

Carleton University*
Winter 2017
Department of English

ENGL3960: Studies in Indigenous Literature

Prerequisite(s): third-year standing or permission of the department.

Time: Tues./Thurs.: 10:00-11:30

Location: Please confirm location on Carleton Central

Instructor: Brenda Vellino

Email: brenda_vellino@carleton.ca

Office: 1815 DT

Office Hours: Tues/Thurs. 1:00-2:00 or by appointment

***On unceded Algonquin Territory**

“Although Indigenous literary studies sometimes focuses on written texts, it remains inclusive of and connected to the study of a wide range of textual and rhetorical productions, including oral traditions, film, music, graphic novels, and many other forms of creative expression. Likewise, we welcome and encourage engagement with Indigenous literatures composed not only in English and French, but also in Indigenous languages.”--From the Indigenous Literary Studies mission statement:

<http://www.indigenouliterarystudies.org/governing-code/>

Course Description: Indigenous Literary and Cultural Studies

The Indian Act. Residential Schools. Truth and Reconciliation or Conciliation? Intergenerational Trauma. Indigenous Women - Missing and Murdered. Language and Cultural Revitalization. Land, Treaty, and Territorial Rights. Cultural Resurgence. These are some of the realities engaged by the First Nations, Inuit, and Metis storyworkers, poets, and knowledge keepers we will encounter in this course. They further challenge cultural stereotypes, represent Indigenous social realities, articulate Indigenous resurgence, and innovate in multi-genre cultural forms that assert survivance and continuance. This course is situated in **an interdisciplinary and cultural studies framework** that draws upon diverse social, historical, political, and cultural practices and priorities; Indigenous **literary practices are inseparable from their contexts** in kinship networks, ceremonial practices, languages, traditional knowledges, land ethics, and histories of resistance and resurgence. We will engage a multiplicity of voices and forms from diverse Indigenous peoples who represent a range of territorial locations and cultural traditions. The course offers **experiential learning opportunities** through first-hand experience of Indigenous guest speakers and events on unceded Algonquin territory.



“Loons Nesting” – Norval Morrisseau (Ojibway)

Required Texts: available at Haven Books and on Reserve in the Carl. Library

- Daniel David Moses, Terry Goldie, and Armand Garnett Ruffo. *An Anthology of Canadian Native Literature*. 4th Edition. Toronto: Oxford, 2013.
- Tomson Highway (Cree). *Kiss of the Fur Queen*. Anchor, 1999.
- Kelly LaBoucane-Benson (Métis) and Kelly Mellings. *The Outside Circle*. Anansi (2015).

Assignments/Evaluation*

- Participation, Attendance: 10%
- Best 4 out of 6 In-Class Writing Prompts: 10%
- Cultural Response Paper 1(1500 words): 25%
- Cultural Response or Literary Response Paper 2 (1500 words): 25%
- Alternative Final Exam, Course Reflection Narrative (1500-2000 words): TBA in final exam period: 30%

***Note: You Must Complete All Term Work to Pass this Course.**

Course Calendar

Jan. 5: Class Cancelled: Please pick up anthology and do readings for Jan. 10.

Week 1

Jan. 10: Introducing Indigenous Realities, Priorities, and Protocols:

- Screening of Kinamagawin: Aboriginal Issues in the Classroom: 45 minutes
- Indigenous naming, terminology, and identity protocols
- See Leah Decter and Carla Taunton, “ Addressing the Settler Problem.” *Fuse* 36.4 (Nov. 2013): http://fusemagazine.org/2013/11/36-4_decter-taunton
- **Writing Prompt: Locating Ourselves in Community and History: submit by email Wed. Jan 11, 9 p.m.: See details of Writing Prompt on CU-learn.**

Jan 12: Interdisciplinary Approaches to Indigenous Orature, Literature, and Culture: Indigenous Literary Studies as Cultural Studies

- Armand Ruffo, (Ojibwe) “Introduction.” *Anthology of Native Canadian Literature*. Pp. xxi-xxxv.
- “Orature” – p. 1 - anthology
- Jeanette Armstrong (Okanagan), “ “The Disempowerment of First North American Native Peoples and Empowerment Through Their Writing”; pp. 256-259

Week 2

Jan. 17: Oral Tradition, Linguistic, and Cultural Continuity

- Basil Johnston (Ojibwe) – “Is That All There Is – Tribal Literature?” (Anthol.), pp. 111-115.
- Basil Johnston – “One Generation From Extinction” (Anthol.), pp. 106-111.

