

**Carleton University\***  
**Winter 2022**  
**Department of English**

**ENGL 4961A: Indigenous Literatures II**  
**ENGL5007W: Studies in Indigenous Literatures**  
**Topic: Re-storying Resurgence in Indigenous Popular and Multi-Media Genres**

**Time: Mondays, 11:35-1:35 (note 2-hour class time)**  
**Location: in the Zoom classroom**

**Instructor: Brenda Vellino**  
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**Office: DT 1815**  
**Office Hours: by appointment**

**\*On the traditional unceded territories of the Algonquin Anishinaabe Peoples in the Kiji Sibi (Ottawa River) Watershed**

**Course Description:** Contemporary Indigenous literary and multi-media artists from northern Turtle Island (also known as Canada) have increasingly taken up popular genres and modes such as speculative fiction, graphic novels, the horror film, stop motion animation film shorts, documentary, drama, spoken word, and performance art. These practices decolonize settler genre norms, represent complex contemporary social realities, and assert Indigenous sovereignties and resurgence. This course will enable us to consider the politics and ethics of cultural production and reception within the intersecting conditions of ongoing settler colonial impacts and Indigenous decolonisation and resurgence work. Our course methodology will feature careful attention to specific Indigenous, Inuit, and Métis cultural contexts, social realities, protocols, and priorities. Whenever possible, our discussion will centre Indigenous knowledge keepers, along with literary, performance, and cultural critics such as Greg Younging, Jo-Ann Archibald, Grace Dillon, Alicia Eliot, Warren Cariou, Jesse Rae Archibald-Barber, Daniel Heath Justice, Dorothy Christian, and Kyle Whyte. Topics may include residential schools legacies, contemporary urban or rez realities, MMIWG2S interventions, relational kinship ethics, revitalization and resurgence practices, Indigenous justice, climate change interventions, and re-embodiment and decolonial love, particularly informed by questions of gender and sexuality. We will pursue this central question: what draws Indigenous writers and artists to popular and multi-media genres and how do they revise and refashion them to decolonize, intervene, and assert cultural sovereignty and resurgence? Experiential learning through attending Indigenous cultural events or teachings in addition to class readings and viewings will be a priority.

**Course Print Texts: for purchase: Available at Haven Books, Bank & Sunnyside**

- Greg Younging, (Cree): *Elements of Indigenous Style* (2018)
- Cherie Dimaline (Anishnaabe Métis), *The Marrow Thieves* (2017)
- Tanya Tagaq (Inuit) – *Split Tooth* (2018)
- Patti LaBoucane Benson (Cree Métis) - *The Outside Circle* (2016)
- David Robertson (Cree Métis) - *Betty: The Helen Betty Osborne Story* (2015)
- Billy-Ray Belcourt (Driftpile Cree Nation): *This Wound is a World* (2019)

### Course Visual and Performance Texts:

- **Feature Film:** Jeff Barnaby (Mi'kmaq), Dir. Rhymes for Young Ghouls.
- **Stop Motion Animation:** Amanda Strong (Métis), Dir. and Leanne Betasamosake Simpson (Michi Saggiig Anishinaabe): "Biidaaban" and "How to Steal a Canoe"
- "Four Faces of the Moon"
- **Documentary:** Tasha Hubbard (Cree), Dir.: nîpawistamâsowin (we will stand up), NFB (2019)
- **Play:** Kevin Loring (Nlaka'pamux), Quelemia Sparrow (Musqueam), and Sebastian Archibald. *The Pipeline Project. Canadian Theatre Review* (2020): 57-74.
- **Spoken Word/Performance:** Laakkuluk Williamson Bathory (Greenlandic Inuk)

### Course Evaluation: Fourth Year Students

- Attendance/Participation: (includes bi-weekly responses to Forum) 15%
- Locating Positionalities Personal Reflection (750 words) 10%
- Four Bi-weekly Reading Response posts to Discussion Forum (350 words): 20%
- Seminar Discussion Co-facilitation: 20%
- Final Research Project Proposal: 5%  
(**March 24, 10 a.m. Brightspace**)
- Final Research Extension Projects (**10-12 pages**) 30%  
(**April 12, 9 p.m., Brightspace**)
- Optional Experiential Learning Extra Credit Event Response(s) +3
- Optional Experiential Learning Visiting with the Land Journal +6

### Course Evaluation: Graduate Students

- Attendance/Participation: (includes bi-weekly responses to Forum): 15%
- Locating Positionalities Personal Narrative (750 words) 10%
- 4 Bi-Weekly Reading Response Posts to Discussion Forum (350 words): 20%
- Seminar Discussion Co-Facilitation 20%
- Final Research Project Proposal with Annotated Bibliography: 5%  
(**Mar. 24, 10 a.m., Brightspace**)
- Final Research Extension Project: (**12-15 pages**) 30%  
(**12 April, 9 p.m. Brightspace**)
- Optional Experiential Learning Extra Credit Event Response(s) +3
- Optional Experiential Learning "Visiting with the Land" Journal +6

- **To pass this course, you must complete ALL assignments and submit them on time (with exceptions for illness). A student missing 50% (6) or more zoom classes will not be able to pass the course (unless there are extenuating health or other circumstances discussed with the professor in advance). I will also be asking that you keep your camera on to convey your active engagement in the zoom classroom unless there are extenuating circumstances.**

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.

