



**CAMOSUN COLLEGE**  
**School of Arts & Science**  
**Department of English**

**ENGL-164-002**  
**Indigenous Literature**  
**Winter 2019**

*“Indigenous peoples are time travellers and shape-shifters, ghosts and astronauts. Some of us are already on our way to the future, but we are not yet there.”*

—Billy-Ray Belcourt (Driftpile Cree)

## **COURSE OUTLINE**

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The course description is online @ <http://camosun.ca/learn/calendar/current/web/engl.html>

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

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### **1. Instructor Information**

My name is Michael Stewart. I was born in Anishinaabe, Delaware and Haudenosaunee territory in London, Ontario. I'm of German and Scottish ancestry and I have been a visitor to Lkwungen and W̱SÁNEĆ lands since 2015. I'm grateful for the opportunity to teach this class, and I thank my Camosun colleagues Julian Gunn and Jodi Lundgren for their guidance and contributions to the shape and content of this course, as well as June Scudeler (Métis) and the teachers and elders at Eyē? Sqâ'lewen for their advice and support.

(a)	Instructor:	Michael Stewart
(b)	Office Hours:	TBA
(c)	Location:	Paul Building, Rm 330
(d)	Phone:	250-370-3357
(e)	Email:	<a href="mailto:stewartm@camosun.bc.ca">stewartm@camosun.bc.ca</a> (This is the best way to contact me)

### **2. Intended Learning Outcomes**

In reading literature, students will be encouraged to make connections, consider meaning, make and support inferences, and evaluate. At the end of the course students will be able to:

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

In discussing literature, students will be given the opportunity to develop and communicate responses and interpretations using varied methods and resources. At the end of the course students will be able to:

1. Identify the continuing inter-relationship of Indigenous pre-contact literatures with the written tradition.
2. Examine Eurocentric notions of literal and figurative meaning in relation to Indigenous literature.
3. Use literary terms such as metaphor, irony, character, setting, and plot.
4. Describe the significance of differing literary interpretations from Native and non-Native perspectives.

5. Use vocabulary associated with analyzing fiction, poetry, drama, and non-fiction.
6. Analyze themes common to Indigenous literature.
7. Describe various literary theories that are relevant to the study of Indigenous literature (e.g. post-colonial theory, feminist theory, reader response theory, etc.).

In writing about literature, students will be able to explain, support, and illustrate points in essays. At the end of this course students will be able to:

1. Use a critical approach with appropriate language and terminology.
2. Clarify, articulate and support a position, while remaining open to, and acknowledging, other possible interpretations.
3. Evaluate specific literary techniques.
4. Employ close reading skills.
5. Use a scholarly essay form, including a thesis; topic sentences; argument and/or analysis; use of quotations; unified, coherent paragraphs and transitions; rhetorical strategies appropriate for purpose and audience; and effective introductions and conclusions.
6. Produce writing under exam or exam-like conditions.
7. Write clear, concise, effective prose, and know how to identify as well as correct common mechanical and grammatical errors.

In using information literacy skills, students will be able to:

1. Determine the nature and extent of the information needed.
2. Know what information resources are available, in different formats.
3. Use print and electronic resources effectively and efficiently.
4. Incorporate and integrate research through correct use of summary, paraphrase and quotation.
5. Document sources fully and ethically, according to specified bibliographic conventions.
6. Demonstrate how to resource Indigenous knowledge.

### 3. Required Materials

#### Texts (Available at Lansdowne Bookstore or online)

Moses, Daniel David, Terry Goldie, and Armand Garnet Ruffo, editors. *An Anthology of Canadian Native Literature in English*. 4th ed., Oxford UP, 2013.

Dimaline, Cherie. *The Marrow Thieves*. Dancing Cat, 2017.

**OR**

Whitehead, Joshua. *Jonny Appleseed*. Arsenal, 2018.

#### ***Don't purchase novel until at least week 3 of course!***

You will need to purchase a ticket to see Matthew Mackenzie's *Bears* at the Belfry Theatre in Fernwood (\$14 - \$25+)

All books will be available on reserve at the Lansdowne library. Additional readings will be available on D2L. You should set aside some money for printing costs so that you are able to bring the readings to class (mandatory).