Jan. 19: Cultural Continuance: Ojibwe and Haudenosaunee Creation Stories

- Basil Johnston – “One Generation From Extinction” (Anthol.)
- Brian Maracle (Mohawk) - “The First Words” (Anthol.)

Week 3

Jan. 24: Haudenosaunee Legal and Political Diplomacy Traditions: The Great Law of Peace, the Iroquois Confederacy, and the Two Row Wampum

- “Traditional History of the [Iroquois] Confederacy” – pp. 2-4 – (Anthol)
- Taiaiake Alfred (Mohawk), “Excerpt from Peace, Power, and Righteousness.” pp. 545-556 – (Anthol)
- Janet Rogers (Mohawk), Spoken Word Poem, “Forever”:
<https://vimeo.com/109102225>

Jan. 26: Mi’kmaq Poetry: Cultural Survivance and Continuance:

- Rita Joe: “I Lost My Talk” and “Mi’kmaq Hieroglyphics,” pp. 122-124
- Spoken Word Poet Laureate Rebecca Thomas: “What Am I supposed to Think?”:
<https://www.youtube.com/watch?v=1BX0xCn8Hgw>

Week 4

Jan. 31: Inuit Spoken Word Poetry: Guest Performance: Taqralik Partridge

- Throat-Singing:<https://www.youtube.com/watch?v=Iuu7iUnAkVA>
- “I picked Berries”: <https://www.youtube.com/watch?v=8fm6zyrwV4c>
- Taqralik Partridge Spoken Word poetry: “Eskimo Chick”:
<https://myspace.com/taqralikpartridge/music/song/eskimo-chick-live-in-iqaluit-24063722-23864907>
- <http://www.cbc.ca/books/2012/01/taqralik-partridge.html>

Feb. 2: Cree-ing English, Locating on the Land:

- Tomson Highway (Cree) – *Kiss of the Fur Queen: Part One*

Cultural Event Response Paper 1 Due in class: 1500 words. May be in creative format.

Week 5

Feb. 7: Weetigos & Tricksters: Reworking Residential School Legacies:

- *Kiss of the Fur Queen: Parts Two & Three*

Trigger Warning: Sexual Assault Scenes, MMIWG Representation. This section of the novel deals with topics that may cause trauma invoked by memories of past abuse. I recognize the need for safety measures to minimize the risk associated with triggering. For Indigenous students, you may wish to access the *First Nations and Inuit Hope for Wellness Help Line* is 1-855-242-3310. There is also a visiting Elder in Odjigkwanong once a week whom you can make an appointment with and an Indigenous specific counsellor who has appointments one day a week on campus. Please contact me if you need a referral. If students need to leave class or miss class during discussion of difficult material, no questions will be asked. If a student needs referrals to other support services, I will glad to help.

Feb. 9: *Kiss of the Fur Queen: Parts Four and Five:*

Guest Lecture: Steve McLeod, Ph.D Candidate, English

Week 6

Feb. 14: *Kiss of the Fur Queen: "With These Magic Weapons"*

Feb. 16: *Kiss of the Fur Queen* Wrap Up: The Arts & Reconciliation: Redressing Cultural Genocide

- The 2008 Apology: <http://www.cbc.ca/archives/entry/a-long-awaited-apology-for-residential-schools>
- The Canadian Truth and Reconciliation Commission, 94 Calls to Action: https://nctr.ca/assets/reports/Calls_to_Action_English2.pdf
- David Garneau (Metis) essay: "Imaginary Spaces of Reconciliation and Conciliation." West Coast Line (Summer 2012).

