

**Carleton University  
Fall/Winter 2019-20  
Department of English**

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

**Time: Wednesday, Friday 8:35-9:55  
Location: *Please confirm location on Carleton Central***

**Instructor: Dr. Sara Jamieson  
Email: sara\_jamieson@carleton.ca  
Office: 1819 Dunton Tower  
Phone: 613-520-2600 ex. 2431  
Office Hours: Mondays, Wednesdays, 2-3 or by appt.**

This course is 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 history 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)**

Laura Moss and Cynthia Sugars, eds. *Canadian Literature in English: Texts and Contexts* (2 volumes)

Shelia Watson, *The Double Hook*

Richard Wagamese, *Indian Horse*

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

Tomson Highway, *The Rez Sisters*

Joy Kogawa, *Obasan*

Mariko Tamaki and Jillian Tamaki, *This One Summer*

Recommended: *MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> Ed.

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

### **Assignments and Evaluation:**

#### **Term One:**

Short Writing Assignment: 10% due Friday Oct. 11

Close Reading Assignment: 15% due Friday Nov. 22

Class Contribution: 5%

#### **Term Two:**

Critical Article Summary: 15% due Friday Feb. 14

Research Essay: 20% due Friday March 13

Class Contribution: 5%

Exam: 20% (scheduled exam period)

Throughout the year, there will be three short reading quizzes, worth 5% each. Only the best two quizzes will be counted, for 10% of the final grade. **The quizzes will be held on Friday Sept. 27, Friday Nov. 8, and Friday Feb. 8.**

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:**

**Quizzes:** There will be three of these throughout the year. These are very short (they will take up 10 minutes or so of class time) and are designed to test your knowledge of the material covered so far on the class reading list. Only your best two quizzes will count towards your final grade.

**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 through CU Learn) and one of the works on the course reading list. Evaluation will be based on effective use of topic sentences, coherent paragraphs, and quality of observations. MLA format must be used.

**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. 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 – 1500 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). 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 distributed 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). **In my experience, 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 specifically on material that has been discussed in class.** 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:**

**Attendance is mandatory; there will be a sign-in sheet for every class.** Students who do not attend class do not tend to perform very well on tests and exams, since these are based on material we have discussed in class.

**Classroom courtesy: The classroom should be a safe and respectful environment for all of us, and that includes me as the instructor. No cell phones, please. Laptops are to be used for 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:** Assignments are due IN CLASS on the due date. Alternatively, you may use the dropbox outside the English Department office (DT 1812). Use the dropbox at your own risk: if I don't find the paper in my mailbox, then as far as I am concerned, it has not been submitted. In the unlikely event that an assignment submitted to the dropbox does not reach me, you must be able to submit a copy to me as soon as this is brought to your attention. To be safe, it's a good idea to follow up with an e-mail when you submit something to the dropbox.

**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, and may be returned to you without comments at the end.

**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 Close Reading 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.

### **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**, October 24-29, 2019 (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).

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

**Versefest: A World of Poetry in Ottawa**, March 2020 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.**

**2019-2020 Munro Beattie Lecture featuring Canadian comics creator Seth (Saturday March 21, Dominion Chalmers United Church, 7pm). Admission FREE.**

### **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 serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts 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 a final grade of "F" for the course.**

**Help with your writing:** The Centre for Student Academic Support provides one-on-one, assignment-specific writing advice, through drop-in or scheduled appointments of 40 minutes. Bring the assignment sheet and your outline or draft. For drop-in hours or to book an appointment, see <https://carleton.ca/csas/writing-services/>

**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 more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](https://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](https://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](mailto: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](https://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](https://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>

**Fall Term Reading Schedule**

**Week One: Wednesday Sept. 4**

Welcome and Introduction

**Friday Sept. 6**

- Molson Canada, “I Am Canadian” (Sugars and Moss Vol. 2, 703)
- 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 through CU Learn. We will focus in particular on sections the first two sections: “Indigenous World Views” and “Important Terms”)

**Week Two: Traditional and Contemporary Storytelling****Wednesday Sept. 11**

- Brian Maracle, “The First Words” (Sugars and Moss Vol. 1, 1-13)
- Kahente Horn-Miller, “Distortion and Healing: Finding Balance and a ‘Good Mind’ through the Rearticulation of Sky-Woman’s Journey” (ARES)

**Friday September 13**

- Thomas King, “Borders” (Sugars and Moss 2, 580-89)

**Week Three: Exploration Narrative; European/Indigenous Contact****Wednesday September 18**

- John Franklin, *Narrative of a Journey to the Shores of the Polar Sea 1819-1822* (Sugars and Moss I, 92-102)

**Friday September 20**

- *Narrative of a Journey to the Shores of the Polar Sea*, continued

**Week Four: John Franklin in Canadian Culture****Wednesday September 25**

Margaret Atwood, “The Age of Lead” (Sugars and Moss 2, 450-59)

**Friday September 27**

- “The Age of Lead,” continued
- Stan Rogers, “Northwest Passage” (Sugars and Moss 2, 516)
- **First Reading Quiz**

**Week Five: Arctic Narratives, Indigenous Knowledge****Wednesday October 2**

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

**Friday October 4**

- Inuit Testimony of the 1845 Franklin Expedition (Sugars and Moss I 104-106)
- **Topic sentences/paragraphing workshop**