## Course Calendar

### Week One/Jan. 10

#### Reframing Locations: Indigenous Territorial, Cultural, and Storywork Protocols

- Margaret Pearce (Anishinaabe) – Coming Home through Indigenous Place Names in Canada Map: <https://umaine.edu/canam/publications/coming-home-map/coming-home-indigenous-place-names-canada-pdf-download/>
- “Nayaano-nibiimaan Gichigamiin -The Great Lakes: an Ojibwe Perspective,” Decolonial Atlas: <https://decolonialatlas.wordpress.com/2015/04/14/the-great-lakes-in-ojibwe-v2/>
- Lynn Gehl (Algonquin, Pikwakanagan First Nation), “Land Acknowledgement”: <https://www.lynngehl.com/black-face-blogging/algonquin-anishinaabe-land-acknowledgement>
- Jen Cole (Algonquin, mixed heritage), “Shanty Songs & Echoing Rocks: Upsurges of Memory Along Fault Lines of Extraction.” *Canadian Theatre Review*, vol. 182, Spring, 2020, pp. 1-9. (**Library database**)
- Simon Brascoupé (Algonquin), Visual Storywork: “Birchbark Basket” Sculpture, Abinan Place, Gatineau, Kiji Sibi River, 2016: <https://www.youtube.com/watch?v=DiZPFudTB9U>
- Chapters 2,3, 6: Greg Younging, (Cree): *Elements of Indigenous Style*, pp. 8-16, 17-21; 50-69 (31 pages): highly suggest purchase but also available as an e-book, Carl library.

### Week Two/Jan. 17

#### Lands/Waters Relations in Storywork & Storylaw

- **Preview before class:** John Borrows (Anishinaabe) – Anishinaabe “Story Law” Video: <https://www.youtube.com/watch?v=axpw2FRt0ac>
  - Robin Wall Kimmerer (Anishinaabe). “Skywoman Falling,” *Braiding Sweetgrass*, 2013, pp. 3-10. (**Ares**)
  - Zoe Todd (Métis) and Anja Kanngieser, “Attending to Environment as Kin Studies” (3 pages): <https://muac.unam.mx/constelaciones/assets/docs/essay-kanngieser-and-todd.pdf>
  - Eve Tuck (Unangax) and Marcia McKenzie, “Indigenous Methods of Critical Place Inquiry.” *Place in Research: Theory, Methodology, and Methods*, 2015, pp. 126-49. (**Ares**) (23 pages)
  - Q’um Q’um Xiiem (Jo-Ann Archibald, Stó:lō), on “Indigenous Storywork and Place-Based Knowing” (First two sections of video, through minute 8:50): <https://indigenoustorywork.com/>
  - Jo-Ann Archibald, “Coyote’s Two Eyes,” from *Indigenous Storywork*, pp. 7-13. (**Ares**) (6 pages)
- **“Locating Positionalities” Personal Narrative: Due 9 p.m., Thurs., Jan. 20, Brightspace:** Instructions are below in assignment guidelines.

### Week Three/Jan. 24

**Indigenous Slipstream (Speculative? Dystopic?) Fiction:** Cherie Dimaline (Georgian Bay Métis Community), *The Marrow Thieves* (2017).

- Grace Dillon (Anishinaabe). “Imagining Indigenous Futurisms.” *Walking the Clouds: An Anthology of Indigenous Science Fictions*, edited by Grace Dillon, U of Arizona, 2012, pp. 1–12. (Ares, 12 pages)
  - Kyle Whyte (Anishinaabe). Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises.” *E Nature and Space*, March 2018, pp. 224–242. (Library database, 18 pages)
  - Truth and Reconciliation Commission 94 Calls to Action (20 pages):  
[https://www2.gov.bc.ca/assets/gov/british-columbians-our-governments/indigenous-people/aboriginal-peoples-documents/calls\\_to\\_action\\_english2.pdf](https://www2.gov.bc.ca/assets/gov/british-columbians-our-governments/indigenous-people/aboriginal-peoples-documents/calls_to_action_english2.pdf)
- **Group A Reading Response Post 1 Due on Discussion Forum (See instructions in assignment guidelines)**
- **Co-Facilitation Team 1**

### Week Four/Jan. 31

**Indigenous Horror Film:** Jeff Barnaby (Mi’kmaq) *Rhymes for Young Ghouls*\* (2013)

\***Content Advisory:** Depictions of suicide and physical violence. Please practice self-care as needed.