[file:///Users/brendavellino/Downloads/Pages%20from%20West%20Coast%20Line%2074%20\(4\).pdf](file:///Users/brendavellino/Downloads/Pages%20from%20West%20Coast%20Line%2074%20(4).pdf)

Feb. 20 – 24: Winter Break Week

Week 7

Feb. 28: Gendered Colonialism & Cree/Metis Women's Poetry

- Marilyn Dumont (Cree/Metis) - "Squaw Poems" – p. 436 – (anthol.); Louise Halfe (Cree/Metis) – "The Heat of my Grandmothers" – p. 415 – (anthol.); Beth Cuthand (Cree) – "Post Oka Kind of Woman" –p. 272 - (anthol.); Roseanne Deerchild (Cree), "Mama Making Moccasins" and "Blue" –pp. 621-628 – (anthol.)

Mar. 2: Indigenous Women - Missing and Murdered: Trigger Warning

- Rebecca Belmore (Anishinaabe): "Vigil" (Performance Art video): <http://www.rebeccabelmore.com/video/Vigil.html>
- Jaime Black (Metis): The Red Dress Project: <https://www.youtube.com/watch?v=DEWnSdJp1Do>

- Taqralik Partridge (Inuit), Poem for Loretta Saunders:
<https://www.youtube.com/watch?v=6rRmxEhN9Vk>
- Moe Clarke (Metis), Namoya (No): Performance Poem

Sat. March 4 - Carleton New Sun Conference on Indigenous Arts and Culture: Cultural event option. I will sponsor \$20 for each of the first 3 students who sign up for the New Sun conference. This will reduce the fee to \$25 for 3 students on a first come first served basis.

Week 8

March 7: Guest Speaker: Re-matriation of Sky Woman:

Dr. Kahente Horn-Miller (Mohawk), Professor of Indigenous Studies, Carleton: “Sky Woman” Performance

March 9: Re-embodiment & Two-Spirited Sexuality:

- **Gregory Scofield** (Cree-Metis) – pp. 568-583 – (anthol)
*“Ayahkwew’s Lodge”
*“Ochim, His Kiss”
- **Connie Fife** (Cree):
*”Speaking Through Jagged Rock” – p. 515 – (anthol)
- **Billy Rae Belcourt** (Cree-Metis): “Colonialism: A Love Story”:
<https://nakinisowin.wordpress.com/category/poetry/>

Week 9

March 14: History, Family Heritage, & Metis Continuity: Maria Campbell, from *Halfbreed* - 138-150 -(Anthol.)

March 16: Marilyn Dumont – poems from *The Pemmican Eaters* (Handout)

March 18: CIRCLE Indigenous Student Research Conference: Culture Event Option

Week 10

March 21: The Graphic Novel: Intergenerational Trauma & Healing:

- *The Outside Circle*: Guest Lecture

March 23: *The Outside Circle*

Week 11

March 28: *The Outside Circle*

Literary or Cultural Response Paper #2 Due

March 30: Leanne Simpson (Anishinaabe) Land: Ethics, Land-based Education, Land Reconciliation

- Leanne Simpson: “Land as Pedagogy” story and essay: pages 11-12.
<http://decolonization.org/index.php/des/article/view/22170/17985>
- “How to Steal A Canoe” (Song-Poem Video from (f)light):
<http://www.leannesimpsonmusic.com/videos/>

Week 12

April 4: Leanne Simpson, “Nogojiwanong” (pages 113-126)– from *Islands of Decolonial Love* (handout)

April 6: Indigenous Post-Apocalyptic Speculative Futures: Weeskeechak & Weetigo as Allies?

- Dir. Danis Goulet. Wakening (2013): <http://www.nsi-canada.ca/2015/01/wakening/#>

Final Course Narrative Paper Due in Alternative Final Exam: Time and Room TBA: 1500 words.

Course Assignments

Cultural Response Paper 1 & 2 (1500 words):

In order to broaden the scope of your experience with Indigenous cultural forms and realities, you will attend a cultural event of your choosing and write a response. Eligible events could include attending a film screening, a musical event a public lecture or reading, an art gallery exhibit, a play, a powwow or some other cultural event. I will regularly post and announce events on campus and off that will be options. Your response should offer personal reflections about what you learned or took away from this encounter backed up by specific examples. Yes, you can write using “I.” This will allow you to take ownership of your learning experience. Additionally, your response may take the form of a creative written, visual, or musical response (poem, collage, drawing, painting, song etc.). See Criteria below.