## 4. Course Content and Schedule

Tuesdays & Thursdays 10:00 a.m. – 11:20, Paul 111

*Schedule subject to change*

<p><b>Week 1</b> Jan 8 &amp; 10</p> <p><i>Kinship</i></p>	<p><b>Leanne Betasamosake Simpson (Anishinaabe)</b>, "indinawemaaganidog/all of my relatives" (D2L/Handout)</p> <p><b>Basil H. Johnston (Anishinaabe)</b>, "One Generation from Extinction" (106)</p>	
<p><b>Week 2</b> Jan 15 &amp; 17</p> <p><i>Orature and Language</i></p>	<p><b>Ghandi (Haida)</b> "In His Father's Village" [Bringhurst trans.] (26) "He Who Hunted Birds in His Father's Village" [Swanton trans.] (D2L)</p> <p><b>John McLeod (Ojibway)</b> "The Shivering Tree" (291-298)</p> <p><b>Jeanette Armstrong (Okanagan)</b> "Threads of Old Memory" (250), "Wind Woman" (253)</p> <p><b>Philip Kevin Paul (WSÁNEĆ)</b> "Taking Names Down from the Hill" (603), "Descent into Saanich" (607)</p> <p><b>Marilyn Dumont (Cree/Métis)</b> "Squaw Poems" (436), "Circle the Wagons" (439)</p>	<p><b>DUE Jan 15:</b> Positionality Paper: "Tante ohci kiya?" (5% pass/fail)</p>
<p><b>Week 3</b> Jan 22 &amp; 24</p> <p><i>Talking back</i></p>	<p><b>E. Pauline Johnson (Mohawk)</b>, "The Cattle Thief" (37) "The Song My Paddle Sings" (40) "A Strong Race Opinion: On the Indian Girl in Modern Fiction" (D2L)</p> <p><i>Recommended:</i> "We-hro's Sacrifice" (41) "A Red Girl's Reasoning" (D2L)</p>	<p><b>Jan 22 (in-class):</b> Oral story and small group storytelling (5% pass/fail)</p>
<p><b>Week 4</b> Jan 29 &amp; 31</p> <p><i>Realism</i></p>	<p><b>Lee Maracle (Stó:lō)</b> "Yin Chin" (322)</p> <p><b>Richard Wagamese (Ojibwe)</b> From <i>Keeper'n Me</i> (464)</p> <p><b>Richard Van Camp (Dogrib)</b> "Mermaids" (610), "the uranium leaking from port radium and rayrock mines is killing us" (618)</p>	<p><b>Jan 29: <i>Bears</i>, by Matthew MacKenzie (Métis/Cree/Ojibway) opens at Belfry Theatre.</b></p> <p><b>SEE THIS PLAY BEFORE FEB 24!</b></p>
<p><b>Week 5</b> Feb 5 &amp; 7</p> <p><i>Decolonial Love</i></p>	<p><b>Billy-Ray Belcourt (Driftpile Cree)</b>, "Colonialism: A Love Story" (D2L) "The Cree Word for a Body Like Mine is Weesageechak" (D2L) "Love is a Moontime Teaching" (D2L)</p> <p><b>Tenille Campbell (Dene/Métis)</b> "#45," "#170," "#692," "#2001" (D2L)</p>	<p><b>Feb 7: In-Class Midterm (20%)</b></p>
<p><b>Week 6</b> Feb 12 &amp; 14</p> <p><i>Intro to Indigenous Theatre</i></p>	<p><b>Matthew MacKenzie (Métis/Cree/Ojibway)</b> <i>Bears</i></p>	

<b>Week 7</b> Feb 18 - 22	<b>READING WEEK</b> <b>NO CLASS, COLLEGE CLOSED</b>	<b>LAST WEEK OF <i>Bears AT THE BELFRY!</i></b>
<b>Week 8</b> Feb 26 & 28	<b>Matthew MacKenzie (Métis/Cree/Ojibway)</b> <i>Bears</i> (cont'd)	
<b>Week 9</b> Mar 5 & 7  <i>Intro to Wonderworks</i>	<b>Fantasy: Daniel Heath Justice (Cherokee)</b> "Tatterborn" (D2L)  <i>Optional: Kynship: The Way of Thorn and Thunder</i> , ch. 1&2 (D2L + Library Reserve)  <b>Horror: Tanya Tagaq (Inuit), [Video] (D2L)</b> <b>Sean A. Tinsley (Mohawk) and Rachel A. Qitsualik (Inuit)</b> "Oil" (D2L) From <i>Ajjiit: Dark Dreams of the Ancient Arctic</i> (Library reserve)  <b>Sci-Fi: Eden Robinson (Haisla)</b> "Terminal Avenue" (595) <b>Joshua Whitehead (Oji-Cree)</b> "Full-Metal Oji-Cree" (D2L), "Mihkokwanyani" (D2L)  <b>Graphic Novel/Comic: Katherena Vermette (Métis)</b> , Scott B. Henderson (Illustrator), Donovan Yaciuk (Colour), <i>Pemmican Wars, vol. 1: A Girl Named Echo</i> (Library Reserve)	<b>DUE Mar 7: Dramaturgy Project (20%)</b>
<b>Week 10</b> Mar 12 & 14	<i>Wonderworks</i> , cont'd	
<b>Week 11</b> Mar 19 & 21	<i>Wonderworks</i> , cont'd	<b>Friday, Mar 21: Scheduled Group Work for presentations</b>
<b>Week 12</b> Mar 26 & 28	<b>Presentations!</b>	<b>DUE Mar 26 &amp; Mar 28 (In-class):</b> Group presentations, Indigenous literature at the margins (15%) + Self-assessment (5%)
<b>Week 13</b> Apr 2 & 4  <i>Novels</i>	<b>Cherie Dimaline (Métis)</b> <i>The Marrow Thieves</i>  AND/OR  <b>Joshua Whitehead (Oji-Cree)</b> <i>Jonny Appleseed</i>	
<b>Week 14</b> Apr 9 & 11  <i>Novels cont'd</i>		<b>DUE April 11: Literary essay, <i>The Marrow Thieves</i> or <i>Jonny Appleseed</i> (20%)</b>