- Taylor Sanchez Guzman, “Moving with the Dead in *Rhymes for Young Ghouls*,” *Cléo*, Vol. 6, no. 2, 2018: <http://cleojournal.com/2018/12/14/moving-wih-dead-rhymes-young-ghouls/>
  - Alicia Eliot (Tuscarora, Six Nations of the Grand River), “The Rise of Indigenous Horror”: <https://www.cbc.ca/arts/the-rise-of-indigenous-horror-how-a-fictional-genre-is-confronting-a-monstrous-reality-1.5323428>
  - Ariel Smith. “This Essay Was Not Built on an Indian Burial Ground: Horror Aesthetics within Indigenous Cinema,” *Offscreen*, 2014: <https://offscreen.com/view/horror-indigenous-cinema>
  - Elder Stephen Augustine. “Mi’kmaq Teachings.” Four Directions Teachings, 2006: <http://www.fourdirectionsteachings.com/transcripts/mikmaq.pdf>
- **Group B Reading Response Post 1 Due on Discussion Forum**
- **Co-Facilitation Team 2**

### Week Five/Feb. 7

**Inuit “Wonder Works”:** Tanya Tagaq – *Split Tooth*\* (2018)

\***Content Advisory:** Depiction of Sexual Violence. Please practice self-care as needed.

- M. Jacqui Lambert (Inupiaq), “Split Tooth Review: Reflections of the Circumpolar Arctic” (March 2019): <https://denalisunrisepublications.com/split-tooth-review/>
- Keavy Martin, “Split Tooth Review,” *Native American and Indigenous Studies*. Vol. 7.1, 2020, pp. 159–60. (Library database).
- Daniel Heath Justice (Cherokee Nation), “Indigenous Wonderworks and the Settler Colonial Imaginary,” *Apex Magazine*, 10 Aug. 2017: <https://apex-magazine.com/indigenous-wonderworks-and-the-settler-colonial-imaginary/>
- Mariano and Tulimaaq Aupilaarjuk et al, *Interviewing Inuit Elders: Cosmology and Shamanism*, Chapter 2, “Angakkuuniq: The Powers of the Angakkuq”: <http://tradition-ore.ca/english/pdf/Cosmology-And-Shamanism-E.pdf>

- Tanya Tagaq reading from Split Tooth, International Arts Festival, 2019:  
<https://www.youtube.com/watch?v=aHbJ12O5sJE>
- **Group A Reading Response Paper 2 Due on Discussion Forum**
- **Co-Facilitation Team 3**

## **Week Six/Feb. 14**

### **Indigenous Stop Motion Animation: Amanda Strong (Métis), Dir.**

- Romero, Channette. "Toward an Indigenous Feminine Animation Aesthetic." *Studies in American Indian Literatures*, vol.29, no.1, 2017, pp. 56-87. (**Library database**)
- Warren Cariou (Cree Métis), "Terristory: Land and Language in the Indigenous Short Story – Oral and Written." *Commonwealth Essays and Studies* 42.2 (2020), pp. 1-10. (**Library database**)
- Robin Wall Kimmerer (Anishinaabe). "Maple Nation: A Citizenship Guide." *Braiding Sweetgrass*, 2013, pp. 167-74. (**Ares**)
- Leanne Betasamosake Simpson (Anishinaabe) and Amanda Strong, "Biidaaban (The Dawn Comes): <https://www.youtube.com/watch?v=vWjnYKyUB8>
- Geniusz, Mary Siisip (Anishinaabe). "My Grandfather Birch: Nimishoomis-wiigwaas, Wiigwaasi-mitig." *Plants Have So Much to Give Us, All We Have to Do Is Ask*, pp.51-56. (**Ares**)
- Leanne Betasamosake Simpson and Amanda Strong, "How to Steal a Canoe":  
<https://www.youtube.com/watch?v=S1vCPVviNiY>
- Métis History, Indigenous Saskatchewan Encyclopedia:  
[https://teaching.usask.ca/indigenoussk/import/metis\\_history.php](https://teaching.usask.ca/indigenoussk/import/metis_history.php)
- "Four Faces of the Moon": <https://www.youtube.com/watch?v=rWe--sysNkk>
- **Group B Reading/Viewing Response Paper 2 Due on Discussion Forum**
- **Co-Facilitation Team 4**

