyone: Identity Formation in the Canadian Context” (we will focus in particular on section 3, “An Indigenous Perspective on Identity Formation”)

Duncan Campbell Scott, “The Onondaga Madonna” (Course Pack)

Wednesday November 24:

E. Pauline Johnson

“The Corn Husker” (Course Pack)

Writing Attentive Session: Close Reading II

Week Twelve: Paddling, Poetry, and Settler Indigenization

Monday November 29: (Active Writing Assignment due)

Collaborative Indigenous Learning Bundle 2: “Decolonization is for Everyone: Identity Formation in the Canadian Context” (Section 2, “Cultural Appropriation”)
Isabella Valancy Crawford, “The Camp of Souls” (Course Pack)

Wednesday December 1:

E. Pauline Johnson, “The Song My Paddle Sings” (Course Pack)
Archibald Lampman, “Morning on the Lièvre” (ARES)

Week Thirteen: Settler Gothic: *The Double Hook*

Monday December 6:

Sheila Watson, *The Double Hook*

Wednesday December 8:

The Double Hook, continued
Writing Attentive Session: Thesis Statements

Friday December 10: (Monday Schedule)

The Double Hook, continued

Winter Term Reading Schedule

Week One: Diaspora Writing

Monday January 10:

David Chariandy, *Soucouyant*

Wednesday January 12:

Soucouyant

Week Two: Diaspora Writing continued

Monday January 17:

Soucouyant
Writing Attentive Session: Thesis Statement Workshop I

Wednesday January 19: Picturing “Cottage Country”

This One Summer

Week Three: Picturing “Cottage Country” continued

Monday January 24:

This One Summer

Wednesday January 26: (Close Reading Assignment due)

This One Summer

Writing Attentive Session: Finding Secondary Source Materials

Week Four: Picturing “Cottage Country”

Monday January 31:

This One Summer

Wednesday February 2: Legacies of the Japanese-Canadian Internment

Obasan

Week Five: Literature, Racism, Multiculturalism

Monday February 7:

Obasan

Wednesday February 9:

excerpt from *The Canadian Multiculturalism Act*, 1988 (Course Pack)

Obasan

Week Six: Poetry, Place, Tourism, Heritage: Atlantic-Canadian Writing

Monday February 14:

Michael Crummey, “Bread,” “What’s Lost,” “Newfoundland Sealing Disaster” (Course Pack)

Wednesday February 16:

Alistair MacLeod, “The Boat” (Course Pack)

☺Reading Week☺ (no classes)

Week Seven: More Atlantic-Canadian Writing (Critical Article Summary due)

Monday February 28:

“The Boat” continued

Wednesday March 2: Black Canadian History: Land, Place, Community

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

Week Eight:

Monday March 7: Black Canadian History continued

The Adventures of a Black Girl in Search of God

Wednesday March 9:

The Adventures of a Black Girl in Search of God

Writing Attentive Session: Thesis Workshop II

Week Nine: Hitting the Road with Tomson Highway

Monday March 14:

Tomson Highway, *The Rez Sisters*

Wednesday March 16:*The Rez Sisters***Week Ten: Bingo!****Monday March 21:***The Rez Sisters***Wednesday March 23: Unsettling the Family**

Eden Robinson, "Dogs in Winter" (Course Pack)

Writing Attentive Session: Thesis Workshop III**Week Eleven: Short Stories****Monday March 28:**

Madeleine Thien, "Simple Recipes" (Course Pack)

Wednesday March 30: Apocalyptic Visions (Research Essay due)

P.K. Page, "Unless the Eye Catch Fire" (ARES)

Week Twelve: The End**Monday April 4:**Don McKellar, dir., *Last Night***Wednesday April 6:***Last Night***Monday April 11: Exam Review**