**Week Six: The Legacy of the Residential School System: *Indian Horse*****Wednesday October 9**

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

**Friday October 11**

- *Indian Horse*, continued
- **Short Writing Assignment Due**

**Week Seven: Hockey as “Contact Zone”****Wednesday October 16**

- *Indian Horse*, continued
- Mary Louise Pratt, “The Arts of the Contact Zone” (ARES)

**Friday October 18:**

- *Indian Horse* continued
- *Where Are the Children* (link to website on ARES)

**☺Fall Break☺ (no classes)****Week Eight: Literature of Settlement****Wednesday October 30:**

- Susanna Moodie, selections from *Roughing It in the Bush* (Sugars and Moss I, 211-27)

**Friday November 1:**

- Catherine Parr Traill, selections from *The Backwoods of Canada* (Sugars and Moss I, 196-202)

**Week Nine: Literature of Settlement continued; Twentieth-Century Imaginings of Settlement****Wednesday November 6:**

- Mary Ann Shadd, from *A Plea for Emigration* (Sugars and Moss I, 246-250)
- Alice Munro, “Meneseung” (Sugars and Moss 2, 336-51)

**Friday November 8: First Reading Quiz**

- “Meneseung” continued

**Week Ten: Vanishing Race Theory****Wednesday November 13:**

- Collaborative Indigenous Learning Bundle 2: “Decolonization is for Everyone: Identity Formation in the Canadian Context” (we will focus in particular on psection 3, “An Indigenous Perspective on Identity Formation”)
- Duncan Campbell Scott, “The Onondaga Madonna” (Sugars and Moss 1, 427)

**Friday November 15:**



**E. Pauline Johnson**

- “The Corn Husker” (Sugars and Moss 1, 400)
- “A Strong Race Opinion: On The Indian Girl in Modern Fiction” (Sugars and Moss 1, 401-403)

**Week Eleven: Paddling, Poetry, and Settler Indigenization****Wednesday November 20:**

- 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” (Sugars and Moss I, 343)

**Friday November 22:**

- E. Pauline Johnson, “The Song My Paddle Sings” (Sugars and Moss 1, 396-97)
- Archibald Lampman, “Morning on the Lièvre” (ARES)
- **Close Reading Assignment Due**

**Week Twelve: Settler Gothic: *The Double Hook*****Wednesday November 27:**

- Sheila Watson, *The Double Hook*

**Friday November 29:**

- *The Double Hook*, continued

**Week Thirteen:****Wednesday December 4:**

- *The Double Hook*, continued

**Winter Term Reading Schedule****Week One: Literature and Visual Art; Graphic Narrative****Wednesday January 8:**

- A.J.M. Smith, “To Hold in a Poem,” “The Lonely Land” (both versions) (Sugars and Moss 2, 96-7)
- Tom Thomson, “The West Wind” (Figure V-1, Sugars and Moss 2, 27)

**Friday January 10**

- Jillian Tamaki, Mariko Tamaki, *This One Summer*

**Week Two: Picturing “Cottage Country”****Wednesday January 15:**

- *This One Summer*, continued

**Friday January 17:**

- *This One Summer*, continued

**Week Three: Sites of Memory: Legacies of the Japanese Canadian Internment****Wednesday January 22:**

- Sites of Memory: Legacies of the Japanese Canadian Internment (visit to Carleton University Art Gallery)

**Friday January 24:**

- Joy Kogawa, *Obasan*

**Week Four: Literature, Racism, Multiculturalism****Wednesday January 29**

- excerpt from *The Canadian Multiculturalism Act*, 1988 (Sugars and Moss II, 544-45)
- *Obasan* continued

**Friday January 31:**

- *Obasan* continued

**Week Five: Poetry, Place, Tourism, “Heritage”: Atlantic Canadian Writing****Wednesday February 5:**

- Michael Crummey, “Bread,” “What’s Lost,” “Newfoundland Sealing Disaster” (Sugars and Moss 2, 668-669)

**Friday February 7:**

- Michael Crummey continued
- **Second Reading Quiz**

**Week Six: More Atlantic Canadian Writing****Wednesday February 12:**

- Alistair MacLeod, “The Boat” (Sugars and Moss 2, 412-24)

**Friday February 14:**

- “The Boat” continued
- **Critical Article Summary Due**

**☺Reading Week☺ (no classes)****Week Seven: Black Canadian History: Land, Place, Community****Wednesday February 26:**

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

**Friday February 28:**

- *The Adventures of a Black Girl in Search of God*, continued
- Thesis Writing Workshop

**Week Eight: More Drama: Land, Place, Community in an Indigenous Context**

**Wednesday March 4:**

- *The Adventures of a Black Girl in Search of God*, continued

**Friday March 6 :**

- Tomson Highway, *The Rez Sisters*
- **Third Reading Quiz**

**Week Nine: Hitting the Road with Tomson Highway****Wednesday March 11:**

- *The Rez Sisters*, continued

**Friday March 13:**

- *The Rez Sisters*, continued
- **Research Essay Due**

**Week Ten: Indigenous Gothic; Unsettling the Family****Wednesday March 18:**

- Eden Robinson, “Dogs in Winter” (*Sugars and Moss* 2, 674-91)

**Friday, March 20:**

- Madeleine Thien, “Simple Recipes” (*Sugars and Moss* 2, 695-701)

**Week Eleven: Apocalyptic Visions****Wednesday March 25:**

- P.K. Page, “Unless the Eye Catch Fire” (*ARES*)

**Friday March 27:**

- Don McKellar, dir., *Last Night*

**Week Twelve: The End****Wednesday April 1**

- *Last Night* continued

**Friday April 3: Exam Review**