## **February Break Week: Feb. 21-25**

## **Week Seven/Feb. 28**

### **Indigenous Documentary: Tasha Hubbard (Cree), Dir.: nîpawistamâsowin (*We Will Stand Up*), 2019.**

- Chapter from Gina Starblanket (Cree) and Dallas Hunt (Cree). *Storying Violence: Unravelling Colonial Narratives in the Stanley Trial*, 2020. (**Ares**)
- Gil Cardinal (Métis). "Aboriginal Voice: The National Filmboard and Aboriginal Filmmaking," NFB: <https://www.nfb.ca/playlists/gil-cardinal/aboriginal-voice-national-film-board-/>
- Dorothy Christian (Secwepemc). "Indigenous Visual Storywork for Indigenous Film Aesthetics." *Decolonizing Research: Indigenous Storywork as Methodology*, 2019. (**Ares**)
- **Group A Reading/Viewing Response Post 3 Due on Discussion Forum**
- **Co-Facilitation Team 5**

## Week 8/Mar. 7

### Indigenous Graphic Novel: Patti LaBoucane Benson (Cree Métis) - *The Outside Circle* (2016)

- “How to Read a Graphic Novel” Guidesheet – on Brightspace
- Henzi, Sarah. “A Necessary Antidote’: Graphic Novels, Comics, and Indigenous Writing.” *Canadian Review of Comparative Literature* (2016). (**Library database**)
- Sylvain Rheault. “A Surge of Indigenous Graphic Novels.” *Journal of Graphic Novels and Comics*. 2020, pp. 501-521. (**Library database**)

- **Group B Reading/Viewing Response Post 3 Due on Discussion Forum**
- **Co-Facilitation Team 6**

## Week 9/Mar 14

### MMIWG\* Honouring and Refusal in Graphic Novels, Film, and Spoken Word

**\*Content Advisory:** Selected Stories from among 1,724+ Indigenous Women and Girls, Missing & Murdered. Please practice self-care as needed.

- Beverly Jacobs (Haudenosaunee), “Honouring Women,” in *Keetsahnak: Our Missing and Murdered Indigenous Sisters*. Ed., Kim Anderson et al. (2018): pp. 15-34. (**Ares**)
- **Graphic Novel:** David Alexander Robertson (Cree Métis) and Scott B. Henderson. *Betty: The Helen Betty Osborne Story*. (2015).
- **Film Short:** Elle Maija Tailfeathers (Blackfoot, Sami), Dir. “A Red Girl’s Reasoning” (Vimeo on Demand, \$3.99): <https://vimeo.com/ondemand/aredgirlsreasoning>
- Hannah Barrie. “‘I Used to Think You Were Just a Story’: Imagined Violence in Elle-Maija Tailfeather’s ‘Red Girl’s Reasoning’.” *Journal of International Women’s Studies*. 21 (2020): <https://vc.bridgew.edu/cgi/viewcontent.cgi?article=2345&context=jiws>
- **Poems:** Gregory Scofield (Cree Métis), “She Is Spitting a Mouthful of Stars”: <https://www.cbc.ca/news/a-poem-about-missing-and-murdered-indigenous-women-by-gregory-scofield-1.3890014>
- Taqralik Partridge (Inuk): “Don’t Read it if You Can Help It” (Poem for Loretta Saunders): <https://www.youtube.com/watch?v=6rRmxEhN9Vk>

- **Group A Reading/Viewing Response Post 4 Due on Discussion Forum**

## Week 10/Mar. 21

**Two Spirit Decolonial Love: Billy-Ray Belcourt (Driftpile Cree Nation). *This Wound is a World*, 2019.**

- Billy-Ray Belcourt (Cree) and Lindsey Nixon (Cree Métis), “What do we mean by Queer Indigenous Ethics?” *Canadian Art*, May 2018: <https://canadianart.ca/features/what-do-we-mean-by-queerindigenousethics/>
- Leanne Betasamosake Simpson, “Indigenous Queer Normativity,” from *As We Have Always Done*, pp. 119-144. (Ares)
- **Group B Reading/Viewing Response Post 4 Due on Discussion Forum**
- **Research Extension Project Proposal Due: Thurs. 24 Mar, 10 a.m. – on Brightspace.**

## Week 11/Mar. 28

**Theatre: Kevin Loring (Nlaka’pamux), Quelemia Sparrow (Musqueam), and Sebastian Archibald. *The Pipeline Project*. *Canadian Theatre Review*. Vol 182, Spring 2020, pp. 57-74. (Library Database: Please Download and Print for Reference in Class!)**