Marking Rubric for Cultural Response Papers:

- **describes, summarizes, introduces** in specific detail
- **uses thesis or organizing principle:** identify purposes, themes of event and suggest significance
- backs all major points up with **specific examples** using **specific language**
- provides thoughtful **analysis** and **explains significance** of cultural event: answers the "so what? question

- makes **connections** between prior or new learning, **self-reflection** on **new insights**, personal and broader connections or application
- evidence of **strong writing: clarity and coherence of organization and expression** both at the paragraph and sentence level (elegance/eloquence of expression for the A/A+ range); **accuracy** in spelling, grammar, punctuation; **careful editing and proofreading** for missing or misused words and awkward phrasing.

Criteria for the creative cultural response option is as follows:

- Provides a **clear, compelling summary** of the connection between the event attended and the creative work submitted
- Creative work shows **thought, care, and strong engagement** in bringing across a response to the cultural event/issues arising
- Creative works demonstrates careful attention to **artfulness**, artistic form, and creative expression
- For creative responses, please attach two paragraphs explaining the connections between your piece and the cultural event you attended.

Literary Response Option Paper #2 Guidelines (1500 words)

This essay should demonstrate the following:

- Identify the author, artist, director and the First Nation, Inuit, or Metis community they are from.
- Identify and discuss **specific Indigenous cultural and artistic priorities** where they contribute to the meaning of the literary text, film, speaker's presentation, or event.
- Develop **close literary analysis** based on **attention to textual details** (if working on a literary text).
- Effective engagement with **devices from the literary genre** you are working with (such as characterization, narrative protagonists, setting, imagery ect.), if working on a literary text.
- Offer a **clear, focused, specific thesis** that advances an argument based on your analysis of the text and previews the main supporting points in your essay.
- Offer **well-organized and logical essay development** through **well-chosen and specific textual examples** that provide **supporting evidence** for your thesis.
- Provide clear **analysis of the significance of your examples** from either text or artistic/cultural event.
- Check the **transitions** between ideas within and between paragraphs for smooth flow and **logical coherence**.
- Use clear, concise sentences with **correct grammar and punctuation**.

- Demonstrate **careful editing and proofreading** for key errors of typos, missing words, wordiness and repetition, run-on sentences, sentence fragments, and comma splices.

Alternative Final Exam: Summative Course Reflection Narrative & Oral Presentation

This exam prioritizes student-centred learning and peer learning. Your summative course reflection narrative is a culminating exercise in which members of the class first prepare an individual exam paper, then come together to offer key insights to each other on what each is taking away from this course in five minute oral presentations based on the prepared exam paper. This assignment invites you to take responsibility for your learning journey in this course. It thus asks you to identify what has been most interesting or meaningful about the modernist and contemporary poets you have encountered and to write a short exam paper based on your own narrative of the course. On one level, you will do a similar kind of **connecting the dots exercise** that you might do by reviewing and **making connections between texts** on the course for a more traditional essay exam question assigned by your Prof. and written in an exam room

*Please note that the oral presentation can only improve your grade on the written assignment.

For your exam prep, you will do the following:

- Review the course materials
- Develop **summary notes** on key poets, strategies, and issues that most interested you
- Prepare an **essay exam paper** (1500-2000 words) that makes connections between one or two important themes from among the poets we read this term.
- Prepare talking points on cue cards or a summary sheet to bring on the exam date (TBA) to share with your classmates in a **five-minute oral presentation**.

What to bring to the exam:

- **Your exam paper to hand in.**
- **Five index cards or one page of selected summary notes/talking points that you would like to share with the class in a five-minute oral presentation.**

Further Instructions:

- You may wish to identify one or two main patterns, themes, or connections between questions or issues that stand out for you from the course readings, lectures, and discussions. You might also wish to consider themes, issues or questions that the course lectures and discussion did not cover, but that you found to be interesting in several of the poets on the course.
- Please refer to at least **five specific texts** for your **specific examples** representing **five different weeks** of the term to support your points. **The more specific you can be in a concise way, the stronger your paper will be.** You may pursue several different topics or themes using two or three texts for illustration of your points and then turn to a second cluster of texts to illustrate a second topic or theme. Or you may find a theme that connects all five of the texts that you wish to discuss.
- **As always if you consult a secondary source, including lecture notes, you must indicate your sources in both parenthetical citation and works cited.**

- Proofread your writing for spelling, grammar, punctuation, missing words, awkward sentences, typos etc.!! Writing and presentation counts.

