

**Camosun College
Department of English
Fall 2011**

**English 164, Section 01
Indigenous Literature**
Tues. & Thurs. 11:30-12:50 p.m.
Fisher 302

Instructor: Dr. Jodi Lundgren

Lansdowne Office: Paul 337

Lansdowne Phone: 250-370-3354

Lansdowne Office Hours: Tues. 4-5 p.m.; Thurs. 1-2 p.m.

Email: lundgrenj@camosun.bc.ca (best way to reach me)

Calendar Description

This course examines both the oral and literary traditions of Indigenous people. Students begin to study and analyze Indigenous literature from North America. They read and discuss a novel, short stories, poems, and plays by Indigenous writers and write about these works in journals, essays and tests.

Course Outcomes

1. **In reading literature**, the student will be encouraged to make connections, consider meaning, make and support inferences, and evaluate.

- Analyze Indigenous literature from both the oral and written traditions.
- Analyze Indigenous pre-contact literature in the genres of song, prayer, and storytelling by addressing their roles within Indigenous communities.
- Analyze Indigenous literature in the post-contact period through the genres of poetry, fiction, non-fiction and drama.
- Identify Indigenous literary forms, elements, and techniques.

2. **In discussing literature**, the student will be given the opportunity to develop and communicate responses and interpretations using varied methods and resources.

- Identify the continuing inter-relationship of Indigenous pre-contact literatures with the written tradition.
- Examine Eurocentric notions of literal and figurative meaning in relation to Indigenous literature.
- Use literary terms such as metaphor, irony, character, setting, and plot.
- Describe the significance of differing literary interpretations from Native and non-Native perspectives.
- Use vocabulary associated with analyzing fiction, poetry, drama, and non-fiction.
- Analyze themes common to Indigenous literature.
- Describe various literary theories that are relevant to the study of Indigenous literature (e.g., post-colonial theory, feminist theory, reader response theory, etc.).

3. **In writing about literature**, the student will be able to explain, support, and illustrate points in essays by:

- Using a critical approach with appropriate language.
- Comparing pieces of Indigenous literature.
- Documenting sources using current MLA bibliographic conventions.

Required Texts and Materials

Moses, Daniel David, and Terry Goldie, eds. *An Anthology of Canadian Native Literature in English*. 3rd ed. Oxford UP.

Robinson, Eden. *Monkey Beach*. Vintage Canada.

Taylor, Drew Hayden. *Berlin Blues*. Talonbooks.

- You will need a three ring binder for collecting class handouts and marked copies of your assignments.
- You need to set aside about \$10 for making copies of your essays for in-class workshops.
- You **must have access to a stapler** for when you hand in your assignments. The library has a stapler for students to use, but I don't carry one. Thanks for understanding.

I will distribute detailed instructions on each writing assignment as the course progresses. Be sure to keep a copy of all submitted assignments.

1. Oral Story		--*	Sept.15
2. Short Story Essay	Response(s)	5%	t.b.a.
	Draft	--*	Oct.6
	Final	20%	Oct.13
3. Glossary exercise		--*	Oct.11
Dramatic reading		--*	Oct.13, 18
Play response		5%	Oct.20
4. Novel Essay	Response(s)	5%	t.b.a
	Draft	--*	Nov.17
	Final	25%	Nov.24
5. Group Poetry Presentation (oral and written)		10%	Dec.1, 6
6. Final In-class test:		15%	Dec.8
7. Participation (includes oral story, group work, peer critiques, informal in-class writing, dramatic reading, etc.)		15%	ongoing

* These assignments form part of the Participation grade. Note that being unprepared for a scheduled workshop results in both lost participation points and a 10% deduction from the final grade for the assignment. See "Policies" below.

* In-class responses can be made up only by prior arrangement and with valid documentation (such as a doctor's note) explaining your absence.