- **Preview before class:** Lindsay Lachance (Algonquin). “Building Constellations of Relational Indigenous Dramaturgies,” 2020: **Video Lecture Link on Brightspace.**
- Jesse Rae Archibald-Barber (Cree) et al, eds. “Intro: Perspectives on Current Practice.” *Performing Turtle Island: Indigenous Theatre on the World Stage*. Regina, 2019. (E-book)
- Kyle Whyte (Anishinaabe). “Indigenous Climate Change Studies,” *English Language Notes*, 2017: <https://kylewhyte.marcom.cal.msu.edu/wp-content/uploads/sites/12/2018/07/IndigenousClimateChangeStudies.pdf>

## Week 12/April 4: Inuit Performance Art and Video Poetry:

- “Uaajeerneq (Greenlandic Mask Dancing) Interview.” Dir., Stacy Aglok, 2010: <https://www.youtube.com/watch?v=-DwS-QJORfY>
- “Kiinamit Kiinamut” (Face to Face), Ed. Jamie Griffiths, 2016. <https://www.youtube.com/watch?v=vGqyYtc-Aiw&t=28s>
- Laakkuluk Williamson Bathery (Inuk). “I am the Light of Happiness.”: <https://ago.ca/exhibitions/tunirrusiangit-kenojuak-ashevak-and-tim-pitsiulak>
- ---. “Sikumi Inuugama' (I Was Born on the Ice),” 2017: <https://www.youtube.com/watch?v=FCes4MqVYFg>
- “Aatooq” (Full of Blood) with Iqumagialiit performance art band, National Arts Centre, 2021: <https://nac-cna.ca/en/video/dtl-aatooq-Ikumagialiit>
- Nathan Obed (President of Inuit Tapiriit Kanatimi), “It Keeps Me Up at Night” interview, CBC, 25 May 2021: <https://www.cbc.ca/news/canada/newfoundland-labrador/natan-obed-itk-climate-change-1.6030706>
- VK Preston. “Queer and Indigenous Art: Performing Ice Times in Climate Crisis.” *Theatre Journal* (2020): pp. 143-162. (Library database)

## Week 13/April 11: makeup class as needed

- **Final Research Extension Project Due: 12 April, 9 p.m.**

## Assignment Guidelines

### “Locating Positionalities” Personal Reflection: 750 words: 10%

“For many Indigenous people, self-location is intuitive, launched immediately through the protocol of introductions. It shows respect to the ancestors and allows community to locate us. Situating oneself implies clarifying ones’ perspective on the world. . . we can only interpret the world from the place of our experience.”

--Margaret Kovach (Cree/Saulteaux), “Situating Self, Culture, and Purpose in Indigenous Inquiry,” from *Learn. Teach. Challenge* (2017).

Informed by Indigenous protocols of community introductions and self-location, create a short personal narrative introducing yourself based on identity-shaping categories, including ancestors, (chosen) family, communities, regions, urban or rural places, lands and waters, and treaty and territorial locations. Your reflection should be guided by the first two week’s readings and discussions on deepening your understanding of territorial land acknowledgement and decolonial land-based practices.

To prepare, revisit readings by Algonquin thinkers and the Indigenous “Coming Home to Indigenous Place Names” Map and the Decolonial Atlas map for alternative views on where we are currently located. How does new learning change your sense of your own locations?

In “Attending to Environment as Kin Studies,” Todd and Kanneiser ask these kincentric questions and offers these prompts: **“We are on land. We are on and in terrains where land, water, and air co-constitute existence, together. . . How do we attend to what we have, and what sustains and holds us? Who and what are we responsible to?”** Further, they invite **a practice of listening** as attentiveness and attunement: **“Listening is the cultivation of attentiveness; it is a responsiveness to what is there, what is here, right now. Listening is not a final thing; . . . it is a starting point that allows for the suspension of what we think we know. It is a pause that might intervene in the rush to conclusion, expertise, and action.”**

To try out an experiential practice of listening alongside local lands and waters as “a starting point” for locational reading and viewing in this class, I invite you to go to the Pasapkedjinawong (Rideau River) on the south side of campus to listen at the water’s edge and see what you notice for at least 10 minutes. Begin by closing your eyes for a few minutes to just listen. Open your eyes and continue your practice of noticing. Then write a short reflection paragraph about whatever came to ears, eyes, and mind after you go in and warm up with some tea or hot chocolate! How might attunement through listening to lands, waters, voices be a starting place for learning beyond “what we think we know” in this course?

Choose from among the further guiding “prompts” that make the most sense for your narrative. **You are not expected to “answer” all the questions.** There is no “right” kind of reflection here. If you have not had the opportunity to learn much about Indigenous realities and practices up till now, this is part of your story. Identifying what you don’t know serves as an invitation to learn more.

- In what ways is your identity impacted (or not) by history, by ancestry, by place, by stories maps tell, by lands and waters?
- what communities, including chosen family, do you come from? Who are your ancestors? What stories and histories are you part of?
- What do you know about the geography, watersheds, and ecosystems in which the place(s) you call home are embedded?