*Please note that accommodations for the oral presentation component are available for students who experience presentation anxiety on a case-by-case basis. For those students, you will need to let me know prior to the exam, be present in the exam room to listen to your classmates, and present individually to me in my office.

Course Policies

Attendance and Participation: Class works when you do. Active participation is essential. Your class participation grade is based on evidence that you have completed scheduled readings before class (**preparation**), your physical and mental **presence** in class, and **respectful engagement** with fellow students and the professor. Please **bring the daily reading to class** and come prepared to speak not just with me, but also your fellow students about issues arising from the readings. To engage actively with reading and class lectures/discussions, underline key passages in pencil and write notes in the margins of your books. Also, take notes on lectures/discussions and keep a record of the particular passages we discuss.

Device Free Classroom: No laptops, Cell phones, Tablets, or e-readers: In this class, we will give ourselves the gift of being distraction free so we can focus on the readings and discussion. I know this will be an adjustment for many of you, but the word on the street tells me that most of what goes on on screens in the classroom is not related to coursework (you all know what I'm talking about). This means that all devices will stay in your school bags and off your desktops.

Exceptions: The only students allowed to use laptops will be those with special permission from me for note-taking purposes.

Regarding Multiple Absences: absences of **more than four per term** will negatively affect your participation grade. Life is unpredictable, so if you do have a difficulty of any kind, please keep me in the loop and let me know how I may be of help. Students sometimes make the mistake of not talking to professors when issues come up. **Students missing more than 50% of classes without documentation will be advised to withdraw from the course or risk failure.**

Late Assignment Policy: Extensions must be arranged with me (for difficult circumstances only) in advance of the due date. Essays handed in late without prior arrangement will not receive any comments. Essays handed in more than one week late without prior notification may not be accepted.

Handing in Assignments: Assignments are due on the dates indicated. They may be handed in without a penalty until 8:30 a.m. the day after the due date via the English Dept.'s drop box (18th floor Dunton Tower). Do not slip any assignments under my door. Emailed assignments will not be accepted except in rare and unusual circumstances. Keep a back-up copy of every assignment you submit. If one of your assignments gets lost, it is your responsibility to submit another copy.

Plagiarism: Intellectual honesty is considered the ground rule of any university level course. Plagiarism is defined in the “Academic Regulations of the University: Instructional Offences” section of the *Carleton Undergraduate Calendar* as “using and passing off as one’s own ideas the work of someone else without expressly giving credit to another.” **Please ensure that all sources (including biographical and internet) you use in any of your work are properly credited. Also note that sources are NOT required, but if you do Google it and use it, provide a proper Works Cited and use Parenthetical Citation.** If I suspect that an essay or portion of an essay has been plagiarized, I am required to submit the essay to the Associate Dean of the Faculty. The penalties for plagiarism are very severe, ranging from failure of the assignment, to failure in the course to expulsion from the university. For more information please go to: <http://www2.carleton.ca/studentaffairs/academic-integrity>

ACADEMIC ACCOMMODATION

For Students with Disabilities: The Paul Menton Centre (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. After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. See www.carleton.ca/pmc

For Religious Observance: Students requesting academic accommodation on the basis of religious observance should contact their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known. Instructors will make accommodations in a way that avoids academic disadvantage to the student.

For Pregnancy: Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. The student should also meet with the instructor to discuss accommodations required.

STUDENT SERVICES

Writing Tutorial Service: If you know your writing needs improvement, do consider free tutoring with this service. Contact <http://carleton.ca/csas/writingservices/>

Carleton Health and Counselling Services offers confidential consultations with medical doctors, lab testing, and emotional support for difficult times from Monday to Friday, 8:00- 4:00. They are located in the Carleton Technology Building on the east side of campus. Check out their website at <https://carleton.ca/health/contact/>