Format

All assignments written outside of class must be **typed** (word processed) and **double-spaced** using a **standard 12 point font**. Use **one-inch margins** all around. **Number** pages in the top right hand corner and use your **last name** as a header. **Staple your papers in the top left-hand corner**. I cannot accept papers by email unless otherwise stated. Use the **MLA Style** to document sources: see <http://owl.english.purdue.edu/owl/resource/747/01/>. Also follow the MLA Style by providing the following details on the first page of your essays: your name, the instructor's (my) name, the course name and number, the date, and a specific, relevant title for your paper. "Essay 1" is too vague, and repeating the title of sources you are writing about (e.g. "Harry Potter" for an essay about *Harry Potter*) is inaccurate. For a sample heading, see <http://owl.english.purdue.edu/owl/resource/747/01/>

Evaluation

We will address the criteria for good college writing throughout the semester. In grading your work, I will be particularly interested in the development I see in revision and from paper to paper within the assignment sequence. I will be looking for evidence of your involvement in the course and of your willingness and your success in working on your writing over the term.

The numerical conversions used at Camosun College are as follows:

A+ = 90-100	B = 73-76	D=50-59
A = 85-89	B- = 70-72	F= below 50
A- = 80-84	C+= 65-69	
B+ = 77-79	C = 60-64	

Policies

*It is our shared responsibility to develop and maintain a **positive learning environment** for everyone. As a fellow learner, you are asked to respect the learning needs of your classmates and assist your instructor in achieving this critical goal.

* **Assignments are due at the beginning of class** on the due date (unless scheduled to be written in class). **Once** during the semester, you may hand in an out-of-class, final draft assignment up to three days late (not including weekends), taking a 5% deduction. After this cut-off point, you will forfeit the assignment and receive a 0. No further late assignments will be accepted. In the event that illness or emergency affects your ability to meet a deadline, contact me *as early as possible* and obtain documentation from a person in authority.

* When outlines or drafts are required for in-class workshops, either missing the workshop or coming to class without an outline or draft (as specified) will result in an automatic deduction of 10% from the final draft grade. This penalty underlines the importance both of writing as a process and of being accountable to your classmates, whose participation grades may depend on their peer reviews of your work.

* A significant portion of your grade for this course is based on **participation**. In order to engage effectively in class discussions and activities, you will need to be **present, prepared, alert, and willing**. In-class work depends on interaction with your fellow students in the classroom and cannot be made up. Thus, each missed class activity will have a detrimental effect on your participation grade. Attendance will be recorded.

Most assignments that fall into the response paper or participation category will be credited using a check mark system. A 0 indicates a failure to fulfill the basic expectations of the assignment. A √- indicates that the response meets some, but not most, of the expectations of the assignment. A √ indicates a satisfactory response to the

assignment. A√(+) indicates that the seeds of powerful work are present, although their potential has not been fully realized. A√+ indicates a fully successful response to the assignment. A√++ indicates an exceptional response that exceeds the basic expectations of the assignment. Participation marks will be tallied at the end of the semester and converted into a numerical score. You may see me to inquire about your standing at any point in the semester.

* **Plagiarism**, the act of presenting the words, ideas, or data of another as if they were your own, is an **academic crime**. Camosun College's Student Conduct Policy covers both academic honesty and student behaviour and is outlined on pages 35-37 of the 2010/2011 Camosun College Calendar. See also the red sheet prepared by the Anti-Plagiarism Committee in the English Department. Please see me at any point if you are unsure about your use of sources, or if you are having so much difficulty writing that you are tempted to use someone else's work.

* **Disability Resource Centre** provides support services to students with a broad range of disabilities to ensure equitable access to post-secondary opportunities. Students with documented disabilities requiring academic and/or exam accommodation should schedule an appointment with Disability Resource Centre as early as possible. If you expect to receive accommodations from the instructor, you must provide me with your DRC form early in the semester.

Lansdowne Campus: ID 202. Phone: 250-370-3312.

TTY/TDD: 250-370-3311.