- Do you know anything about Indigenous territorial protocols and treaty relations in this place or your earlier places of residence?
- Assess what you presently know (or don't know) about Indigenous realities, worldviews, cultural priorities, and literary/storywork practices. How have you come to know this?
- Reflect on what it currently means to you to say we live and work on unceded Algonquin Anishinaabe territory. What are your knowledge gaps? What do you hope to learn? What is your sense of responsibility in this territory?

**Optional Extra Credit Experiential Learning “Visiting with Lands & Waters” Journal:** (up to +6 marks on overall average) This invites you to extend the practice of getting outside to visit with the lands and waters on this portion of Algonquin Territory for **three additional outings** this winter. Consider initial sense impressions through sound, sight, kinetic walking engagement with land. Consider how Anishinaabemowin place names and public art are re-asserting living Algonquin presence in the city.

**Suggested spots include the following:**

- Pangishimo (Sunset) Park/Chaudière Falls/Akikodjiwan (Zibi condo development/Hydro dam) – (downtown Ottawa, boardwalk along the Kiji Sibi, starting behind the War Museum and heading east toward Parliament)
- See Lynn Gehl for context: <https://watershedsentinel.ca/articles/akikodjiwan/>
- Pimisi (Eel) Subway Station, Māmawi (Together), 100 Canoe Paddles Installation (Simon Brascoupe): <https://ottawacitizen.com/entertainment/local-arts/i-want-people-to-know-were-still-here-how-artist-simon-brascoupe-asserts-algonquin-presence-on-the-lrt>
- Fletcher Wildlife Garden (top corner of Arboretum, across the canal from campus). There are owls living in this urban forest! Can you find them?
- Further walking alongside the Pasapedjinawong (Rideau River): follow the path east towards Brewer Park (under Bronson Bridge) and around the Brewer Pond wetland.

#### **Four Engaged Reading Responses with Two Key Questions: 5% each**

In this seminar, careful engagement and informed participation will be the norm. Your reading response posts on the discussion forum will be a record of your reading, thoughtful participation, and two key questions. In the first part of the course, you will be divided into Group A and Group B and each group will alternate posting reading responses and responding to the posts on the discussion forum for four weeks of the semester.

This assignment invites you to pay attention to connections between cultural contexts, critical texts, creative texts, prior learning, and life experience. Your reflection entries should be thoughtfully written in response to several significant aspects of the material of the given week. For instance, a strong response might engage several key passages from the creative text or reference several points from a contextual article in conjunction with the creative text, reflecting on why you find them to be significant. You may wish to consider how Indigenous critical frameworks relate to the creative texts or consider elements that are surprising or puzzling, as well as unanswered questions and gaps in your present knowledge. **Please conclude your post with two key questions that come up for you.**

**Format: 350 words**, written in the first person. **Reponses are to be posted by 10 a.m. on the day before class on the discussion forum. If Group A members post first, B Group members should post follow-up questions and comments to at least two posts by 9 p.m. on the night before class.**

**\*Creative forms of response are also welcome** (poems, video, art) with a 1-paragraph reflection on the connection to the readings.

### **Seminar Co-Facilitation Guidelines: 20%**

For six weeks of the course, starting in week three, each seminar class will have a pair of co-facilitators. I will invite you to sign up for which seminar week you will facilitate discussion in the first week of class. **On your facilitation week, co-facilitators will not have to post a discussion forum post or comments.**

The purpose of seminar facilitation is not for individual students to prepare a presentation paper, but rather, for facilitators to involve fellow students in a focused and meaningful discussion of the assigned readings and viewings.

#### **Co-facilitators are responsible for the following:**

- Read, view, make notes on, and be very familiar with the week's readings and/or viewing.
- Meet the night before class to review and synthesize reading responses, questions, and follow-up questions posted on the Discussion Forum
- Together, draw up a map of points and questions to be raised in class that seem particularly helpful for generating discussion. (Submit this to the prof. before the beginning of the weekly class).
- Your map should account for direct or implied connections between Indigenous knowledge keepers and theorist's teachings and the readings and viewings as raised by student posts.
- Plan how you will divide up who will facilitate discussion of which points and questions.
- Facilitators can use your map/plan to guide discussion, but they should also be flexible to accommodate new points that may emerge.
- At the seminar, introduce classmates to significant ideas, questions, and points for discussion.
- Co-facilitators should ask their own follow-up questions to build on the discussion.
- During seminar discussion, co-facilitators should work to draw in as many perspectives as possible, while at the same time enabling the group to explore the issues and ideas raised in a focused and probing manner.
- **Co-facilitators should make sure to refer to Indigenous writers and artists** in terms of the nation, community, territory, reserve and/or urban community he, she, or they identify with by consulting contextual materials.