## 5. Basis of Student Assessment (Weighting)

Assignment	Deadline	Weighting
Positionality Paper: "Tante ohci kīya?"	Jan 15	5% (Complete/Incomplete)
Storytelling/Renarrativization Exercise	Jan 22 (in-class)	5% (Complete/Incomplete)
In-Class Midterm	Feb 7 (in-class)	20%
Dramaturgy Project ( <i>Bears</i> )	Mar 7	20%
Group Presentation + Self-Assessment	Mar 26 & 28 (in-class)	15% + 5%
Novel Essay	April 11	20%
Participation	All. Course. Long.	10%

## 6. Grading System

Standard Grading System (GPA)

Competency Based Grading System

## 7. Additional Comments

- A note on first principles:** In this class, we will debate and discuss many things as we explore the diverse, rich and powerful literatures of Indigenous writers and artists. **One thing not up for debate is the identity, self-determination and sovereignty of Indigenous people.** That means that the multiple and deep harms of colonialism—the dispossession of land and self-determining authority by a dominant settler system of governance and culture—are also not up for debate. **This is not meant to limit discussion;** on the contrary, it will provide a starting point from which edifying, enriching and mutually instructive conversations can develop and flourish.

If you would like to discuss any of these issues, you are welcome to make an appointment with me and we can converse in my office—not in the classroom.

- All readings must be completed **before the class assigned to them.** Bring the readings with you to class. **Bring the readings with you to class.**
- Participation is worth a hefty 10%,** so please bring your brilliant ideas and observations to class too. Attending class, preparing well and bringing an inquisitive, generous and energetic spirit not only shows all of us you respect the learning environment, it will put you in a great position to succeed on the assignments. This will be the easiest 10% you make all year so make the most of it. And, of course, the more we participate, the more fun we all will have. It will be so much fun I can't stand it.
- An (important) note on attendance.** This course is not comprised simply of assignments to check off. It also includes a number of classroom hours (just over 34, in fact) where you are expected to listen, digest and reflect on the knowledge we all bring to the learning experience. When you miss a class, not only do you miss out on the material, your colleagues miss out on your contributions and receptiveness. Obviously, you all have lives outside of this classroom and the unexpected waits for us all. **I promise I will meet any note that you must miss a class with compassion and accommodation.** That said, to reflect the importance of attendance, **I reserve the right to refuse any assignments by a student with more than**

### 25% (i.e. five) unexcused absences.

- **Start working right away.** Life comes at you fast. And by life, I mean deadlines. Don't procrastinate, do the readings and don't underestimate how long an assignment will take. If you get a disappointing grade on an early assignment, make adjustments – don't assume the same level of work will get you a better mark later. Spoiler: it won't.
- **Deadlines:** Deadlines are organized to facilitate marking and returning papers in a timely manner, and to give you the greatest benefit from feedback for future assignments. They also establish that I am a human, with a life, and give me some surety around which I may organize this life.

However, there are no late penalties for this class. This is to recognize that you, too, are humans with lives, and that sometimes those get in the way of coursework. I want to give you the best chance to succeed in the course, but please respect the above.

Late work may not be handed back in a timely manner, and it may not receive extensive feedback, but it will be accepted without penalty and question.

### (IMPORTANT EXCEPTION: No work can be accepted after April 18.)

- I prefer printed copies of all assignments. This allows me to give the best feedback. If you are unable to submit printed copies of assignments for whatever reason, **PLEASE SUBMIT THEM THROUGH D2L'S DROPBOX.** Do not email me assignments.
- Smartphones and laptops can be a powerful learning tool (and I make use of them in class occasionally myself). But they need not be within arm's reach at all times. As a courtesy to everyone else in the class, please keep all electronic devices off your desk (and laps) unless immediately in use—and pay attention to whoever is speaking.
- Any submission of work that is not the student's or work that is not appropriately attributed to the original source constitutes plagiarism. **The college considers plagiarism a serious offence** and any attempt to deceive the instructor with plagiarized work will be met with serious consequences, which will at a minimum include a zero on the assignment and could include an F in the course.
- **Make use of my office hours and email.** It is my sincere hope that we can work together to become better writers and thinkers. A 5-10 minute chat in my office about a paper, an essay or a topic can do wonders. If you are unclear about assignments, about a grade, about anything, visit my office hours or write me a thoughtful email. This will not only help your grade it will help me become a better teacher.
- Any student who faces challenges **securing their food or housing** and believes this may affect their performance in the course is urged to contact the appropriate Camosun services (listed below) for support. If you are comfortable in doing so, please notify me of any challenges you're facing. This will enable me to accommodate your challenge and provide any support I am able.

## 8. College Supports, Services and Policies



### Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP.** Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

### College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

### College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with

the content of College policies. Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

1. Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

B. TEMPORARY GRADES

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://camosun.ca/about/policies/index.html> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.