Interurban Campus: CC 210. Phone: 250-370-4049

TTY/TDD: 250-370-4051

A Final Word

A smoothly functioning class depends on clear communication all around. Please get in touch with me whenever you want to discuss your ideas, the assignments, my comments, the classroom dynamics, or any other subject related to the class or your work generally. I check email regularly, and I encourage you to visit me in my office hours. Book an appointment to ensure a spot, or just drop by.

Tentative Outline

The following outline will give you a general overview of the class. The need to adjust the schedule will almost certainly arise, so pay attention to announcements in class and/or over email. I will distribute detailed handouts in class as the course progresses. If you are ever in doubt as to what I expect of you, *please ask*.

Notes:

- *MG*=Moses and Goldie's anthology, *An Anthology of Canadian Native Literature in English*
- Readings and assignments are **due** for the dates listed.
- **Be sure to bring the relevant and/or handouts books to every class.**
- Additional readings may be assigned as needed.

Date	Topics and Readings	Assignments
Tues. Sept.6	Introduction “Learning to Lie” icebreaker game	
Thurs. Sept.8	Oral storytelling Read: from <i>Keeper’n Me</i> by Richard Wagamese (MG 452-458) -Intro. to Thomas King (1-9)	Regular in-class writing in response to reading assignments.
Tues. Sept.13	Thomas King, “‘You’ll Never Believe What Happened’ Is Always a Good Way to Start.” (9-29) (Audio)	
Thurs. Sept.15	Mourning Dove, “Coyote Imitates Bear and Kingfisher” (handout) Ida Williams, “Coyote Juggles His Eyes” (handout)	Oral story due for small group storytelling. (1)
Tues. Sept.20	Short stories John McLeod, “Shivering Tree” (MG 271-279)	Short story responses t.b.a (2.1)
Thurs. Sept. 22	Jordan Wheeler, “A Mountain Legend” (MG 511-516)	
Tues. Sept. 27	Richard Van Camp, “Mermaids” (MG 557-565)	
Thurs. Sept.29	Emma Lee Warrior, “Compatriots” (MG 170-177)	
Tues. Oct.4	Writing about Literature; Sample Essay.	
Thurs. Oct.6	Peer feedback sessions.	Short story essay draft due (2.2)
Tues. Oct.11	Drama Drew Hayden Taylor, “Pretty Like a White Boy” (MG 504-507) Drew Hayden Taylor, excerpt from “Alive and Well” (handout)	Glossary exercise with <i>Berlin Blues</i>
Thurs. Oct.13	<i>Berlin Blues</i> , Act One	Dramatic reading Final revised short story essay due (2.3)
Tues. Oct.18	<i>Berlin Blues</i> , Act Two	Dramatic reading
Thurs. Oct.20	<i>Berlin Blues</i>	Play response due (3)
Tues. Oct.25	<i>Berlin Blues</i> /Intro to Novel	
Thurs. Oct.27	Novel Intro. to <i>Monkey Beach</i> , 1-19	
Tues. Nov.1	<i>Monkey Beach</i> , 1: 1-138	Novel responses t.b.a (4.1)
Thurs. Nov.3	<i>Monkey Beach</i> , Part 1 cont’d: Gothic	

Date	Topics and Readings	Assignments
Tues. Nov.8	<i>Monkey Beach</i> , Part 2: 139-294	
Thurs. Nov.10	<i>MB</i> , Part 2 cont'd: Initiation story	
Tues. Nov.15	<i>Monkey Beach</i> , 295-374	
Thurs. Nov.17	Peer Critique session.	Novel essay Draft due (4.2).
Tues. Nov.22	Poetry Tappage, "Tyee—Big Chief" & "TheLilloets" (MG 47-48); Pauline Johnson, "Cattle Thief" (MG 36-37)	
Thurs. Nov.24	Armand Garnet Ruffo (MG 437-440)	Final novel essay due (4.3)
Tues. Nov.29	Wayne Keon (MG 212; 214-6; 224)	
Thurs. Dec.1	Group poetry presentations (poets may include Scofield, Armstrong, Lundy, Bose, Paul)	(5)
Tues. Dec.6	Group poetry presentations	
Thurs. Dec.8	Final in-class test.	(6)