#### **Your seminar co-facilitation will be graded according to the following criteria:**

- your capacity to work together with your co-facilitator to summarize, organize and synthesize classmate's questions and comments in a manner that generates discussion;
- your ability to ask good follow-up questions, so that points raised in the discussion can be further developed, refined, or teased out;
- your ability to invite classmates to expand on ideas presented in the on-line postings (the point isn't to "rehash" the on-line discussion, but to push it forward);
- your ability to bring in as many voices as possible, to include most of your peers, while keeping the discussion focused (in other words, not just flitting from one point to another);
- your ability to make connections between points raised by your peers;
- your facility for managing discussion, keeping conversation on-topic and flowing;
- your capacity to work with comments that take the conversation in unexpected directions;
- your ability to synthesize information about the areas covered in the discussion at the end of the session and provide a sense of the main issues raised.

### Research Extension Project Guidelines & Options: 25%

- These should be developed in a way that speaks in conversation with one of the creative texts on the course reading list in terms of the issues raised, the contexts explored, the questions probed, the form and genre strategies engaged. The goal should be to extend the project of the creative text in a publicly accessible, educational, imaginative way.
- **Please choose a different text from the one you did your seminar co-facilitation on.**
- Your research extension project begins with conducting **territorial, social, cultural, and traditional knowledge-based research** that inform one of the texts on the course.
- Please identify your research question(s) arising from deepened attention to **contexts for Indigenous creative practice**.
- Identify, define, and explain the significance of **Indigenous words, concepts, knowledge, and cultural practices** informing the text.
- Consider matters of **form, genre, and artistic choices** where relevant.
- Demonstrate **understanding of the genre** you are working with such as speculative fiction, graphic novel, drama, spoken word, performance art, identifying Indigenous interventions and challenges to genre norms where relevant.
- Draw connections between Indigenous knowledges **and the creative texts** as useful.
- Choose **three key focus passages or segments** from the creative text that introduce one or more key question, issues, or themes.
- **Annotated passages:** Make detailed annotations on your focus passages in your written texts and use these to build your insights. For visual media, write notes for each key scene or segment.
- **You may choose a creative and/or educational format for your research findings.**
- Options for your project format include creating a Zine (10-12 pages), a WordPress Website (with 8-10 informative tabs and creative formatting), a Podcast (10 – 15 minutes), a piece of short fiction (10 - 12 pages), a short graphic novel (10 -12 pages of panels), or several artistic creations of visual storywork.
- This project may also be developed as a standard literary/cultural studies research and analysis essay (12-15 pages).
- **Research Options:** The project may pursue library research in journals and monographs or alternative formats such as documentaries, podcasts, video talks, Knowledge Keeper and Elder teachings, artist interviews, or personally conducted interviews. Students may also reach out beyond typical academic research resources to do interviews with family members or knowledge keepers with appropriate protocols respected. (You must consult with me on protocols and approaches prior to planning for the later). Each project should be accompanied by a Works Cited and Consulted in MLA 8<sup>th</sup> edition format.

### **Final Research Extension Project Proposal: 750 words: 5%**

- This proposal should include a working thesis with a project preview and a plan of development that sets forth your research questions/interventions and primary and secondary resources.
- You should also include an **Annotated Works Cited** with at least 3 annotated sources. (Each annotation should provide a one paragraph summary of main pts., as well as discussion of the scholar's main intervention(s) and their usefulness to your own research questions/interventions.) Also see the prompts below when considering each source for annotation.
- Your works cited should include a diversity of kinds of sources such as a book, essay, artist interview, Knowledge Holder or Elder's teaching, YouTube video, or documentary where available. You are allowed **only 2 Internet sources** unless cleared with me.

### **Questions to consider when annotating and engaging research sources (adapted from Brock colleague, Sue Spearey):**

- What is the intervention that the author is seeking to make? What does/do he, she, or they want us to pay attention to or change?
- What claims are they making? What is their argument? Are you convinced, compelled? Why or why not?
- What is the author asking us to rethink or think about differently?
- What becomes possible if we do this rethinking that might not have been possible before?
- What intervention do you want to make and how does this intervention help to make yours? Or what research question(s) do you hope to pursue?
- Are there any future directions for the intervention, the claims? new areas of research, new work to be done?
- Are there any gaps in the article's approach that you can identify? Any other areas or questions that could or should be considered?

### **Additional Research Extension Project Creative Format Guidelines:**

- **Podcast:** Usually a series of audio episodes focused on a topic in a digital audio file format such as SoundCloud or YouTube; you can create a single episode podcast in audio storytelling format to introduce your key questions and observations arising from your contextual research into your focus text.
- Podcasts should include an audio file as well as a podcast script for 10-15 minutes of material. Podcasts should not be simply a read aloud research paper but should make use of the form with creative use of voice, sound effects, musical interludes to break up segments.
- **How to Produce Your Own Podcast** (this NYTimes article has lots of great tips, though it is geared to teaching a class to do this, but it gives examples of audio storytelling and tips on how to put it all together): <https://www.nytimes.com/2018/04/19/learning/lesson-plans/project-audio-teaching-students-how-to-produce-their-own-podcasts.html>
- **Intro to Zines** (in Zine booklet format): A Zine is a self-published, DIY small, Indy magazine, combining text and images, formatted by you to creatively showcase the material you are presenting. These have a long history as part of underground publishing poetry, manifestos, memoirs. Here are a couple of links on how to make zines.
- <https://www.binderymke.com/what-is-a-zine>
- <https://thecreativeindependent.com/guides/how-to-make-a-zine/>

- **Graphic Narrative and/or Short Fiction format:** You are not expected to create a novel length narrative! Think of this as a chapter in a novel or a storyboarded segment in a graphic narrative.
- **For tips on graphic storyboarding:** <https://www.masterclass.com/articles/how-to-create-a-graphic-novel#want-to-learn-more-about-writing>
- If you are non-Indigenous and would like to explore a graphic narrative or short fiction format, please frame this around character interactions that specifically work through some aspect of settler-Indigenous relations. Research could include deepening your understanding of what it might mean to grow into being an ally or living according to treaty relationship principles on Indigenous terms.
- **Additional requirements for the creative research extension options:**
- Provide a **clear, compelling intro summary (four paragraphs)** of the connection between questions and contexts in your focus text, your research questions, the research you did, and the creative work submitted in response.
- Creative work will show **thought, care, and strong engagement** in translating a response to the text into your own art form.
- Creative work demonstrates careful attention to **artfulness** and artistic form.
- Please attach a **works cited or list of references** for the contextual research you consulted to deepen your understanding and contextualize your creative work.

### Optional Experiential Learning Cultural Event Response: +3

This optional assignment prioritizes experience-based learning with a teaching from a knowledge holder, Elder, Indigenous scholar. There should be online events that we can let each other know about throughout the semester. Here are some guidelines to help focus your response.

- **Introduce, describe, and summarize** the event or artistic production, answering the journalistic questions of who, what, when, where? Use specific and descriptive words rather than generalizations. Offer a **main claim or organizing principle** for your paper that a) identifies the purposes, concepts, issues of the event, artistic production, or talk and b) previews the significance of the event both for you and for the broader public (answers the “so what?” question).
- Follow protocol by identifying which Indigenous groups were represented in and through the event. How were specific cultural values, knowledge, and experiences reflected in the performance?
- Consider whether there were specific aesthetics, themes, or images that were effectively used to bring across Indigenous priorities and realities?
- Reflect on what new information and insights you took away from the event? What knowledge of the topic did you have coming in and how did this event add to or change your knowledge?
- Did the event, talk, or performance leave you with questions and areas where you would like to know more? If so, take note of these.

## COURSE POLICIES

**Attendance and Participation:** Class works when you do. Active participation is essential. I define class participation as both physical and mental presence during class, as well as keen engagement with the course readings, discussion forum responses, and seminar discussions. **You may have two grace absences from classes for sickness, emergencies, or appointments.** On a case-by-case basis, exceptions may be offered. Extend me the courtesy of letting me know when you will need to be absent. Life is unpredictable, so if you do have difficulties, please keep me in the loop and let me know how I may be of help.

**Electronic devices in the classroom:** To give ourselves the gift of being as distraction free as possible, and to offer our best attention to each other, I ask that each student turn off notifications on cell phones, email, and close social media screens on your computer, so you are not tempted to flip between screens during class time. I also request that all cellphones are put away off your desks. This way we can focus on the readings and discussion.

**Late Assignment Policy: The expectation is that assignments will come in on time, but life happens.** Extensions must be arranged in person with me (for illness or other difficult circumstances) in advance of the due date.

### Course Communications:

If you need to communicate with the prof, please use this Carleton e-mail address:

Brenda.Vellino@carleton.ca. You can expect responses within 24 hours, possibly longer on weekends.

### 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 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/>

## **Academic Accommodation:**

### **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: <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, visit the Equity Services website: <https://carleton.ca/equity/focus/discrimination-harassment/religious-spiritual-observances/>

### **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. For more details, visit the Paul Menton Centre Website: [carleton.ca/pmc](http://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: <https://carleton.ca/equity/focus/sexual-violence-prevention-survivor-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>